A Study of Three Choral Pedagogues and Their Use of Movement in the Choral Rehearsal

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A STUDY OF THREE CHORAL PEDAGOGUES AND THEIR USE OF
MOVEMENT IN THE CHORAL REHEARSAL

By

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ABSTRACT

Janet Galván, Therees Hibbard and Sandra Snow are well-known choral pedagogues who have made significant contributions to the field of choral music and movement through their research and conducting engagements. They regularly incorporate movement into their rehearsals. Through their use of movement and their research, each of these conductors has developed a movement-based approach to the choral rehearsal.

The purpose of this study was to document each conductor’s use of bodily movement in the choral rehearsal and provide a history of each conductor’s contributions to the field of movement in the choral rehearsal. This study determined: (1) each conductor’s philosophical basis for using movement in rehearsal; (2) the movement-based activities that each conductor used in order to improve the choral ensemble; (3) why each conductor uses movement; (4) how effective the conductors perceive movement to be and how effective their students perceive movement to be; and (5) specific gestures used by all three conductors and how they could be codified.

Galván, Hibbard and Snow engaged their singers in a whole-body approach to the music-making process. Movement allowed the conductors to quickly connect the singers to their bodies and to the musical ideas they were presenting. Movement was one rehearsal technique that each conductor used to affect the choral ensemble and the individual singers in a positive way. While it was not the only technique that any of these conductors used, movement was an efficient and effective rehearsal tool.

Students singing in each of Galván, Hibbard and Snow’s choirs perceived movement to be an effective rehearsal technique that improved their individual sound and the sound of the ensemble. Students had a greater understanding of the music and its relationship to style and culture, due in part to the fact that they had moved in rehearsal. Students agreed that movement engaged them in the
music-making process, connected them to the music and to one another, and improved the overall sound of the ensemble.
CHAPTER ONE
INTRODUCTION

Since the 1950s and 1960s American choral conductors have explored ways to use movement as a teaching tool in the music curricula. Expanding on the work of Emile Jaques-Dalcroze, conductors continue to use movement to improve tone and rhythm and to encourage musical expression.\(^1\) The idea of bodily-kinesthetic intelligence emerged in the 1980s and conductors found more evidence for using movement as a method for connecting students’ psychomotor skills with expression.\(^2\)

During the last fifty years conductors and teachers have used Alexander Technique, Body Mapping, Laban Movement Theory, movement instruction associated with Carl Orff and Zoltán Kodály’s methodologies, and Dalcroze Eurhythmics in the training of conductors and their singers. As a result, researchers have examined the effect of the use of body movement as a teaching tool in the choral rehearsal setting. Researchers agree that choral music educators should include movement in the choral rehearsal in order to maximize effectiveness.\(^3\)

Ramona Wis asserts that physical activity and the use of the body as a mode of learning is fundamental for higher forms of intellectual development.\(^4\) Wis observed master teachers utilizing movement-based instruction in their

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4 Ramona M. Wis, “Gesture and Body Movement as Physical Metaphor to Facilitate Learning and to Enhance Musical Experience in the Choral Rehearsal” (Ph.D. diss., Northwestern University, 1993), 247-8.
choral rehearsals to determine a philosophical foundation for the use of movement in the rehearsal process. Wis recorded and described the movements of two choral pedagogues. From her observations, she concluded that there is a need for a set of more clearly-defined gestures to teach musical concepts or to improve sound in rehearsal: “a vocabulary of gesture.”

Therees Hibbard further explored the use of movement in the choral rehearsal and found movement to be an effective teaching tool when the functionality of each of the movements matched the conductors’ intention for them. When movement was being used to provide a method of communication that could not be verbalized, the rehearsal was more effective. From her observations, she concluded that the use of movement properly performed by the majority of the singers enhanced rehearsal efficiency.

After observing movement-based instruction in the choral rehearsal of a master teacher, Hibbard recorded all observable movements and began to analyze them based on Laban Movement Analysis (LMA). From these observations, she developed eleven categories in order to facilitate analysis. These categories were: (1) differences in sound, awareness of changes in timbre; (2) breath support, energy, activity; (3) improving posture, stance; (4) locomotor movements, walking; (5) movements for setting tempo, rhythm; (6) movements to sustain energy, phrasing, emphasis; (7) movements imitating lifting of soft palate, tone quality; (8) other iconic, intrinsic movements for tone quality, intonation; (9) movement for articulation, diction, attacks, releases and cut-offs, (10) sequences of movements with multiple purposes, and (11) incorporating movements into the conducting pattern. These categories helped her determine a gestural vocabulary for conductors that could be incorporated into their rehearsals.

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5 Wis, “Gesture,” 251.


7 Ibid., 188-194.
Adam Con elaborated on earlier research by studying the practices of Rodney Eichenberger. Con’s study focused on Eichenberger’s techniques and philosophy, especially as they related to movement and gesture in rehearsal. Additionally, Con identified and categorized Eichenberger’s gestures in his two instructional videos, *What They See is What You Get*, and *Enhancing Musicality Through Movement*. All forty conductor-singer gestures that Con observed were named and described before categorizing them by plane (horizontal, vertical and/or sagittal) and their affect on sound (dynamics, tone and blend).

In 2001, Chagnon documented the use of movement-based activities of three choral directors and compared them with the two choral directors studied in Wis and Hibbard’s studies. Based on his observations and comparisons of all five directors, Chagnon identified three distinct methodologies when it came to the use of movement in rehearsal. The first focused on the conducting gesture to shape the sound of the choir. The second method concentrated on vocal technique and the use of movement to improve vocal skills. The final method emphasized Dalcroze Eurhythmics, with a focus on movement to obtain expressivity in the music. These categories were developed as a result of Chagnon’s video observations of rehearsals as well as interviews with both student participants and conductors. Based on each conductor’s observed focus and reason for using movement in rehearsal, Chagnon concluded that each of the five conductors used primarily one methodology when incorporating movement in the rehearsal.

Janet Galván utilized several of the categories from Chagnon and identified several new methodologies. Based on her own experiences and research in working with university choirs and festival choirs throughout the United States, Galván outlined six areas in which movement can be used in

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8 Adam Con, “The Life and Philosophy of Choral Conductor Rodney Eichenberger including a Detailed Analysis and Application of his Conductor-Singer Gestures” (PhD diss., Florida State University, 2002), 4.

9 Ibid., 70-1.

rehearsals: "(1) as an aid to vocal technique, (2) to improve intonation, (3) to improve musical phrasing, (4) for rhythmic internalization and clarification, (5) to lead to understanding of style and cultural context, and (6) to bring music to life." Galván provided specific examples of how conductors can include movement in rehearsal to help improve a choir’s overall sound, ranging from a simple jaw wiggle in order to release tension on a high note to incorporating solfège hand signs to help learn the correct pitches.

Despite current documented research in the area of movement in the choral rehearsal, more empirical data is necessary to determine its efficacy. Wis suggests researchers need to develop a “vocabulary of gesture” where conductors would have a matrix of movements specifically designed to improve vocal technique or phrasing. Based on her own observations, Wis concludes that researchers must continue to closely study the techniques of other music education pedagogues in order to expand upon the gestures and techniques she documents.

Hibbard adds “the study of a master practitioner allows other teachers to learn from the long-established practices of an exemplar and apply many of these highly successful teaching strategies to their own instructional methodologies.” Although Hibbard only recommended the study of a single master practitioner, a broader base of experts and pedagogues was necessary in order to expand the research and gain a greater understanding of how conductors use movement in their rehearsals. Chagnon’s research added a study of three conductors to the empirical research and Con’s study added another pedagogue. Both Chagnon and Con concluded that it is necessary to observe more conductors and gather more data. In fact, Con goes further, suggesting that a cross-disciplinary study is necessary to understand human

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perception of movement-based activities and conducting gesture in the choral rehearsals to determine if the singer’s perception of gestures matches the intention and function of each movement.  

Problem Statement

Janet Galván, Therees Hibbard and Sandra Snow are well-known choral pedagogues who have made significant contributions to the field of choral music and movement through their research and conducting engagements. This study will document each conductor’s use of bodily movement in the choral rehearsal and provide a history of each conductor's contributions to the field of movement in the choral rehearsal.

Subproblems:

1. What is each conductor’s philosophical basis for using movement in rehearsal?
2. What are the movement-based activities that each conductor uses in order to improve the choral ensemble?
3. Why does each conductor use movement?
4. How effective do the conductors perceive movement to be? How effective do their students perceive movement to be?
5. Are there a specific gestures used by all three conductors? Can they be codified?

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Definition of Terms

“Movement” or “gesture” in this study refers to any physical motion that a conductor does alone or involves the choir members in, with the exception of a conductor’s basic beat pattern.

“Conductor-singer gesture” was a term used by Adam Con when describing activities where Rodney Eichenberger involved his students and himself in a movement. The term refers to the conductor and singers both engaging in a physical movement in the rehearsal.\(^{17}\)

A “conductor-only gesture” engages the conductor in a movement where s/he is demonstrating to the choir without asking the choir to copy the model.

A “singer-only gesture” involves only the singer in a movement where the conductor has only given a verbal instruction to the choir.

Delimitations

This study makes no attempt to document the complete history of the institutions or the choral departments where Janet Galván, Therees Hibbard and Sandra Snow have taught or are currently teaching.

There will also be no attempt to provide a complete biography of the lives of the three conductors, although biographical information will be provided.

This study will not document the history of movement in the choral rehearsal.

Conducting pedagogy will not be studied, nor will movement for entertainment purposes be examined in this document.

Need for the Study

In the early 1990s Ramona Wis and Therees Hibbard began to document and define how movement can be used effectively in the choral rehearsal. Wis determined that movement-based instruction had a solid philosophical foundation

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\(^{17}\) Adam Con, “Eichenberger,” 70.
in the intellectual development of singers.\textsuperscript{18} Hibbard’s research and rehearsal observations further justified the inclusion of movement in the choral rehearsal. She asserted:

The use of movement...seems to be an effective pedagogical tool when (a) specific movements are developed that successfully express the instructional purposes intended by the conductor, (b) they promote rehearsal efficiency... (c) they provide a nonverbal communication of the ineffable, expressive qualities of music for the singers, (d) they increase the learning process by employing multi-modal instruction through the movement’s kinesthetic, visual and aural effects on the singer, and (e) they are properly performed by the majority of the singers in order for the perceived effect to be successful.\textsuperscript{19}

She found movement to be an effective teaching tool when the functionality of each of the movements matched the conductors’ intention for them.

Chagnon expanded the research by observing and documenting three choral conductor pedagogues’ use of movement and then comparing them to the conductors studied by Wis and Hibbard.\textsuperscript{20} Con further added to the research in his study of choral-movement pedagogue, Rodney Eichenberger.\textsuperscript{21}

Despite the current research available, all of the researchers concluded that a broader base of experts and pedagogues was necessary. In addition to expanding the expert base, Con suggested expanding the study to include perceptions of singers within the choirs. Because conductors may only perceive their own intention, broadening the research to include the singers’ perception of gestures may aid in determining the function of the conductor’s gestures and if the intention and the function match.\textsuperscript{22} Wis further suggests that researchers

\textsuperscript{18} Wis, “Gesture,” 247-8.

\textsuperscript{19} Hibbard, “The Use of Movement,” 272-3.

\textsuperscript{20} Chagnon, “Comparison.”

\textsuperscript{21} Con, “Rodney Eichenberger.”

\textsuperscript{22} Ibid., 176.
need to develop a gestural vocabulary where conductors would have a matrix of movements specifically designed to improve the choral ensemble.\textsuperscript{23}

All three of the choral conductors selected for this study were chosen based on their work in the area of movement in the choral rehearsal. Each conductor has published articles, DVDs or written materials demonstrating her knowledge of movement-based instruction in the choral rehearsal. They are all highly active clinicians throughout the United States and were recommended to the researcher by other master choral pedagogues.

**Purpose of the Study**

The purpose of this study is to contribute to the current research on movement in the choral rehearsal by observing and interviewing master teachers and pedagogues. A greater understanding of the use of movement can be attained through the examination of the methods, techniques and philosophies of these three choral-movement pedagogues. An oral history of how each conductor uses movement and her philosophical reasons for using movement will provide a broader perspective for future music educators and conductors.

By studying successful practice, this historical research study will provide the basis for future approaches to movement in the choral rehearsal. The focus of that understanding is to shed light on the perceptions of the three master teachers and the students in their choirs. By observing and interviewing all of the participants in this study, the researcher serves as an interpreter of the data. Conclusions will be drawn based on what was successful for the three pedagogues observed in this study.\textsuperscript{24}

\textsuperscript{23} Wis, "Gesture and Body Movement," 251-2.

Procedures

Sources

Sources include the following:

- Writings by the three conductors, including dissertations, journal articles, books and chapters from books.
- Interviews with each of the conductors.
- Interviews with students in each of the conductor’s choirs.
- Videos that feature the conductors.
- Observations and videos of each of the conductor's rehearsals.

Organization of the Study

Chapter 1: Introduction. This chapter presents the purpose of the study and the procedures used.

Chapter 2: Janet Galván: Community-Builder. This chapter will respond to the first four research questions, describing philosophies relating to movement in the choral rehearsal and documenting the use of movement for this conductor.

Chapter 3: Therees Hibbard: Servant-Leader. This chapter will respond to the first four research questions, describing philosophies relating to movement in the choral rehearsal and documenting the use of movement for this conductor.

Chapter 4: Sandra Snow: Conductor-Teacher. This chapter will respond to the first four research questions, describing philosophies relating to movement in the choral rehearsal and documenting the use of movement for this conductor.

Chapter 5: A Comparative Summary of Movement and Conclusions. This chapter will respond to the fifth research question and compare the movements of each of the three conductors, provide a summary of the findings and provide recommendations for further study.
CHAPTER TWO
JANET GALVÁN: COMMUNITY-BUILDER

The researcher conducted a series of interviews with Janet Galván and observed her working with the Ithaca College Choirs and the Ithaca Children’s Choir on January 31-February 1, 2011, in Ithaca, New York. Additionally, the researcher conducted interviews with Ithaca College students during this time. Janet Galván selected the students to be interviewed for this study. The interview questions (listed in Appendices A and B) were open ended so the interviewees would have the freedom to answer fully.

Background

Janet Galván remembers singing solos on her minister’s knee at church before she was even five years old. She grew up singing and playing the piano at her church and then later singing and participating in the musicals at her middle and high school in North Carolina. Local churches in town knew of her talent and started inviting her to sing and play, once she was old enough to be “loaned out.” When Galván decided to attend the University of North Carolina-Greensboro for a degree in music at the age of 17, it was no surprise to anyone.25

After completing her undergraduate and masters degrees from UNC-Greensboro, Galván taught public school in North Carolina for several years, working in a K-8 program and with two high schools. She spent time building a choral program at Union Pine High School and Pinecrest High School in North Carolina before she returned to UNC-Greensboro for her doctorate. Before finishing the terminal degree, Galván accepted a one-year position at Kearney State College in Nebraska, where she taught private voice and music education courses. In the spring of 1983, Galván was invited to apply for the position at

Ithaca College and moved to New York that summer.\textsuperscript{26}

During her 28 years at Ithaca College Galván has conducted the Women's Chorale, the Ithaca College Chorus, and is currently the Artistic Director for the Ithaca Children's Choir. Her experiences at Ithaca College, along with her national and international reputation, have led her to work with all-state choruses throughout the United States, as well as with numerous regional ACDA and MENC honor choirs. Galván was the conductor of the North American Children's Chorale, which performed annually in Carnegie Hall from its creation in 1995 until 2005, and she has also conducted the Mormon Tabernacle Choir. Her own choral groups have been chosen to perform at national, regional, and state music conferences, in Carnegie Hall, Alice Tully Hall, Avery Fisher Hall, at invitational choral festivals, and in concerts throughout the United Kingdom and Europe.\textsuperscript{27}

As an international conductor, Galván has been featured at the \textit{VII Curso Internacional de Regencia Coral} in Brazil and in workshops in the United Kingdom, Belgium, Canada and in the 2002 World Symposium on Choral Music. She has prepared choruses for many conductors including Lukas Foss, Carl St. Clair, Eji Oue, Gisele Ben-Dor, Richard Westenberg, and Grant Llewellyn. Additionally, her conducting students have received first-place awards and been finalists in both the graduate and undergraduate divisions of the ACDA biennial National Choral Conducting Competition.\textsuperscript{28}

Galván is a published author and recently contributed a chapter for GIA’s second edition of \textit{Teaching Music through Performance in Choir}. Her expertise in treble repertoire led to an association with Roger Dean Publishing Company in the origin of two choral series for treble voices. She is also the series advisor to Latin Accents, a choral music series with Boosey & Hawkes. Galván has also contributed a chapter to GIA’s \textit{The School Choral Program: Philosophy},

\textsuperscript{26} Ibid.

\textsuperscript{27} Ibid.

\textsuperscript{28} Ibid.
Planning, Organizing and Teaching discussing the use of movement in the choral rehearsal. Her article on the changing voice was published in the International Federation of Choral Music Journal in August of 2007.\textsuperscript{29}

![Image of Janet Galván]

Figure 2.1. Janet Galván

\textbf{Influences}

Although many teachers and mentors have influenced Galván’s conducting and teaching, she believes her time with Robert Shaw made a particularly lasting impact on her career. Galván performed as a soprano for the Grammy Award-winning Robert Shaw Festival Singers during Mr. Shaw's final years and she began to incorporate Shaw's techniques into her own teaching. Although her work with Shaw came in the middle of her career, she found that her experience with Shaw and the Festival Singers confirmed her thinking about the rehearsal process and the possibilities within the choral profession. Because

\textsuperscript{29} Ibid.
Shaw had worked with most major figures of the twentieth century, his desire to perform the music with the composer’s intent at the forefront of the process impacted Galván’s teaching. She had found her “choral home” after having spent years in North Carolina working with and studying with colleagues who were all disciples of Robert Shaw.\(^{30}\)

Galván’s first conducting teacher, Richard Cox, played a significant role in her early conducting career. Galván served as his assistant in both her masters and doctoral studies and she quickly learned from his extremely hands-on approach. Through his teaching, Galván learned how to prepare a score and how to train teachers and conductors. Galván credits Cox for pushing her and all of his students to their full potential. He never treated Galván differently because she was a female conductor; he expected the best of her.\(^{31}\)

As a young teacher, Galván was influenced by Don Neuen. She spent time watching Neuen work with festival choruses and All-State Choruses. His passion and structural approach impressed her as a young conductor and she began to look at scores in a different way after his work. Galván still considers Neuen to be a strong influence on her teaching and conducting today.\(^{32}\)

Because Galván considers herself a singer first, influential voice teachers are among her mentors and influences. Bill McIver from UNC-Greensboro had a major impact on Galván as both a singer and teacher, as did American soprano Phyllis Curtin. Curtin planted the seed for movement in Galván as early as freshman year of college during a master class. Curtin took a movement-based approach to teaching singers in private lessons and workshops. Her early interaction with Curtin was the first time she heard the expression, “if the body

\(^{30}\) Ibid.

\(^{31}\) Janet Galván, e-mail message to author, July 1, 2011.

\(^{32}\) Galván, interview.
goes, the voice will follow.”

Philosophy of Conducting and Music Education

Galvan’s philosophy of choral music education centers around her desire to introduce students to quality music that will enhance their understanding of the world around them. She always enjoyed opera and solo music, but she chose choral music as a profession because conductors possess the ability to change lives and to help young people. For Galván, “music has to uplift, has to make people better, it has to build community.” Her music-making process is student-centered and she actively works to serve as a community builder with each of her ensembles. This is apparent throughout her rehearsal process. Galván constantly invites and encourages her singers to sing with commitment to the music and the text. Through her encouragement, her singers find it difficult to sing in a lackluster or uncommitted manner. Her philosophy is based on an approach to music making that allows for incredibly high standards while remaining positive. Galván’s goal is to empower and challenge her students. Her objective is to set them up for music making for the rest of their lives. Each of them is pushed to his or her full potential throughout the rehearsal process due to this positive approach.

The musical score is at the center of the process for Galván. She teaches her students to understand the music first and use that score study to guide the entire rehearsal process. Knowing the structure of a score will determine how it is rehearsed and how it is approached with the choir from the very beginning. As part of her score study, Galván values a deep understanding the text. She discusses how composers’ settings of a poem, including text of the poetry that

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33 Ibid.
34 Ibid.
may have been left out, are incredibly helpful in determining how to connect to the music. Galván teaches her students that a composer-driven interpretation is paramount. The composer, through the score, communicates to the musician and it is the job of the musician to rehearse and perform the music indicated in the score. Galván encourages her students to constantly think like the composer. Once the score is fully understood and the composer’s intent is learned, then the music can be rehearsed and experienced in myriad ways by both conductor and singers.  

Movement is one tool Galván uses in her rehearsals to connect her students to the music. Movement not only builds community in her ensembles, it allows her students a greater understanding of the music. It helps her students to release their inhibitions and establish comfort within their bodies. For Galván, the music will stagnate and the singers will not be fully engaged in the process without the use of movement. She believes that a movement-based approach to rehearsal is essential for a complete musical experience. Movement is truly at the core of her teaching philosophy.

Movement in the Choral Rehearsal

Throughout Galván’s career, movement has been a central part of the rehearsal process. Although many teachers, mentors, and colleagues have influenced her to incorporate the kinesthetic in her rehearsals, she cannot remember a time when movement wasn’t a part of her conducting and teaching; it just seemed like a natural rehearsal technique. In her early years of teaching, she incorporated a lot of Dalcroze techniques, having students sing in circles and varying formations as often as possible in rehearsals. When Galván joined the

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37 Galván, interview.
faculty at Ithaca College her colleague in the Choral Department, Lawrence Doebler, became an immediate influence with his movement-based approach to conducting and teaching. Doebler often used movement to help students and audiences visualize and internalize the structure of a piece of music. He fully choreographed performances with the Ithaca College Choir in order to better depict the musical ideas in the score. Additionally, working with Francisco Nuñez and the Young People’s Chorus of New York City, as well as watching international choirs sing and perform, all had an impact on Galván’s use of movement in the rehearsal process. In an ever-expanding visual age, Nuñez understands that his choirs must move in order to improve the overall choral presentation for audiences. Working with and watching choirs like the Young People’s Chorus of New York City inspired Galván to create a larger vocabulary of movement to include in her own rehearsals and performances.\(^\text{38}\)

For Galván, movement is used as a part of her rehearsal process. While she does incorporate movement into her performances, she finds it to be an incredibly effective technique in her daily rehearsals. She knows that most good voice teachers and coaches use movement in their lessons. In fact, since Phyllis Curtin’s master class at the University of North Carolina-Greensboro, where she told Galván “if the body goes, the voice will follow,” Galván has tried to remember that movement in the body can free up the voice. Because movement is such a critical part of Galván’s rehearsal process, she tries to engage her singers physically in every rehearsal. The warm-up each day always includes movement. Galván’s incorporation of movement and the level of movement that might be used varies based on each individual piece of music, its style and complexity, and how far along in the rehearsal process the choir is. If the piece is more classical in nature, the choir may count sing and not use movement at the start of the rehearsal process. If the piece is more rhythmic or in a Latin or African style, Galván often starts with a basic tapping of the smaller pulse unit. A simple tapping movement can aid in the learning process. However, if elaborate

\(^{38}\) Ibid.
movement is introduced too early, it can also hinder singers as they are attempting to simply learn notes and rhythms.\textsuperscript{39}

Galván believes that singers of all ages and ability levels can benefit from the use of movement in the rehearsal, but she often uses movement more intensely with her younger singers. She incorporates movement as part of the reading process at the very beginning to aid in their sight-reading. She believes that if they can experience it, they will learn much more quickly. Additionally, it makes the music-reading process more enjoyable. She finds that her young singers are active and engaged throughout the entire rehearsal because their bodies are moving.\textsuperscript{40}

In her chapter in \textit{The School Choral Program}, Galván discusses her philosophies and reasons for using movement in the choral rehearsal. More importantly, she explains and gives examples of ways to include movement. There are six categories Galván expounds upon where movement can be used: (1) as an aid to vocal technique; (2) to improve intonation; (3) to improve musical phrasing; (4) for rhythmic internalization and clarification; (5) to lead to understanding of style and cultural context; and (6) to bring music to life.\textsuperscript{41} Based on these categories, Galván teaches her singers specific movements to achieve her goals. She often uses relaxing arm movements low and close to the torso in order to encourage good vocal technique and proper breathing. Intonation is often improved through the feet stepping the rhythm while the arms and body show lift and direction, according to Galván. In order to teach phrasing, she uses a full body stress-and-release motion so singers can feel the highpoint of a phrase. She often asks her singers to dance rhythmically in the style of a piece in order to internalize the rhythms in complex music. For style, Galván might incorporate light bouncing in her rehearsal in order to get her singers to sing a more dance-like piece. Finally, Galván encourages her singers to bring the music

\textsuperscript{39} Ibid.

\textsuperscript{40} Ibid.

\textsuperscript{41} Galván, “The Use of Movement.”
to life by acting out the story and connecting to the text.\textsuperscript{42}

Grammy-Award winning composer Libby Larsen, while speaking at a conference in Louisville in the late 1980s, indicated that music performances needed to be more visual and more physical. Larsen believes that choirs must go beyond simply singing in tune, singing in time, and singing with good diction in order to communicate the meaning of the text to audiences. Larsen’s philosophy and her speech inspired Galván to move toward presenting a full concert experience, providing a visual and kinesthetic musical presentation for singers and audiences alike. At the time, few people were encouraging a visual component or movement-based approach to music making. However, Galván took Larsen’s ideas and tried to implement them in a way that was compelling. Performances don’t have to be staged or acted out and can still be influenced by the use of movement. Galván asserts that if you incorporate movement in the rehearsal, it will translate to audiences. They will see what you have worked on. “Bringing music to life” through movement is an important aspect of the music-making process.\textsuperscript{43}

\textsuperscript{42} Ibid.; Galván, interview.

Galván teaches her singers to be physically connected to the music and text in performance by planning activities in rehearsal that connect the body to the music. Even when they stand still in performance, she believes they will understand the music better because they incorporated movement in the rehearsal process. In recent performances of Haydn’s *Creation* and Handel’s *Messiah* at Ithaca College, Galván believes the audience experienced the stories of the music in a new way because the choir was physically connected to that music. The singers learned the music and the text in a physical way and were able to communicate that process to their audience. Even though they are standing on the risers, the singers bring out the meaning of a piece of music. According to Galván, the audience understood the piece more clearly.  

Galván believes that standing still is inconsistent with the music-making process, so she encourages her singers to move even when they are not doing any predetermined movement. Because of her background as a singer, Galván

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*Galván, interview.*
understands that singing is physical and uses the entire body. She asks her singers to free up their instruments by physically freeing up their bodies. Performances are mostly non-choreographed, but her singers are encouraged to move in place on the risers as they sing. Because movement is a part of the rehearsal process, the freedom to move in performance is natural for her singers. One of the important byproducts of the kinesthetic rehearsal process is a high-quality and engaging performance. In order to achieve that high-quality performance, Galván incorporates gestures drawn from movements used in rehearsals. Her conducting is informed by the singers’ movement from the rehearsal process. Movements shift from singer-only to conductor-only gestures and serve as reminders to the singers. According to Galván, if the gesture is well informed, the singers will be more responsive based on their physical experiences.\textsuperscript{45}

Galván encourages student input when creating the movements she uses for her rehearsals. She believes student input helps build a sense of ensemble and community and also allows each individual singer the ability to feel connected to the ensemble, to their bodies and to the music in a way that is effective for them. In order to assess the effectiveness, she allows her singers to show each other what they’re doing. The choir members can then discuss what works and what does not work. Although this takes rehearsal time, Galván finds that the singers connect individually through this process. They are forced to think critically and analytically about the score in relation to their own music making.\textsuperscript{46}

Galván creates movements for the choir during the rehearsal planning process as well. She is always expanding her gestural and movement vocabulary by watching others work. The wider the range of movements available to her and her students, the more effective she feels she can be. There are many times in rehearsal where she will give her students more than one option for a movement

\textsuperscript{45} Ibid.

\textsuperscript{46} Ibid.
and then allow them to choose what works best for them. Galván might ask her singers to wiggle their jaw to release tension on a high note or use a throwing motion for that same high note. Singers are encouraged to choose the movement that is more effective for them. She is constantly mindful of breathing, especially since she works with so many voice majors, and encourages her singers to engage in a manner that is similar to what they are working on in their lessons. She wants to work in conjunction with what they are doing in their private studios to connect to the breath and sing with good vocal technique.\(^{47}\)

Galván often incorporates a new set of movements based on the structure of the music. When rehearsing the Hank Badings \textit{Kyrie}, she completely choreographed the rehearsal based on the structure because she felt her students did not fully understand how their individual parts fit together within the piece. She began the piece with the second sopranos in the middle of the room fully surrounded by the rest of the choir. Because the piece starts on a unison ‘C’, the choir begins by standing together in a circle until the outer voices change pitch. When the pitches change, the singers move away from the circle in an approximate distance related to the size of the intervals they are singing. The second sopranos remain on the ‘C’ and thus stay in the middle of the room. As their parts change, the singers step to the rhythm of the text winding around the other voice parts. Galván created the movement based on her analysis and score study in order to improve the singers’ understanding and strengthen their musicianship. The singers are in close proximity to the other vocal lines, which encourages them to listen more carefully to one another.\(^{48}\)

In another attempt to teach the structure of a piece and connect the singers more fully to the work, Galván incorporated movement in the Rautavaara \textit{Suite de Lorca}. In the final movement, the altos sing an ostinato throughout, their part depicting death. Death is going in and out of the tavern and they sing nothing but an “e.” The other three parts are singing about the fact that death is

\(^{47}\) Ibid.; Galván, “The Use of Movement.”

\(^{48}\) Ibid.
coming in and out of the tavern and describing the scene. In order for the singers to sense the drama the way Galván wanted them to, she had the upper three parts sit in a circle as if telling this frightening story at a campfire. The second altos then sang their ostinato as they went in and out of the circle and hovered around. Galván used the activity to help the members of the choir understand the composition and the way it was put together. The exercise was so effective that Galván decided to introduce the piece to the audience by incorporating the activity in the performance and explaining the imagery. Following the explanation, the members of the choir moved into concert formation and sang all four movements from the risers.49

**Philosophy Behind the Movement**

In her doctoral work, as Galván studied vocal pedagogy, it became clear that an understanding of the body and how the muscles work is critical to being a great singer. Galván has learned that singers need to be reminded to keep the breath moving and simple gestures can enhance breath flow. As a kinesthetic learner herself, Galván was initially drawn to this approach. However, based on her research about the way people learn, she felt that movement was necessary for singers to work with those involuntary muscles through external movement.50

In addition to movement for breath flow, Galván talks about the need to move in order to release tension. As singers, release of tension is paramount to good vocal production and technique, and gestures that will help release the body and jaw of tension, for instance, are necessary for singers of all ability levels and ages.51

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49 Janet Galván, e-mail message to author, May 18, 2011.

50 Galván, interview.

51 Ibid.
Imagery and metaphor are also strong ways to connect singers and to improve their singing. But even as effective as an image can be, Galván discovered that when singers move as they respond to a metaphor or image, there is a greater connection to the music and the result is an improved vocal technique and sound. Singers have no physical instrument that they can touch. The muscle memory is there, but it’s not concrete. Singers don’t have the same concrete “up and down” reference point. It struck her to see pianists actually going through the physical fingers of a melody while they were sight-singing and yet non-instrumentalists had nothing kinesthetic to grab onto. Galván’s use of movement stems from this need to have a more concrete reference point as singers.  

According to Galván, movement helps break down singers’ inhibitions and gets them closer to the music. However, she finds that it is not always a simple task to get them to the point of moving freely to the music. At Ithaca College, movement is a central part of the rehearsal process. If they sing in any of the choirs, either with Larry Doebler or with Galván, they will use movement. Most of the members of the voice faculty incorporate movement into their voice lessons. However, when Galván works with honor choirs and with other singers, she finds that movement is a new experience for many singers. As a result, when she demonstrates movements during festival experiences, she explains why the movement is important and what the movement will help them learn. Students then learn her philosophy and understand her expectations, and they tend to engage early in the rehearsal process as a result. Galván encourages full participation and allows students the freedom to engage in a way that is comfortable for them. Galván’s singers are comfortable moving in rehearsal because she builds a community where the singers feel free to participate fully in the rehearsal.  

52 Ibid.  
53 Ibid.
Singers’ Reactions

Galván’s students agree that movement is beneficial to the learning process. They not only enjoy the amount of movement Galván includes in their rehearsals, they feel they are more connected to the music and more engaged in the process. Students commented on how much more relaxed and free they felt when they could move and gesture throughout the rehearsal process. Galván creates an environment where students feel free to engage in movement in a manner that positively impacts their own singing and participation in the choral rehearsal.54

While most of the Galván’s students agree that movement helps generate a healthier overall singing tone, one singer in the Ithaca College Women’s Chorale, Caitlin Henning, adds that using movement allows her a greater understanding of the music. In particular, movement often forces her to think about and listen to the other voice parts. Galván’s unique approach to choreographing the structure of the music aided her students in their understanding and encouraged them to listen to the music in new ways.55

Several choral music education students describe the benefits of Galván’s movement-based rehearsals in terms of their own futures in the classroom. Those who have already had the opportunity to use movement in their own rehearsals while student teaching agree that their students enjoy moving. They found practical reasons to use movement; movement helps keep students engaged and energized throughout the rehearsal process. It serves as a way to keep students focused and avoids discipline issues.56

Jennifer Steiger, a student in the Women’s Chorale, agrees that


55 Henning, interview.

56 Ibid.
movement improves tone and increases the understanding of the music. However, she believes that movement does not always have to be grand in nature. She finds subtle reminders for a vowel shape and small tapping to keep the inner pulse alive to be the most helpful gestures for rehearsal. According to Steiger, movement allows students of many different learning styles to engage and participate. Movement is kinesthetic, but it also is a visual reminder of what needs to happen with sound. She wishes more teachers would use movement to engage students with diverse learning styles.57

Galván’s students generally agree on the effectiveness of movement for improving both their individual singing and the musicianship of the overall ensemble. They feel better connected to the music and think that the kinesthetic learning process makes the music difficult to forget. They also commented on their ability to transfer the movement they engaged in during choral rehearsals to their own solo singing and their teaching outside of the Ithaca choirs. The students feel empowered to use movement in myriad ways because Galván uses movement to achieve many different goals. One of Galván’s students stated that movement is about the relationships the singers foster with one another and the relationship they are able to foster with the composer. Galván finds that movement can be community building and uses movement to connect to both the music and the individuals in the ensemble.58

Rehearsal Observations

Galván’s rehearsals with the Ithaca College choirs and the Ithaca Children’s Choir began with a physical and vocal warm-up which involved stretching and postural alignment exercises. In order to encourage full-body awareness, Galván utilized movements to energize the body and encourage

57 Steiger, interview.

58 Colletti, interview; Steiger, interview; Haines, interview; Henning, interview; Galván interview.
singing on the breath. Galván demonstrated over the head stretches with both arms and asked the singers to stretch out their torsos while their arms formed a tent-like space above their head. For breath connection, Galván had students place their hands on their torso to become more aware of their breathing, as well as create upward-moving circles near their torso.59

During the vocal warm-ups, students used hand gestures that reminded them to sing with rounded, tall, and beautiful vowels. Walking to the rhythm of the vocalises helped to ensure rhythmic accuracy as well as improved the intonation. Hand gestures near the face pointing up and out aided singers to gain a more forward placement and altered articulation in some of the warm-up exercises as well. Galván often encouraged the Women’s Chorale members to create their own movements in order to feel free and relaxed while warming up their voices. Because it is the most advanced ensemble Galván directs, they were the most comfortable with that freedom.60

Once each of the choirs began to work on the repertoire, the movement-based activities continued. Galván directed the students to lightly gesture with their hands to lighten the articulation. She asked them to create more resonant space inside their mouths to improve the vowel quality and to indicate the shape of the phrase. With the Ithaca College Chorus, Galván asked the singers to act out the story of Morten Lauridsen’s Sure on this Shining Night in order to bring the poetry to life. Although each student engaged differently, individual singers walked around the room while singing the music and displayed faces that reflected the text they were singing. Close to two hundred singers connected to the text as individuals, yet they worked as a cohesive ensemble to create an aesthetic performance of the piece.61

59 Janet Galván, Rehearsal Footage of Ithaca College Women’s Chorale, January 31, 2011; Janet Galván, Rehearsal Footage of Ithaca College Chorus, January 31, 2011; Janet Galván, Rehearsal Footage of Ithaca Children’s Choir, January 31, 2011; Rehearsal Footage of Ithaca College Women’s Chorale, February 1, 2011; Janet Galván, Rehearsal Footage of Ithaca College Chorus, February 1, 2011; Table 2.1 describes Galván’s movements more fully.

60 Galván, Women’s Chorale, January 31, 2011.

61 Galván, Chorus, January 31, 2011.
Many of the Women’s Chorale members have been singing in the ensemble for three or four years and have used movement regularly with Galván for their entire college career. Students embrace a freedom and comfort with movement that allows them to create their own movements. Galván gives them tools over time by offering them a diverse vocabulary of movement and gesture so that they can pull from what they have already experienced or uniquely create their own. In one of their rehearsals, Galván asked the Women’s Chorale to split up into small groups and come up with movements that enhanced the music and the text for René Clausen’s *In Time of Silver Rain*. Galván simply asked them to “move in a way that supports the sound.” After five minutes of their creative endeavors, each group of students performed their version of the piece with their choreographed moves. Instead of simply allowing each group to demonstrate their movements, Galván then encouraged them to take the process a step further. Students were asked to critically assess the movements that were effective and those that may have hindered the sound. Students listened to one another, watched how the movements affected the sound and then articulated the results of their work. For these advanced musicians, the process seemed within their ability and as if it were part of their daily routine.

In one rehearsal, the Ithaca College Chorus spent half of a class period learning the basic steps to the samba, the traditional Latin American dance, because one of the pieces they were singing incorporates samba rhythms. Galván believes if singers experience the samba, they will internalize the samba rhythms and the music will be more authentic. After two samba experts taught the 180-voice choir the basic steps, the choir members joined in the dancing. The expectation was set that all of the singers would participate and the samba came alive in that rehearsal room. Students experienced the basic rhythmic style of the music and then were asked to sing the music stylistically.

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62 Galván, Women’s Chorale, February 1, 2011.

63 Ibid.

64 Galván, Chorus, February 1, 2011.
In a rhythmically complex piece of music, Galván asked members of the chorus to sit with their legs crossed on the floor. She directed them to create the polyrhythms in the music with their hands and laps. Once the singers began to feel the “groove” of the piece, several percussionists who also sing in the chorus added the rhythmic complexity on the drums and auxiliary percussion appropriate for the music. Students began to experience the music as a whole before they had to work on the individual sections of the complex piece.65

The young members of the Ithaca Children’s Choir engaged in the same critical thinking and movement-based activities in their rehearsals as the Ithaca College students did. Galván led the children to high levels of artistic excellence through rehearsal techniques similar to those of a college rehearsal. The 40-voice children’s choir engaged in movement that enhanced their sound and engaged their bodies rhythmically and musically. Galván often had them stepping to the beat or conducting the music with her in order to draw their attention to phrasing, text stress, and sense of ensemble. The singers showed legato phrasing by drawing their arms horizontally across their bodies and they demonstrated accents with karate chops and other short, accented gestures. The singers conducted text stress by using the vertical plane in front of them to show important syllables.66

The children’s choir sang in a circle for part of their rehearsal, allowing them to experience the sound from a different perspective. It also helped with the pacing of the rehearsal. Movement allows student to stay engaged throughout a long rehearsal with no breaks. Because they only rehearse once a week, Galván uses movement to keep students active. Movement also helps teach the music faster and to engage students more quickly.67

Galván’s rehearsals included movement throughout the entire rehearsal process. She encouraged singers to engage physically with her by demonstrating movements (conductor-singer gestures), and she encouraged singers to

65 Galván, Chorus, January 31, 2011.

66 Galván, Children’s Choir, January 31, 2011.

67 Ibid.; Galván, interview.
creatively move to the music individually (singer-only gestures). With the Ithaca College choirs and with the Ithaca Children’s Choir, singers were expected to move throughout the rehearsal in order to better connect to the music and to each other.\textsuperscript{68}

**Catalogue of Movements Used in Rehearsals**

The following table describes each of the movements Galván used in her rehearsals that were captured on videotape with her choirs from Ithaca College and with the Ithaca Children’s Choir. Each movement has been categorized based on the six areas described in her chapter on the use of movement in the choral rehearsal.

<table>
<thead>
<tr>
<th>Description of Movement</th>
<th>Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stretch up with both hands over head</td>
<td>vocal technique</td>
</tr>
<tr>
<td>Stretch out side torso with one hand over head</td>
<td>vocal technique</td>
</tr>
<tr>
<td>Moving shoulders up and down</td>
<td>vocal technique</td>
</tr>
<tr>
<td>Hands on stomach</td>
<td>vocal technique</td>
</tr>
<tr>
<td>Hands as tent over head</td>
<td>vocal technique</td>
</tr>
<tr>
<td>Both index fingers at sides of mouth with index</td>
<td>vocal technique</td>
</tr>
<tr>
<td>Hand lifting at side of face to imitate soft palate lift</td>
<td>vocal technique</td>
</tr>
<tr>
<td>Hand moving parallel to floor showing no space</td>
<td>vocal technique</td>
</tr>
<tr>
<td>Finger pointing forward and up from face</td>
<td>intonation</td>
</tr>
</tbody>
</table>

\textsuperscript{68} Galván, Women’s Chorale, January 31, 2011; Galván, Chorus, January 31, 2011; Galván, Children’s Choir, January, 31, 2011; Galván, Women’s Chorale, February 1, 2011; Galván, Chorus, February 1, 2011.
### Table 2.1 continued

**Catalogue of Movements Used by Janet Galván**

<table>
<thead>
<tr>
<th>Description of Movement</th>
<th>Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>Finger spinning out from face quickly</td>
<td>vocal technique</td>
</tr>
<tr>
<td>Moving in circles over 8 counts while changing pitch</td>
<td>intonation</td>
</tr>
<tr>
<td>Both hands moving vertically in parallel motion to create column of sound</td>
<td>vocal technique</td>
</tr>
<tr>
<td>Light bounce with hand</td>
<td>style</td>
</tr>
<tr>
<td>Hand moving vertically to create space</td>
<td>vocal technique</td>
</tr>
<tr>
<td>Arched hand at center of body moving upward</td>
<td>vocal technique</td>
</tr>
<tr>
<td>Both hands creating balloon shape at waist for expansion</td>
<td>vocal technique</td>
</tr>
<tr>
<td>Both hands lifting from face</td>
<td>intonation</td>
</tr>
<tr>
<td>Sitting with one hand above knee while other hand taps</td>
<td></td>
</tr>
<tr>
<td>- rhythms between knee and hand</td>
<td>rhythm</td>
</tr>
<tr>
<td>Clapping and/or tapping the pulse</td>
<td>rhythm</td>
</tr>
<tr>
<td>Improvising with clapping and/or tapping</td>
<td>rhythm</td>
</tr>
<tr>
<td>Stepping around room to macro and/or micro beats</td>
<td>rhythm; intonation</td>
</tr>
<tr>
<td>Improvising hand gestures to create connection to breath</td>
<td>vocal technique</td>
</tr>
<tr>
<td>Improvising hand gestures to create legato phrase</td>
<td>phrasing</td>
</tr>
<tr>
<td>Hand chopping vertically downward</td>
<td>phrasing; style</td>
</tr>
<tr>
<td>Improvising relaxed gestures for high notes</td>
<td>vocal technique</td>
</tr>
<tr>
<td>Stepping the rhythm of the melody</td>
<td>rhythm; intonation</td>
</tr>
<tr>
<td>Stepping rhythm of melody while arms create legato</td>
<td>style; phrasing</td>
</tr>
<tr>
<td>Acting out the story of the music</td>
<td>music to life</td>
</tr>
<tr>
<td>Spinning finger above head quickly</td>
<td>vocal technique</td>
</tr>
<tr>
<td>Lifting hand up and over head</td>
<td>vocal technique</td>
</tr>
<tr>
<td>Lower voices move in circle around the sopranos in order to support their sound</td>
<td>vocal technique</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Table 2.1 continued
Catalogue of Movements Used by Janet Galván

<table>
<thead>
<tr>
<th>Description of Movement</th>
<th>Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>Showing the text on faces</td>
<td>music to life</td>
</tr>
<tr>
<td>Both hands stretch (as rubber band) in front of body</td>
<td>phrasing</td>
</tr>
<tr>
<td>One step forward as gliding, moving hand out in front</td>
<td>style; phrasing</td>
</tr>
<tr>
<td>Wiping gesture with hand in horizontal motion</td>
<td>phrasing</td>
</tr>
<tr>
<td>Rope pull gesture with another singer for resistance</td>
<td>phrasing; music to life</td>
</tr>
<tr>
<td>Plié as highest note is approached</td>
<td>vocal technique</td>
</tr>
<tr>
<td>Hands touching another singer as they push and pull</td>
<td>phrasing</td>
</tr>
<tr>
<td>Hands together in front of body, slowly separate and turn</td>
<td>vocal technique</td>
</tr>
<tr>
<td>out, slowly relax hands down and to sides</td>
<td></td>
</tr>
<tr>
<td>One finger in front of lips spinning quickly in circle</td>
<td>vocal technique</td>
</tr>
<tr>
<td>One hand centered on body moving upward above head</td>
<td>vocal technique</td>
</tr>
<tr>
<td>for siren</td>
<td></td>
</tr>
<tr>
<td>Both fingers on lips pulling corners in for “oo”</td>
<td>vocal technique</td>
</tr>
<tr>
<td>Both hands circling upward near torso</td>
<td>vocal technique</td>
</tr>
<tr>
<td>Curwen hand signs while singing on solfege</td>
<td>intonation</td>
</tr>
<tr>
<td>Creating crescendo/diminuendo sign with hands</td>
<td>phrasing</td>
</tr>
<tr>
<td>Gentle step back to propel step forward (prep breath)</td>
<td>phrasing</td>
</tr>
<tr>
<td>Creating two circles with singers facing each other in pairs,</td>
<td>phrasing; style</td>
</tr>
<tr>
<td>pressing hands together and apart</td>
<td></td>
</tr>
<tr>
<td>Rehearsing in a circle</td>
<td>intonation; music to life</td>
</tr>
<tr>
<td>Hand perpendicular to floor in front of mouth for tall space</td>
<td>vocal technique</td>
</tr>
<tr>
<td>Pointing finger in upward motion repeatedly</td>
<td>intonation</td>
</tr>
<tr>
<td>Pulling across entire torso horizontally</td>
<td>phrasing</td>
</tr>
<tr>
<td>Description of Movement</td>
<td>Category</td>
</tr>
<tr>
<td>-------------------------------------------------------------</td>
<td>------------------------</td>
</tr>
<tr>
<td>Conducting the phrase with the conductor</td>
<td>phrasing; style</td>
</tr>
<tr>
<td>Side to side slide with arms low</td>
<td>style</td>
</tr>
<tr>
<td>Side to side slide with arms moving parallel to floor</td>
<td>style</td>
</tr>
<tr>
<td>Dancing a samba</td>
<td>style; music to life</td>
</tr>
<tr>
<td>Swaying back and forth</td>
<td>style; music to life</td>
</tr>
<tr>
<td>Stepping macro beat while tapping micro beat</td>
<td>rhythm</td>
</tr>
<tr>
<td>Ugandan hand clap</td>
<td>rhythm</td>
</tr>
<tr>
<td>Ballroom dancing to specific rhythms</td>
<td>rhythm; style</td>
</tr>
<tr>
<td>Both hands showing crescendo up</td>
<td>phrasing</td>
</tr>
</tbody>
</table>
CHAPTER THREE
THEREES HIBBARD: SERVANT-LEADER

The researcher conducted a series of interviews with Therees Hibbard and observed her working with the University of Nebraska-Lincoln Chamber Singers on February 21-22, 2011, in Lincoln, Nebraska. Additionally, the researcher observed Hibbard working with the Princeton University Glee Club on March 2, 2011, and the American Boychoir School on March 3, 2011, in Princeton, New Jersey. While in Lincoln and Princeton, the researcher conducted interviews with University of Nebraska-Lincoln students and Princeton University students. Therees Hibbard selected the students to be interviewed for this study. The interview questions (listed in Appendices A and B) were open ended so the interviewees would have the freedom to answer fully.

Background
While working on her undergraduate degree at Longwood University in Southern Virginia, Therees Tkach Hibbard couldn’t decide whether she wanted to be a singer or a dancer. Hibbard grew up singing and dancing in school and traveling with musical theatre groups throughout the Virginia and Washington, DC areas. She had not planned on being a teacher until she first began working with students in college through a teaching practicum. She quickly realized that teaching was a performing art and that she could integrate her love of singing and dancing into the choral classroom.69

After completing a degree in choral music education with an “unofficial” minor in dance at Longwood, Hibbard completed her masters degree at Colorado State University. She then taught public school music in Windsor, Colorado for four years before returning to school to complete the doctorate of musical arts at the University of Oregon. Royce Saltzman, the Director of Choral Activities at the

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69 Therees Hibbard, interview by author, Lincoln, NE, February 21, 2011.
University of Oregon at the time, recruited Hibbard after working closely with her at Colorado State University’s Summer Music Camps.  

Hibbard is an associate professor and currently serves as Associate Director of Choral Activities at the University of Nebraska-Lincoln. For twelve years prior to joining the faculty at UNL, Hibbard lived and worked in London, England as choral conductor, singing tutor and senior lecturer. She held several positions at the London College of Music, the Royal College of Music (junior department) and Roehampton University. She has conducted choirs ranging from young children to professional singers and has served as adjudicator, workshop leader, and guest conductor for numerous choral organizations throughout Great Britain, Ireland, Europe, North America and most recently in Hong Kong.

Hibbard’s work as a movement specialist in the training of choral singers has created unique opportunities for her to work with choirs and conductors from around the world. Her research on enhancing choral performance through movement training has led to the development of her choral education philosophy, most clearly demonstrated through her work with the Oregon Bach Festival Youth Choral Academy each summer in Eugene, Oregon. Hibbard collaborates each year with both the St. Olaf Choir and the American Boychoir School bringing her movement-based approach to choral singing to both of those ensembles. Anton Armstrong, director of the St. Olaf Choir, invites her back each year because her work has improved the intonation of the choir and has freed up the ensemble’s tone. Hibbard’s movement-based approach has changed the way he conducts and rehearses the choir.

In addition to her work with the Youth Choral Academy at the Oregon Bach Festival for the past fourteen years, Hibbard is a professional singer with the Oregon Bach Festival Choir each summer, under the direction of Helmut

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70 Ibid.; Therees Hibbard, e-mail message to author, June 17, 2011.

71 Hibbard, interview.

Rilling. She has sung under such conductors as Aaron Copland and Mstislav Rostropovich and premiered works of Arvo Pärt and Krystof Penderecki.73

Figure 3.1. Therees Hibbard

Influences

Hibbard talks about many mentors and teachers who have molded her as a conductor and teacher. Hibbard studied with James McCray at both Longwood and Colorado where she learned to be as expressive a conductor as she would allow herself. Richard Clark, her mentor at the University of Oregon and one of her biggest influences, made a huge impact on her movement and gestural language when he invited her to study at Oregon. His daughter was a dancer and he knew of Hibbard’s background with dance and movement. Clark asked her to work with his undergraduate conducting students once a week in the dance studio where they could see how their gestures impacted their posture and their overall alignment. Clark was a student of Rodney Eichenberger when Eichenberger taught at the University of Washington, which allowed Hibbard to further her inquiries in the world of movement and gesture. Hibbard’s dissertation focused on Eichenberger and the unique gestural language he taught. She

73 Hibbard, interview.
describes Eichenberger as one of the most positive teachers she’s ever met and “the best teacher she never had.” He taught her how to work with conductors and how to continue to sculpt a sound and a gesture to achieve the desired results.

Helmuth Rilling impacted Hibbard’s career as well. She describes working with him with reverence for his ability to truly become the music. He is dedicated and committed to the music more than most conductors, in her view. Hibbard describes him as a “servant-leader” and aims to always be a servant of the music when she is teaching and conducting.

**Philosophy of Conducting and Music Education**

When discussing her general philosophy on teaching and conducting choral music, Hibbard does not hesitate to say that it’s all about gesture. She lives in the world of movement and gesture, and strongly believes that singers are their entire body. However, Hibbard quickly adds that serving the music is crucial to making anything happen with the body. In order to engage the body in any manner, the musicianship skills must be there first. Conductors and teachers cannot make an impact on their singers until they have the knowledge of the music in place. In order to lead their ensembles, conductors must serve the music and fully commit to their own understanding of it.

When describing conductors, Hibbard does not like to use modifiers. The idea that there are choral conductors or women conductors or orchestral conductors obscures the fact that conductors are leaders of music. One can call them “filters, enablers, conduits, servant-leaders, facilitators or even power mongers.” In her view, conductors are or can be all of those terms. Ultimately,
however, conductors must have the musical skill and be able to communicate their intent to their musicians. Once the musical skill is in place, then movement and communication happen.\textsuperscript{79}

Communication, of course, happens in the rehearsal process. Hibbard believes strongly in that rehearsal process and in building human beings. While the music is being served, it is important to remember that the people in the music-making process are there to deconstruct as well as reconstruct in that rehearsal. She describes her work at the university level as “building teachers,” even in her ensemble rehearsals. Those future teachers need to be shown how to put the music and the ensemble back together after the deconstruction that often happens in a rehearsal. They need to see that while conductors do take the music apart, it can be done in a positive manner. Hibbard believes in the dignity of her musicians and strives to empower her students to become servant-leaders of both the music and of their students. That servant-leader approach to the music and the people making music in the rehearsal comes through in all of her own teaching and conducting.\textsuperscript{80}

**Movement in the Choral Rehearsal**

Growing up as both a dancer and a singer, Hibbard is certain that singing and dancing are completely intertwined. For both fields, she acknowledges “we are the instrument.”\textsuperscript{81} It made perfect sense to Hibbard as a young singer and conductor to begin to integrate the two fields into the work she was doing. She knows dancers and singers must take care of their instrument just as an instrumentalist would take care of her trumpet or violin. Thus, Hibbard teaches her students to care for their entire instrument through breathing, moving, stretching and integrating the entire body into the singing process.

In an ideal world, Hibbard would have time built into her rehearsal schedule for a true physical warm-up and movement-based aspect of rehearsal.

\textsuperscript{79} Ibid.

\textsuperscript{80} Ibid.

\textsuperscript{81} Ibid.
each and every day. When working with the Oregon Bach Festival Youth Choral Academy, she gets the young high school students for a full forty-five minutes each morning before they even begin to do a vocal warm-up and then rehearse their repertoire with Anton Armstrong. Because students are in rehearsals all day long, the schedule permits Hibbard the time to really warm them up physically. She is also making connections to the music the singers are preparing. She incorporates style, rhythm and the feel of the music they are rehearsing into the movement-based warm-up. Hibbard often has students moving around the giant gymnasium on the University of Oregon campus to a recording of Bach’s “Kyrie” from Mass in B minor or other masterpiece they might be performing during their stay in Eugene. She also tries to find popular music or music that is somehow related to what they’re performing and has students move to those recordings. The singers begin to feel the music with their entire bodies, as dancers. Hibbard then attends some of the choral rehearsals conducted by Armstrong, both to remind singers to incorporate what they’ve been learning in their mornings with her and to get a sense of what Armstrong wants musically in each of the pieces to be integrated into her next morning session. Although it would be extremely tough for conductors to have this kind of rehearsal situation where the singers could move to the music before ever singing it each and every rehearsal, Hibbard basks in the ability to work in this ideal situation for two weeks each summer at the Oregon Bach Festival. 

82 ibid.
In her regular rehearsals both at the University of Nebraska-Lincoln and in clinic or workshop settings, Hibbard integrates movement throughout the rehearsal process. She finds that movement is always an aspect of the initial few minutes of rehearsal, engaging the body as she vocalizes the choir. She finds that with younger singers, movement usually comes fairly easily. They are more willing to feel the music through their bodies and engage in a movement-based activity as a part of the process. However, for her adult singers and college-age students, movement does not always come as naturally. She tries to remind them to let go and “give themselves permission to feel again.”\textsuperscript{83} Hibbard thinks this may be partly due to the fact that her older singers are constantly working cognitively. While music is a cognitive process as well, feeling the rhythm and the

\textsuperscript{83} Ibid.
pulse can be more effective. Hibbard works to engage her singers on both levels as much as possible.\textsuperscript{84}

Because her adult singers tend to be less willing to move than their younger counterparts, Hibbard often starts introducing movement through folk music or a folk dance. She finds more people are willing to move to a piece of music where they perceive movement would have been a part of the experience. Hibbard has found that walking to Renaissance music, for instance, has become more familiar to people in recent years. Conductors and scholars in the field of choral music have been talking about it in workshops for the last fifty years, thus more people are willing to do it. However, asking her singers to move to the music of later periods does not always receive the same level of comfort or willingness.\textsuperscript{85}

With younger singers, Hibbard often starts with something less traditional like an African piece and has students immediately engage their bodies to help learn the complex rhythms involved. A simple two-step will get students lifting their feet and relating to the beat and rhythm of the music. She uses this basic, initial movement as a springboard for more advanced movement that she can integrate throughout the rehearsal process. Often in a workshop setting, Hibbard finds that movement is essential as a way “in” with the ensemble. After spending significant time observing and working with Rodney Eichenberger, she realized that movement was a quicker way to connect to the music than the music on the written page. While she finds that movement is not the only way in, it is a useful and rather quick tool to get the desired results.\textsuperscript{86}

Hibbard works hard to tailor her teaching and movement-based approach in the rehearsal process to each ensemble and the music the ensemble is currently rehearsing. However, she does find that there is a basic vocabulary of gesture that remains constant. Just like vocal warm-ups or dance warm-ups, the body and voice need certain things related to postural alignment and movement

\textsuperscript{84} Ibid.

\textsuperscript{85} Ibid.

\textsuperscript{86} Ibid.
to work effectively. After years of trial and error, Hibbard returns to a core set of physical movements that will relax, align and engage her singers properly. For Hibbard, walking to the music, whether the micro or macro beats, will immediately connect her singers to the rhythm, so she always comes back to that basic movement. She is willing to adapt, though. The best conductors must be malleable and willing to alter their plan if and when it isn’t working. She uses the term “hybridize” to describe her own process. If there is a moment when Hibbard isn’t getting the sound that she wants from her choir, she tries to use imagery and metaphor or a combination to improve the ensemble. Movement is a technique and teaching tool that can be tremendously effective, but she knows that it is one tool and there are other ways to achieve the desired sound.\(^{87}\)

In order to achieve the desired goals, the conductor must be in a constant mode of assessment. Hibbard finds that she doesn’t always achieve her goals the first time around. When she is having students move to recorded music, she can visually assess their progress. If the music she has chosen isn’t connecting the singers in a positive way, she quickly alters her playlist and her plan of action. From her time with the Oregon Bach Festival Youth Choral Academy, Hibbard discovered what might work one day does not always work the next, in part because of their progress with the music. This transfers easily into the choral rehearsal when a conductor needs to be constantly assessing the sound of the choir. Hibbard tells her singers that if a movement isn’t working to achieve the sound they want, they should alter it. She tries to be aware of her singers and works to sense any anxiety that may surround movement. If there is the sense that there is anxiety, Hibbard backtracks and uses techniques that her singers are comfortable with. She tries to make it an incremental process so that the majority of the ensemble is on board and engaged fully.\(^{88}\)

\(^{87}\) Ibid.

\(^{88}\) Ibid.
Philosophy Behind the Movement

Hibbard is a teacher and conductor who values the kinesthetic learning process in her rehearsals. Because she is a dancer and musician, she has seen, experienced and researched the benefits of using movement to facilitate the learning process. Music cannot be separated from the body, and she embodies that teaching philosophy.\(^{89}\)

As an undergraduate, Hibbard read the book *The Art of Making Dances* by Doris Humphrey for a choreography class. The author’s discussion of the four types of rhythm that live within us influenced Hibbard’s teaching of rhythm and movement ever since. To her, rhythm is at the center of all music and of human life. As we breathe in and out, a rhythm is created. Hibbard calls this “heart beat rhythm.” Hibbard engages her singers in heart beat rhythm through a basic rise and fall of the arms as the inhalation and exhalation of the breath occurs. The idea of pulse or tactus, where musicians divide or stretch that pulse, is the foundation of Eurhythmics and is extremely useful for the teaching of macro and micro beats. This second type of rhythm engages the singers through a simple stepping of the pulse around the room. Hibbard describes the third rhythm as changing weight, which deals with the time in between beats. Hibbard has her students experience this through the sensation that happens in between a step or clap. A sense of resistance occurs during that time in between beats that students must become aware of. The last rhythm she identifies as the emotional rhythm, which she describes as the thrill of victory or the agony of defeat. In music, it is the rise and swell that is created when the music is great and evokes deep feelings. For Hibbard, this is the entire point of music making and the need to move in oneself. She often philosophizes to her singers, “move to be moved and then move others.”\(^{90}\) Dalcroze taught her that in order to find the music and the connection on the inside, one has to first experience it on the outside. Hibbard simply adds that last aspect of “moving others,” so that once her singers

\(^{89}\) Ibid.

\(^{90}\) Ibid.
have experienced the emotional rhythm on the inside they can share it with others.\textsuperscript{91}

Although Hibbard comes from a background in dance, she considers herself a singer first. She describes her approach to teaching from a singer and voice teacher’s perspective. Of course, she has been influenced tremendously by her own performing in shows as a young singer, dancer and actress. However, much of her movement-based approach stems from a need to talk less in the rehearsal. Rodney Eichenberger influenced that philosophy greatly with his need to use gesture to avoid the verbal language. He didn’t want to contradict anything his singers were learning in their private voice lessons. After years of working with and studying Eichenberger, Hibbard realized how effective that process was.\textsuperscript{92}

Ultimately, Hibbard describes her desire to make the most beautiful music possible with her choirs. Helmuth Rilling taught her to make music in the moment and that is what she strives to do. She finds that she “will do anything to make them sing beautifully.”\textsuperscript{93} In her world, movement is tremendously effective in meeting that goal.\textsuperscript{94}

**Singers’ Reactions**

Singers in Hibbard’s choirs agree that movement is not just part of her teaching, it is part of her entire persona. At her core, Hibbard experiences music through movement, which comes alive in her teaching and conducting. Her singers all engage in movement on a regular basis in Hibbard’s ensembles and could not remember a single piece of music that they did not move to at some point in the rehearsal process. Her choir members also agree that movement is an effective tool for improving the choir. They cited many benefits to using

\textsuperscript{91} Ibid.
\textsuperscript{92} Ibid.
\textsuperscript{93} Ibid.
\textsuperscript{94} Ibid.
movement, including improved rhythmic precision, connection to breath, improved intonation, freeing up the vocal mechanism and keeping the singers engaged.95

One student in Hibbard’s choir, Jennifer Vanderholm, noticed that movement occasionally gets in the way of her singing. Vanderholm, a doctoral student in choral conducting at the University of Nebraska-Lincoln, noticed that each singer potentially feels things differently. As a possible solution, she alters the gesture so that it feels more natural to her. She feels the freedom to make adjustments in Hibbard’s rehearsals in order to better her singing. Although Vanderholm doesn’t always engage in the movements exactly as the choir does, Hibbard’s method of teaching and introducing movement creates an environment where students like Vanderholm feel comfortable to make any adjustments when needed. Overall Vanderholm still enjoys moving in rehearsals and feels that it improves her singing and the overall musicianship of the ensemble.96

Enoch Ulmer, who sang in choirs with Hibbard for five years, offered a unique perspective as a private voice teacher who now incorporates the movement-based rehearsal techniques he learned from Hibbard into his own private studio. He describes movement as imperative for singers. “Even pop singers [move]. Every good singer gestures. They just don’t always do it in public.”97 He finds that sometimes he is criticized as a solo singer because he moves too much in performance. However, he states that he rarely gets criticized for the sounds he’s making, thus he is willing to keep moving and gesturing if it keeps him free and improves his singing.98

Ulmer also discusses singers who move with varying ability levels. If a singer is clunky and ungraceful in his movement, it is highly likely he will be


96 Vanderholm, interview.

97 Ulmer, interview.

98 Ibid.
clunky and ungraceful in his singing, according to Ulmer. In an ensemble, he sees movement uniting the choir rhythmically first and foremost. However, he insists that his students learn how to be more graceful in order to free up the voice from tension. Ulmer doesn’t claim to be an expert or to understand why movement impacts the choir so positively, but he is certain that singers work better when moving. His time with Hibbard showed him that movement was an effective rehearsal technique and he now incorporates movement in his private studio with his students. 99

Because Hibbard believes in a servant-leader approach to the music-making process, each singer may gain something different from using movement in the rehearsal. While Vanderholm and Ulmer use movement to improve their own technique, others add that movement contributes to their overall well-being. One of Hibbard’s choir members, Julia Schleck, is a professor in the English department at the University of Nebraska-Lincoln. As someone who works in front of a computer all day or directs classroom discussions with her students, Schleck agreed with the other singers about the positive experience movement provides. Coming to a rehearsal where the singers are asked to move and engage their bodies is an incredibly invigorating part of her day. In fact, for her “it functions something like a yoga class, where incorporating the movement is tiring by the end of rehearsal but energizing in a way that light physical exercise can be.” 100

Schleck talked about the synchronicity that is created in the rehearsal room among the singers when movement was involved. She feels a part of a larger unit and is better able to sing freely when moving. In some ways, Schleck tries to include basic movement as a part of her teaching with simple points in class where students have to get up and move around the room to a new location. The spatial awareness and change can affect her and her students, and that can transfer from an active choral rehearsal to a lecture or class discussion. She finds that it is much more difficult in an English classroom than in a choral

99 Ibid.
100 Schleck, interview.
rehearsal, but she passionately believes that movement stimulates learning and improves her own well-being.\footnote{Ibid.}

Hibbard’s movement-based approach to rehearsals allows her students to experience singing in a way that positively impacts their individual and collective performances. While they each shared their overall enjoyment surrounding the use of movement, they also gained insights into their own singing and how it can be improved through movement. Some singers transferred that knowledge to their own students, whether in a voice studio or an English classroom. One singer made adjustments to the movements to better connect her to the music and her body.\footnote{Schleck, interview; Ulmer interview; Dubbs, interview; Vanderholm, interview; Smith, interview.}

**Rehearsal Observations**

Hibbard’s rehearsals with both the Princeton University Glee Club and the American Boychoir began with an extended physical warm-up. For both ensembles, Hibbard worked with them in a workshop setting. The Princeton Glee Club had never worked with her before. The American Boychoir School usually invites Hibbard to work with the boys once or twice a year. This workshop was the first time for this class of boys to work with Hibbard. With that in mind, Hibbard not only had to accomplish her goals of connecting students to the music through movement, she also had to convince them that her unique approach to music and the incorporation of some basic dance was a valid use of their rehearsal time.\footnote{Hibbard, interview; Therees Hibbard, Rehearsal Footage of Princeton Glee Club, March 2, 2011, Princeton, NJ; Therees Hibbard, Rehearsal Footage of American Boychoir, March 3, 2011, Princeton, NJ; Table 3.1 describes Hibbard’s movements more fully.}

Both ensembles had the luxury of a large rehearsal room with enough space for students to move around the room comfortably in various formations. These extended rehearsals began with students removing their shoes (and socks if they preferred), which Hibbard explained was influenced by Dalcroze in order
to feel more grounded and connected. She asked students to spread out over the entire room and had them breathing and gently moving in place to the sounds of a CD player quietly emanating music in the background. After a few minutes of breathing and centering the body, Hibbard asked the students to feel the pulse of the music playing. The students first put the pulse of the music into their bodies with their hands against their chest. This allows for the “heartbeat rhythm” to be present while establishing a tactus. Hibbard explained Laban taught musicians and dancers that tapping the chest achieved a better connection to core, as opposed to a distal sense of the pulse. Although Hibbard insisted the singers not tap their legs or feet, they were given the choice of tapping the micro or the macro beat. The singers then moved around the room to that same pulse, beginning to feel the music internally. In the course of the first fifteen to twenty minutes, students moved to a quiet concerto of Bach, Annie Lennox’s *Walking on Broken Glass*, and everything in between. Hibbard wanted students to embody the music, no matter what the genre.\(^{104}\)

When working with choirs for an extended period of time, Hibbard prefers to start the singers moving to popular music and music that they are not currently singing. Once they are comfortable with their bodies and begin to move with freedom, Hibbard will introduce a recording of a piece that is similar in nature to the repertoire they are currently singing. Again, when they achieve the style of that music, she will have them move to a recording of a piece on which they are currently working. All of this movement happens before they ever sing a note of the music. Hibbard believes they would begin to transfer that freedom of motion into their own music much easier because their bodies have had the repetitions prior to singing. The muscle memory of the gestures and movements then related to the singing.\(^{105}\)

In her rehearsal with the American Boychoir, Hibbard introduced them to legato, light movements with a recording of Craig Hella Johnson’s arrangement

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\(^{104}\) Hibbard, Boychoir; Hibbard, Princeton; Hibbard, interview; For complete playlist, see Appendix I.

\(^{105}\) Hibbard, interview; Hibbard, Boychoir; Hibbard, Princeton.
of *Requiem* by Eliza Gilkyson. The boys gently stepped to the quarter-note pulse of the piece while moving their arms fluidly across the horizontal plane. After moving to this work for about three minutes, Hibbard played a recording of Biebl’s *Ave Maria*, which the choir was currently preparing for a concert. The connection and fluidity were immediately transferred from *Requiem* to *Ave Maria*. Finally, she let them sing the piece while moving to it as well. She also had them transfer a movement resembling a basketball dribble from Annie Lennox’s *Walking on Broken Glass* to the Haydn *Agnus Dei* from *Little Organ Mass*. The energy, lightness and bounce that the boys created during the Annie Lennox piece created a vibrancy and inner eighth-note pulse for the Haydn that had not been present before.  

In addition to using movement to better connect singers to their own bodies and to the music, Hibbard works to make the singers more aware of their bodies in relation to the other choir members. In part of her rehearsal with the singers in the American Boychoir, she split the ensemble in half facing each other. Each side of the room formed multiple rows of singers parallel to one another and as they moved toward each other, they weaved in and out of the opposing rows across the room. Hibbard used a generic popular piece of music for this activity, but discussed how effective this type of movement can be when teaching the structure of a piece of music. Allowing students to move through space and time can make them more aware of how their parts fit in with the rest of the piece and how interconnected their line might be with another voice part. It also forces them to listen to each other in new ways.  

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106 Hibbard, Boychoir.

107 Ibid.
Hibbard’s rehearsals with the University of Nebraska-Lincoln’s Chamber Singers began with a more traditional warm-up. The singers did engage in a physical warm-up where they first focused on centering their bodies and connecting to the breath. However, they quickly moved to a vocal warm-up, since the rehearsal was a typical one-hour block and Hibbard did not have the added luxury of time she did with the Princeton Glee Club or the American Boychoir School. Throughout the vocal warm-up, Hibbard actively encouraged and reminded the singers to use their bodies to aid in the production of sound. Swimming gestures and circular hand sweeps from the breath center reminded singers to stay connected. A step-touch with a snap and walking in place to the
pulse both encouraged the singers to be rhythmically precise with their performance.\textsuperscript{108}

While working with the Chamber Singers on the Distler \textit{Singet dem Herrn}, Hibbard needed the choir to be more attentive to both the rhythmic accuracy of the piece and the syllabic stress within the phrases. She immediately engaged the choir through movement around the room, having them walk the pulse of the piece and adding extra emphasis through foot stomps in order to clean up the entrances after rests. Once the rhythmic precision improved, the singers continued in this manner adding knee bends and weighted steps for important syllables in the text. The students quickly integrated the movement into their bodies and continued singing with improved rhythmic accuracy and micro phrasing.\textsuperscript{109}

In addition to using movement to physically engage the singers, Hibbard also used various standing arrangements with the Chamber Singers for many of the different pieces they were working on. Halfway through one rehearsal, she moved them to Sheldon Art Museum, a larger atrium-like space where they could spread out and better listen as an ensemble. The cathedral-like ceilings and more expansive space allowed for the singers to feel and perform the music in a different way. The simple act of switching standing formations and moving spaces during the rehearsal also uniquely engages singers, according to Hibbard. The singers had more room to move and experience their individual sounds in the new space. Additionally, the new space partway through a rehearsal allows for singers to move and experience a new venue, which can serve to keep them active and awake for a rehearsal.\textsuperscript{110}

Hibbard asserts that movement is an effective rehearsal tool for singers of all ages and incorporates movement into all of her rehearsals. Whether working with the youngest boys from the American Boychoir School or graduate students

\textsuperscript{108} Therees Hibbard, Rehearsal Footage of University of Nebraska-Lincoln Chamber Singers, February 22, 2011, Lincoln, NE.

\textsuperscript{109} Ibid.

\textsuperscript{110} Ibid.
at the University of Nebraska-Lincoln, she engages her singers in movement in order to meet her musical goals. These rehearsals showed a variety of movement techniques that Hibbard uses with students of all ages and ability levels.¹¹¹

**Catalogue of Movements Used in Rehearsals**

The following table describes each of the movements Hibbard used in her rehearsals that were captured on videotape with the University of Nebraska-Lincoln Chamber Singers, the Princeton University Glee Club and the American Boychoir. Each movement has been categorized based on the six areas described in Janet Galván’s chapter on the use of movement in the choral rehearsal.

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**Table 3.1.**

**Catalogue of Movements Used by Therees Hibbard**

<table>
<thead>
<tr>
<th>Description of Movement</th>
<th>Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arms sway back then forward in front of body up over head and back down for inhalation/exhalation</td>
<td>vocal technique</td>
</tr>
<tr>
<td>Swaying back and forth with knees bent and arms loose</td>
<td>vocal technique</td>
</tr>
<tr>
<td>Shaking out hands and arms</td>
<td>vocal technique</td>
</tr>
<tr>
<td>Hands on shoulders with elbows moving in circles</td>
<td>vocal technique</td>
</tr>
<tr>
<td>Arms moving upward over head during siren</td>
<td>vocal technique</td>
</tr>
<tr>
<td>Arms moving out from breath center in circles along sagittal plane</td>
<td>vocal technique</td>
</tr>
<tr>
<td>Both arms moving horizontally in front of body smoothly</td>
<td>phrasing; style</td>
</tr>
<tr>
<td>Swimming gesture with arms near breath center</td>
<td>vocal technique</td>
</tr>
</tbody>
</table>

¹¹¹ Hibbard, interview.
**Table 3.1 continued**  
Catalogue of Movements Used by Therees Hibbard

<table>
<thead>
<tr>
<th>Description of Movement</th>
<th>Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arms moving in figure eights in front of torso</td>
<td>phrasing; style</td>
</tr>
<tr>
<td>Walking in place to pulse (macro beat)</td>
<td>rhythm</td>
</tr>
<tr>
<td>Walking in place to micro beat</td>
<td>rhythm</td>
</tr>
<tr>
<td>Ugandan handclaps</td>
<td>rhythm</td>
</tr>
<tr>
<td>Step touch with snaps</td>
<td>rhythm</td>
</tr>
<tr>
<td>Samba-like step with right foot forward and hips following</td>
<td>style; rhythm</td>
</tr>
<tr>
<td>Tapping a steady pulse anywhere on body</td>
<td>rhythm</td>
</tr>
<tr>
<td>One hand gesturing over head as if tossing a basketball</td>
<td>vocal technique</td>
</tr>
<tr>
<td>Bending knees to varying syllables</td>
<td>phrasing</td>
</tr>
<tr>
<td>Stomping foot during rests</td>
<td>rhythm</td>
</tr>
<tr>
<td>Lifting both hands in air in front of torso</td>
<td>vocal technique</td>
</tr>
<tr>
<td>Presenting both hands (palm up) out from breath center</td>
<td>vocal technique</td>
</tr>
<tr>
<td>across horizontal plane</td>
<td></td>
</tr>
<tr>
<td>Pointing finger up for ascending pitches</td>
<td>intonation</td>
</tr>
<tr>
<td>Using hands on chest to create personal drum (improv)</td>
<td>rhythm; style</td>
</tr>
<tr>
<td>Hands up over head floating downward with palms up</td>
<td>vocal technique</td>
</tr>
<tr>
<td>Leaning body forward as if in ski boots with bent knees</td>
<td>vocal technique</td>
</tr>
<tr>
<td>Moving chin to chest and then back again slowly</td>
<td>vocal technique</td>
</tr>
<tr>
<td>Moving ear to shoulder and then back to center</td>
<td>vocal technique</td>
</tr>
<tr>
<td>Moving head around from front to side to back to side</td>
<td>vocal technique</td>
</tr>
<tr>
<td>Sitting on floor and leaning to side to stretch with hand over</td>
<td></td>
</tr>
<tr>
<td>head hissing out as arm relaxes back</td>
<td>vocal technique</td>
</tr>
<tr>
<td>Sitting on floor and extending torso as if standing</td>
<td>vocal technique</td>
</tr>
<tr>
<td>Sitting on floor with legs extending and feet alternating</td>
<td></td>
</tr>
<tr>
<td>as if depressing pedals on a vehicle</td>
<td>vocal technique</td>
</tr>
<tr>
<td>Description of Movement</td>
<td>Category</td>
</tr>
<tr>
<td>----------------------------------------------------------------------------------------</td>
<td>-------------------------------</td>
</tr>
<tr>
<td>Walking in circle around the room to pulse</td>
<td>rhythm</td>
</tr>
<tr>
<td>Moving arms as if swimming backstroke</td>
<td>vocal technique</td>
</tr>
<tr>
<td>Swinging arms in circles from floor to ceiling over head</td>
<td>vocal technique</td>
</tr>
<tr>
<td>Bouncing from side to side with knees bent over toes</td>
<td>style</td>
</tr>
<tr>
<td>Arms extended in front of torso as if grabbing a beach ball</td>
<td></td>
</tr>
<tr>
<td>then releasing it in a circle, up over and around</td>
<td>vocal technique</td>
</tr>
<tr>
<td>Tapping the pulse on the back of another person</td>
<td>rhythm</td>
</tr>
<tr>
<td>Walking in circle to pulse with arms alternating up in the air</td>
<td>rhythm</td>
</tr>
<tr>
<td>to one side then down at opposite side</td>
<td></td>
</tr>
<tr>
<td>Stepping forward and then stomp back into place</td>
<td>rhythm</td>
</tr>
<tr>
<td>Hands clasping together in front of torso and then releasing</td>
<td></td>
</tr>
<tr>
<td>while inhaling quickly</td>
<td>vocal technique</td>
</tr>
<tr>
<td>Multiple rows of singers facing each other on opposite sides</td>
<td></td>
</tr>
<tr>
<td>of room walking to pulse toward each other weaving</td>
<td>music to life; rhythm</td>
</tr>
<tr>
<td>in and out of the rows</td>
<td></td>
</tr>
<tr>
<td>Arms over head in firm muscle pose</td>
<td>style</td>
</tr>
<tr>
<td>Jump-roping the rhythm of the music across the room</td>
<td>rhythm; style</td>
</tr>
<tr>
<td>Tiptoeing to the pulse</td>
<td>rhythm; style</td>
</tr>
<tr>
<td>Sliding from side to side, dragging feet (like Electric Slide)</td>
<td>rhythm</td>
</tr>
<tr>
<td>Walking with bent knees while bouncing hand as if dribbling a basketball</td>
<td>rhythm; style</td>
</tr>
<tr>
<td>Both hands at breath center spiraling outward, palms up</td>
<td>vocal technique</td>
</tr>
<tr>
<td>Placing one hand on shoulder of singer in front and walking around room to pulse</td>
<td>music to life; rhythm</td>
</tr>
</tbody>
</table>
**Table 3.1 continued**

**Catalogue of Movements Used by Therees Hibbard**

<table>
<thead>
<tr>
<th>Description of Movement</th>
<th>Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stepping forward with hands presenting palms up from breath center</td>
<td>vocal technique</td>
</tr>
<tr>
<td>Using arm as if holding a spear and then digging to ground</td>
<td>music to life</td>
</tr>
<tr>
<td>Arms over head bouncing lightly as if dribbling a small ball</td>
<td>style; rhythm</td>
</tr>
<tr>
<td>Moving the choir into new formation</td>
<td>intonation</td>
</tr>
<tr>
<td>Moving the choir into new location</td>
<td>intonation; music to life</td>
</tr>
</tbody>
</table>
CHAPTER FOUR
SANDRA SNOW: CONDUCTOR-TEACHER

The researcher conducted a series of interviews with Sandra Snow and observed her working at the National Convention of the American Choral Directors’ Association on March 9-11, 2011, in Chicago, Illinois. Additionally, the researcher observed Snow working at the University of Delaware Invitational Choral Festival with invited high school choirs on March 4, 2011, in Wilmington, Delaware. The researcher also conducted interviews with Michigan State University students via e-mail. Sandra Snow selected the students to be interviewed for this study. The interview questions (listed in Appendices A and B) were open ended so the interviewees would have the freedom to answer fully.

Background

As the daughter of an Air Force pilot, Sandra Snow moved around more than eighteen times before she had graduated from high school. Despite the advantages and disadvantages of perpetually finding herself in a new city and at a new school, Snow always found music to be the constant in her life. As a young singer, she didn’t have much formal musical training, so her early approach to music was mostly intuitive. Because Snow found singing in choir to be exciting and compelling, it was a natural progression for her to pursue a music degree upon graduating from high school. She began her undergraduate degree in choral music education at Arizona State University. However, after a few years at Arizona, Snow transferred to the University of North Carolina-Greensboro to study with Hilary Apfelstadt. There she discovered her deep desire to conduct, and Apfelstadt inspired her to be the choral conductor she is today.112

As conductor, teacher and scholar, Snow’s work spans a wide variety of ages, abilities and music. After receiving her master’s degree from the University of North Carolina-Greensboro, she worked with elementary-age students and

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112 Sandra Snow, interview by author, Chicago, IL, March 9, 2011.
directed the Glen Ellyn Children’s Chorus in Illinois for many years. She became interested in teacher training and returned to school to pursue a Ph.D. in music education at Michigan State University, where she would eventually return to work as a professor. In her doctoral program, she worked with Charles Smith who had a tremendous influence on Snow as a teacher and choral conductor.\footnote{Ibid.}

After completing her doctorate, Snow accepted her first college appointment as Director of Choral Activities at Northern Illinois University before she moved to the University of Michigan to work with Jerry Blackstone for seven years. She is currently professor of conducting and music education at the Michigan State University College of Music, where she interacts with undergraduate and graduate students in the areas of conducting, choral pedagogy, and choral singing. Snow conducts the Michigan State University Women’s Chamber Ensemble, a group that has appeared at consecutive conferences of the American Choral Directors Association (National Conference 2009; Central Division 2008). She has held a principal residency with the Pacific International Children’s Choir Festival and makes guest conducting appearances throughout the United States. Snow is author of the DVD “Conducting-Teaching: Real World Strategies for Success” published by GIA (2009) and edits the choral music series \textit{In High Voice} published by Boosey & Hawkes. She is a past recipient of the Michigan State University Teacher-Scholar Award.\footnote{Ibid.}
Influences

As an undergraduate, Snow worked closely with Hilary Apfelstadt who was Snow’s first female conductor and role model. Snow credits Apfelstadt for inspiring her to excel as a conductor. Apfelstadt epitomizes structure and order in a rehearsal and Snow is still influenced by those well-executed rehearsals she sang in under Apfelstadt.  

Doreen Rao, another influential female conductor, also made a lasting impression on Snow as a teacher and conductor. Snow had the pleasure of working with Rao in her time with the Glen Ellyn Children’s Chorus in Illinois. From Snow’s first time participating in the Choral Music Experience in 1988, she immediately understood that Rao was a person from whom she was going to learn her craft from the bottom up. Rao’s organic, inside-out approach to the rehearsal compelled Snow to be the conductor she is today. Snow describes Rao as a huge personality on the podium, but yet someone who took her charisma a step further. Rao constantly attempted to get to the essence of the music and she displayed genuine excitement for the musical ideas presented in the

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115 Ibid.
rehearsal. Rao had a profound impact on Snow and the two have maintained a strong relationship.\textsuperscript{116}

When Snow began her first year at the University of Michigan, she remembers hearing Jerry Blackstone’s Chamber Choir perform an exquisite concert and thinking to herself, “Why did they hire me here? I can never get a choir to sound like that.”\textsuperscript{117} After some time reflecting, Snow began to realize that Blackstone’s musical interpretation was always clear and well-articulated to his ensembles because he put people ahead of the process at all times. He and his singers participate in the rehearsal together. For Snow, this was a new way of looking at the rehearsal and the preparation in front of the rehearsal process. As a mentor and colleague, Blackstone doesn’t think of himself as a pedagogue, yet Snow credits him for being one of her three biggest influences as a choral conductor and teacher.\textsuperscript{118}

\textbf{Philosophy of Conducting and Music Education}

Over the last ten years, Snow has struggled with defining who she is as a conductor-teacher. She wants to perform tremendous repertoire and achieve the highest level of performance, but she also wants the experience to capture the imagination of the singers and allow them a meaningful response. This cognitive dissonance she has experienced seems to have led her down a path of asking why there needs to be a choice. The longer she conducts and works with singers, the more she realizes that there must be a connection with one another. Choral music is a human art where everyone desires to be expressive. Snow demands that choral conductors get beyond microrehearsing. Reducing rehearsals to error detection and repetition does not allow for that expressivity. Technical perfection without singer engagement creates no meaning for anyone involved in the process. Snow believes that since she is working in the choral art, she should aim to connect the singers to great repertoire, introducing them to the

\textsuperscript{116} Ibid.
\textsuperscript{117} Ibid.
\textsuperscript{118} Ibid.
music in a way that engages them creatively through their imaginations and on a high level of music-making.  

Snow rarely uses the term conductor alone. Instead she uses the term conductor-teacher to remind conductors that when they step on the podium, they are teaching singers of all ages and ability levels. As conductor-teachers, the learning process is ongoing for the members of the choir and for the one on the podium. Snow stresses the importance of conductor-teachers who improvise and brainstorm in their rehearsals. While conductor-teachers must prepare for rehearsal and study the score, improvisation and brainstorming are paramount to an effective rehearsal. Improvisation must be a reflection of a conductor-teacher’s ability to listen in real-time and compare what she is hearing with her own musical interpretation. Brainstorming allows conductor-teachers the ability to move out of simple problem solving and into a more creative realm within the rehearsal process. Each is critical to creating a rehearsal where the singers are fully engaged in the rehearsal. 

In order to fully engage her singers, Snow often finds herself acting as a facilitator. Musical thinking and independence have to be taught to choir members, thus it is up to the conductor-teacher to be the agent of change on the podium and stimulate that critical thinking. The collaborative process that Snow strives for in her rehearsals helps distinguish the choral art from other art forms. The interaction between singers and conductor allows for a more meaningful experience, which results in a high level of performance. Snow believes the collaborative process to be the highest goal for any choral ensemble. 

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121 Snow, interview.
Movement in the Choral Rehearsal

“It is not when and how you plan to use [movement], it is that you integrate it as a central feature of how we experience choral music together.”

Snow strongly believes that movement connects individuals more deeply with their thoughts and emotions. It is a form of identity making and connects singers with a basic sense of self-expressiveness. Using movement in rehearsal allows singers to discover and experience the music through their own bodies and individually and physically identify with that music. For Snow, movement is a necessity; yet she states that she only uses it when needed. Movement is simply one tool she uses with her choirs in order to achieve her musical goals.

Snow begins every rehearsal with movement as a part of the warm-up process. Because she mostly works with young singers, either high school or college-age singers, she finds that movement is a metaphor that her singers can immediately connect with. It quickly gets the choir to a place of freedom and connectedness in their bodies and their voices. Singing is so deeply physical, yet most singers approach the process from a more cerebral level. Snow’s job is to move the singers’ from a “heady approach” to a more physical approach to the voice.

Early in the rehearsal process, Snow tends to use movement in more traditional ways. Freedom of tone and proper placement are goals for any choir, and she uses movement to direct resonance to a more forward placement. Rhythm and a sense of weighted versus unweighted beats may also be a goal in her rehearsals, and can be affected positively by movement early on in the rehearsal process. However, Snow sees the use of movement as a spiral in the rehearsal process. The further along the choir is in their score learning, the deeper the connection through movement and the better they understand the music. It can allow the choir to connect to the text in a way that just singing the

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122 Ibid.
123 Ibid.
124 Ibid.
music or talking about it cannot. Movement allows for a collective interpretation once the music is learned.\textsuperscript{125}

Snow also sees her own gesture to be affected by the movement she is teaching. In many ways, her conducting gestures change as the performance approaches, just as she sees the movement process spiraling toward a deeper connection to the music. Doreen Rao talked about establishing a distinction between a “teaching” gesture and a “performance” gesture and Snow ultimately works to create that movement vocabulary for herself and for her singers. Early on in the rehearsal process, the conductor may exaggerate gestures in order to get a desired effect. As the performance nears, the conductor must move closer to a more contained and refined “performance” gesture that still evokes the desired response from the choir but also allows them ownership and control in the process. Snow tries to incorporate the movements that the choir engaged in into her conducting for performance, while still allowing them the opportunity to engage fully. Trusting the singers fully and giving up that control as a conductor is not always easy, but the ensemble grows from the experience.\textsuperscript{126}

When discussing her creative process for incorporating movement in the rehearsal, Snow again discusses the organic nature of the teaching-conducting process. She does not choreograph her gestures and movements before each rehearsal but responds to improvisationally during the rehearsal process. Snow allows the music and the action of the individuals in the ensemble in front of her to determine what may or may not work in any given rehearsal. The singers are encouraged to integrate movement in the process as well in order to move toward a collaborative music interpretation. Of course, this means that they already have a basic gestural vocabulary at their disposal. Snow offers suggestions and examples through her own model and then allows the singers to engage in a way that is meaningful and appropriate to their individual needs.\textsuperscript{127}

\textsuperscript{125} Ibid.
\textsuperscript{126} Ibid.
\textsuperscript{127} Ibid.
Because of her own willingness to try new ideas and techniques, Snow thinks that her students become more open to trying new techniques. She readily finds that throughout the rehearsal process she is not afraid to fail. In fact, for Snow, failure is the place where learning takes place. If one approach to the rehearsal is not working, she makes a change and offers the choir another suggestion. Students should not be afraid to make a mistake in the classroom, and Snow believes that choral educators can model that willingness to embrace failure more regularly to their students.\textsuperscript{128}

In 2009, in preparation for the Michigan State University Women’s Chamber Ensemble’s performance at the National ACDA Conference, Snow drove home after a rehearsal of David Brunner’s *All We Were Doing Was Breathing* in a panic because the piece was not coming together. She was at a loss because the choir was not connected to the music. She approached the choir at the next rehearsal and asked them what they thought they needed to do. With no help from Snow, the choir immediately began to take ownership and incorporate movement into the piece organically. No choreographer planned to stage the piece; the women in the choir took the initiative to engage in the process and use movement to help tell the story and connect them and the audience with the music. Snow believes that this is the most important lesson when discussing movement. Movement grows right out of where the group is. She knows that movement allows the music to speak more deeply, thus it is her default when she’s not satisfied with the level of musicality in any given setting. However, it is not about choreographing something in the rehearsal or the performance. It is organic and grows from the inside out.\textsuperscript{129}

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\textsuperscript{128} Ibid.

\textsuperscript{129} Ibid.
With the MSU women, movement is immediately comfortable and accessible. However, in her guest conducting experiences, Snow does not always find singers to be immediately receptive to her movement-based approach. She notes that young men tend to take a bit longer to get comfortable moving their bodies in the rehearsal. Part of her job as a conductor-teacher is to put herself out there and show her students that if she can look silly, so can they. Snow tells her choirs that they can all “be idiots” together in order to help students who might be self-conscious. She also does a lot to compare and contrast the types of movement that she is looking for. When she shows students that an uncommitted, halfway approach is not as effective as her larger than life gesture, they begin to see that she is not going to let them get away with a disengaged participation level. She finds that usually all of the students who may have been wary at first do eventually come around to the idea of moving and that even the middle school boys eventually forget about the peer pressure and join in wholeheartedly.\textsuperscript{130}

\footnote{130 Ibid.}
Philosophy Behind the Movement

Singing is, at its most basic form, a way of connecting to your body, according to Snow. Western culture tends to be much more cerebral with its music-making than many other cultures. In most other cultures, one cannot find singers standing still while vocalizing melodies. Snow believes that singers, especially in the Western world, are constantly seeking a way to completely free their bodies for the sound to be as beautiful and wonderful as possible. Movement is the vehicle used to remind singers that it truly is a full-bodied experience. While the kinesthetic process is effective, Snow asserts that it is mostly about reminding the body to do what it does naturally.\textsuperscript{131}

Because most of the singers Snow works with approach music from a more cerebral level, she uses movement to unlock singers and connect their voices to their bodies. While it can be an extremely vulnerable process, it reminds singers that the art form they are experiencing is not just “head music,” but rather “human music” that should be alive and engaging. Culturally, movement is not integrated into the music in the United States as it is globally. However, that does not mean that the paradigm cannot shift. Snow sees that connection to the body as lacking, which was a huge impetus for her expanding her teaching techniques to include the kinesthetic.\textsuperscript{132}

When reflecting back on how Snow began using movement in her rehearsals, she finds that it happened rather organically to fill a specific need based on her extensive work with children:

Like many teachers, I had to realize that children come with a clean slate. Not only do they need to learn the basics of hooking up to their singing voice, most have no knowledge of notation. I understood very quickly that my way of thinking bore no relationship to their needs as learners. They taught me in a way a textbook never could that it is relevant to them when it is first experienced, then labeled. They taught me that the capacity of the ear is always ahead of notation. The direct and immediate connection between singing as an in-action, on the spot form of identity making was perhaps the greatest lesson. Children have a purity about their music making that can be a powerful force in shaping their self concept. I

\textsuperscript{131} Ibid.
\textsuperscript{132} Ibid.
realized the greater the challenges and languages and musical traditions, the deeper children connected with the experiences. It was the first time I made a direct observation that singing is a full-body experience...Children teach us that authenticity is a natural state. Moving with music, using many kinds of sounds, responding to sound in a multiplicity of ways, these are ways children experience and make music before we sanitize the process through the tyranny of notation [and] rules...

Although the research now reflects that movement is an effective tool, Snow began incorporating it intuitively. Like most of her musical experiences, she experienced movement through a process of trial and error and got bolder as she dove further into the process. When a gesture worked, she would continue using the technique; when a gesture didn’t have the desired impact, she would gladly try something different. Snow realizes that teaching and conducting are improvisation. One has to be vulnerable and open to new ideas at all aspects of the process in order to be successful. In her mind, she could not ask her singers to be vulnerable throughout the rehearsal unless she was also willing to take that step as well. Movement became a rehearsal technique that allowed her choirs to connect to the music in new and exciting ways.

While a kinesthetic approach to the rehearsal is an effective teaching tool, Snow is quick to point out that it is simply one technique she uses. She does not consider herself a “movement person,” despite the fact that she does ask her singers to move in virtually every rehearsal both at Michigan State University and in her conducting clinics and workshops. Movement and the non-verbal aspect of the rehearsal allow her to more readily “jump in” with her singers. Because the technique works, Snow is willing to use it as often as possible.

Singers’ Reactions

Singers in Snow’s choirs agree that movement in the rehearsal is engaging, fun and essential to the music-making process. Many of her singers

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133 Sandra Snow, e-mail message to author, June 1, 2011.

134 Ibid.; Snow, interview.

135 Snow, interview.
indicated that movement naturally engaged their bodies and connected them to the music in a physical way. They also indicated that movement engaged their minds throughout the process. When the body had to move to the music, critical thinking increased and the singers began to assess their own singing and movement more.\footnote{Robin Giebelhausen, e-mail message to author, May 10, 2011; Megan Boyd, e-mail message to author, May 13, 2011; Kristina MacMullen, e-mail message to author, May 12, 2011; Andrea Ramsey, e-mail message to author, May 10, 2011.}

One of Snow’s students in the Michigan State University Women’s Ensemble, Andrea Ramsey, agrees that movement engages her throughout the rehearsal process, but she also feels that it expedites the process. Without the verbal instructions getting in the way, she notices a more immediate connection to the music through the kinesthetic process. Singers can more quickly grasp the intent of a gesture over a verbal instruction given. Additionally, Ramsey believes movement brings the ensemble closer together and unites a choir when done in a safe environment. “Moving expressively in plain view of others requires a certain willingness to make one’s self vulnerable, and when singers are comfortable enough to be vulnerable with one another, it has to have some sort of positive influence on the cohesiveness of the ensemble.”\footnote{Ramsey, e-mail.}

She and the other singers in the MSU Women’s Chamber Ensemble were often asked to move in a way that removed most of their inhibitions. Through this process, the choir was able to achieve a level of performance that they would not otherwise be able to achieve.\footnote{Ibid.}

Robin Giebelhausen, another member of the MSU Women’s Chamber Ensemble, especially enjoys using movement in the rehearsal because of its lasting effect. From her experiences, movement incorporated into the music-making process allows for singers to experience the gesture and then move on. There tends to be little re-teaching when movement is integrated because the impact of kinesthetic learning is lasting. One of the reasons that Giebelhausen gets such joy from the use of movement in Snow’s rehearsals is because Snow
lets her singers use their own musical intuition much of the time. She encourages her singers to think critically about what gestures will work for them, and then allows them to individually execute their own techniques to improve the musical idea. The only movements that are not acceptable, according to Giebelhausen, are those that are lackluster. If a singer is not committed to the movement, then it cannot be effective in improving the musical idea.\footnote{Giebelhausen, e-mail.}

In Snow’s performances, she often integrates gestures that remind her singers of the movements they rehearsed. Kristen MacMullen stresses the importance of using “teaching” movements and “performance” movements for conductors. She finds that Snow’s use of both types of movement allows the singers to engage on a higher musical level. The singers are constantly experiencing music physically in a rehearsal and then allowing the muscle memory to return during a performance. Reminders from the podium can help trigger those experiences for the ensemble.\footnote{MacMullen, e-mail.}

Michigan State University student Megan Boyd points out that while movement is usually effective, conductors must always be aware of the purpose that movement serves. Snow teaches her singers why the movement is being performed and how it can affect the choir in a positive way. However, Boyd has also sung under numerous conductors who seemingly incorporate movement because the pedagogues say it works. Boyd’s experiences have taught her that when movement is used in a rehearsal for no apparent purpose, the ensemble and the individual singers will not be able to grow musically.\footnote{Boyd, e-mail.}

Snow’s movement-based rehearsals engaged her students quickly and in a long-lasting and meaningful way. Michigan State University singers agreed that moving in rehearsals positively impacted their individual and ensemble performances. While they each shared the joy they experienced while using movement, some singers recognized that the movement must have meaning.
Singers and conductors need to remember that movement can be an effective pedagogical tool when used properly in a rehearsal.  

Rehearsal Observations

In each of Snow’s rehearsals with the invited high school choirs at the University of Delaware Invitational Choral Festival, she engaged the singers in movement throughout the process. Although she does not consider herself a “movement person,” Snow does indeed incorporate movement into her daily work with choirs of all ability levels.

In her very first rehearsal with the Chamber Singers from Wilmington Friends School, Snow asked each of the singers to conduct a larger, macro beat in the folksong, Crossing Water. Snow immediately engaged the choir in the conducting process with her, in order to get them to feel the music in a larger sense of two as opposed to a plodding four. Additionally, she asked them to draw the phrase in the air above them with their finger to obtain a greater sense of legato and longer line in the phrase. The high school musicians immediately showed signs of excitement and energy when asked to physically engage their bodies in the process.

In a rehearsal with Concord High School’s Chorale, Snow asked the singers to each find a partner and interlock forearms during their rehearsal of Eric Whitacre’s Sleep. At the start of each new phrase, the singers began to pull their arms and bodies away from their partner in order to feel a greater sense of resistance and legato in the each of the phrases. Snow forced the singers to

\[142\] MacMullen, e-mail; Ramsey, e-mail; Boyd, e-mail; Giebelhausen, e-mail.

\[143\] Snow, interview; Sandra Snow, Rehearsal Footage of Wilmington Friends School Chamber Singers, March 4, 2011, Newark, DE; Sandra Snow, Rehearsal Footage of Washington Township High School Chorale, March 4, 2011, Newark, DE; Sandra Snow, Rehearsal Footage of Seneca High School Chamber Singers, March 4, 2011, Newark, DE; Sandra Snow, Rehearsal Footage of Westfield High School Chamber Singers, March 4, 2011, Newark, DE; Sandra Snow, Rehearsal Footage of Concord High School Chorale, March 4, 2011, Newark, DE; Table 4.1 describes Snow’s movements more fully.

\[144\] Snow, Wilmington.
become more aware of their individual contributions to the musicality being demanded of them in Whitacre’s piece.\(^{145}\)

The Chorale from Washington Township High School rehearsed and performed Palestrina’s *Sicut Cervus* for Snow. In an attempt to better equip the singers to listen to each other, she asked them to form four separate circles around the room arranged by voice part. Once in their circles, the choir began to sing the Palestrina again while listening to one another more carefully. Snow encouraged the choir to rehearse in varying arrangements on a regular basis in order to improve section unity and overall ensemble. She also articulated that altering the standing or seating arrangement can help to build confidence in the individual singers, the sections and in the choir as a whole.\(^{146}\)

After the Westfield High School Chamber Singers performed Eric Barnum’s *Jenny Kiss’d Me*, Snow asked the singers if they could show the audience and each other what the piece was about through movement. The choir had not been fully engaged in their initial performance of the piece and Snow wanted the playfulness of the piece to come across to the audience. After some coaching, the ensemble began to engage in a more joyful rendition of the piece through the acting out of the text. Snow did not dictate the movements that the singers had to engage in, she simply let their creative imaginations elaborate on the text and portray the work individually while they sang. Although the choir members were hesitant at first, by the end of their rehearsal they were all fully engaged and excited about the experience. Snow proclaimed to Westfield High School, “be a singer, be an idiot!”\(^{147}\) Although it might seem silly or frivolous at the time, Snow assured the singers that they should not be afraid to step outside the box and engage in new ways if the results will make a positive impact on the overall sound of the choir or the individual singers.\(^{148}\)

\(^{145}\) Snow, Concord.

\(^{146}\) Snow, Washington.

\(^{147}\) Snow, Westfield.

\(^{148}\) Ibid.
Similarly, Snow encouraged the Seneca High School Chamber Singers to be storytellers in addition to choral singers. After they performed Peter Van Dijk’s *Horizons* about the brutal realities of colonialism, Snow discussed with the young musicians how important movement and the visual aspect of a performance or rehearsal can be. Singers are storytellers and must constantly strive to portray the music and the text to the best of their abilities. According to Snow, that may involve some movement or visual aspect in order to better connect to the piece and tell the story.\(^{149}\)

In her rehearsals with the Michigan State University Women’s Chamber Ensemble, Snow often asks the singers to engage in movement that will empower them to improve their sound. Because the women are used to integrating movement into the rehearsal process fairly regularly, this comes naturally to them. Snow allows her singers to move in the rehearsal to some extent and specifically asks them to engage their bodies to show the natural word stress of a phrase. Each member of the choir often does so differently, some using their hands and arms in a vertical movement while others move an arm sagittally. Still others choose to lean their torso forward or bend their knees slightly in order to obtain the same effect. In her instructional DVD, Snow often dictates specific gestures and movements as well. However, it is obvious that the singers are comfortable creating their own movements because it is a part of their rehearsal routine.\(^{150}\)

**Catalogue of Movements Used in Rehearsals**

The following table describes each of the movements Snow used in her rehearsals that were captured on videotape with the participating high school choirs at the University of Delaware Invitational Choral Festival. Additionally, all of the movements Snow used with the Michigan State University Women’s Chamber Ensemble on her DVD, *Choral Conducting/Teaching: Real World Strategies for Success*, have been listed below. Each movement has been

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\(^{149}\) Snow, Seneca.

\(^{150}\) Snow, interview; Snow, *Choral Conducting/Teaching*. 

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categorized based on the six areas described in Janet Galván’s chapter on the use of movement in the choral rehearsal.

<table>
<thead>
<tr>
<th>Description of Movement</th>
<th>Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>Moving arms vertically to macro beat then to micro beat</td>
<td>rhythm</td>
</tr>
<tr>
<td>Hand near ear with palm down, lifting up to create space</td>
<td>vocal technique</td>
</tr>
<tr>
<td>Hand in front of mouth closing and pulling away from face</td>
<td>vocal technique</td>
</tr>
<tr>
<td>Moving arm over head across body as if drawing a rainbow</td>
<td>phrasing</td>
</tr>
<tr>
<td>Spinning finger in a circle in front of mouth</td>
<td>vocal technique</td>
</tr>
<tr>
<td>Moving arm on important syllables of text</td>
<td>phrasing</td>
</tr>
<tr>
<td>Both hands on cheeks</td>
<td>vocal technique</td>
</tr>
<tr>
<td>Both hands moving circling upward near torso</td>
<td>vocal technique</td>
</tr>
<tr>
<td>Hand moving horizontally across body in straight line</td>
<td>phrasing; vocal technique</td>
</tr>
<tr>
<td>Hand moving horizontally across body while shaking</td>
<td>phrasing; vocal technique</td>
</tr>
<tr>
<td>Hand slicing the air as if chopping</td>
<td>phrasing</td>
</tr>
<tr>
<td>Hand punching the air</td>
<td>phrasing</td>
</tr>
<tr>
<td>Both hands moving horizontally at neck</td>
<td>vocal technique</td>
</tr>
<tr>
<td>Open hand in claw-like shape in front of mouth</td>
<td>vocal technique</td>
</tr>
<tr>
<td>Moving the choir into four circles, grouped by voice part</td>
<td>intonation</td>
</tr>
<tr>
<td>Cupped hand moving upward with a quick snap</td>
<td>phrasing</td>
</tr>
<tr>
<td>Hands palm up turning downward with bounce</td>
<td>style; phrasing</td>
</tr>
<tr>
<td>Hands palm down turning upward with bounce</td>
<td>style; phrasing</td>
</tr>
<tr>
<td>Hand palm up in front of mouth as if holding an apple</td>
<td>vocal technique</td>
</tr>
</tbody>
</table>
### Table 4.1 continued
Catalogue of Movements Used by Sandra Snow

<table>
<thead>
<tr>
<th>Description of Movement</th>
<th>Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acting out the text of the music</td>
<td>music to life</td>
</tr>
<tr>
<td>Hand in front of face in a curve while singing into hand space</td>
<td>vocal technique</td>
</tr>
<tr>
<td>Moving into mixed formation from sections</td>
<td>intonation; music to life</td>
</tr>
<tr>
<td>Moving hand and arm in horizontal motion in front of body</td>
<td></td>
</tr>
<tr>
<td>as if frosting a cake</td>
<td>vocal technique</td>
</tr>
<tr>
<td>Partnering up with another singer and telling story with face</td>
<td>music to life</td>
</tr>
<tr>
<td>Jumping up and down with excitement</td>
<td>music to life</td>
</tr>
<tr>
<td>Conducting the macro beat and then conducting the micro beat</td>
<td>rhythm; phrasing</td>
</tr>
<tr>
<td>Interlocking forearms with another singer and pulling away from one another at start of each phrase</td>
<td>phrasing; style</td>
</tr>
<tr>
<td>Setting hand in front of torso as if placing sound down</td>
<td>vocal technique</td>
</tr>
<tr>
<td>Clapping in an upward motion</td>
<td>style; phrasing</td>
</tr>
<tr>
<td>Clapping in a downward motion</td>
<td>style; phrasing</td>
</tr>
<tr>
<td>Flicking fingers upward</td>
<td>style</td>
</tr>
<tr>
<td>Back of hand at side of cheek</td>
<td>vocal technique</td>
</tr>
<tr>
<td>Showing the sound individually as singers</td>
<td>phrasing; music to life</td>
</tr>
<tr>
<td>Shrugging shoulders and putting hands up in air</td>
<td>phrasing</td>
</tr>
<tr>
<td>Throwing arm as if pitching a softball</td>
<td>style</td>
</tr>
<tr>
<td>Both fingers pointing from nose</td>
<td>vocal technique</td>
</tr>
<tr>
<td>Holding a circle with thumb and first finger in front of mouth</td>
<td>vocal technique</td>
</tr>
<tr>
<td>Tapping chest</td>
<td>rhythm</td>
</tr>
<tr>
<td>Description of Movement</td>
<td>Category</td>
</tr>
<tr>
<td>----------------------------------------------------------------------------------------</td>
<td>-------------------------------</td>
</tr>
<tr>
<td>Showing crescendo and decrescendo with arm/hand</td>
<td>phrasing</td>
</tr>
<tr>
<td>Moving hand in zigzag in front of body</td>
<td>phrasing</td>
</tr>
<tr>
<td>Left hand palm up while right hand picks up from left</td>
<td>style</td>
</tr>
<tr>
<td>Hitting folder with palm of hand in upward motion</td>
<td>style</td>
</tr>
<tr>
<td>Step touch</td>
<td>rhythm; music to life</td>
</tr>
<tr>
<td>Placing finger in tragus</td>
<td>vocal technique</td>
</tr>
<tr>
<td>Placing hand vertically in front of mouth while open</td>
<td>vocal technique</td>
</tr>
<tr>
<td>Pulling hand with closed fingers from edge of lips outward</td>
<td>vocal technique</td>
</tr>
<tr>
<td>Wiggling fingers over head</td>
<td>style</td>
</tr>
<tr>
<td>Circling finger at forehead as if drilling a hole</td>
<td>vocal technique</td>
</tr>
<tr>
<td>Placing finger on chin</td>
<td>vocal technique</td>
</tr>
<tr>
<td>Placing hands low below torso and spread apart</td>
<td>style</td>
</tr>
<tr>
<td>Pointing up and over head</td>
<td>vocal technique;</td>
</tr>
<tr>
<td>Creating a “vowel plane” on arm with one hand moving</td>
<td>style</td>
</tr>
<tr>
<td>down arm and lifting as vowels change</td>
<td>vocal technique</td>
</tr>
<tr>
<td>Pulling hand from bridge of nose</td>
<td>vocal technique</td>
</tr>
<tr>
<td>Pinching corners of the mouth inward</td>
<td>vocal technique</td>
</tr>
<tr>
<td>Circling finger around entire head</td>
<td>vocal technique</td>
</tr>
<tr>
<td>Placing one hand on chest</td>
<td>vocal technique</td>
</tr>
<tr>
<td>Placing one hand on abdomen</td>
<td>vocal technique</td>
</tr>
<tr>
<td>Pointing finger from forehead to air above head</td>
<td>vocal technique</td>
</tr>
<tr>
<td>Arms swinging from side to side</td>
<td>phrasing</td>
</tr>
<tr>
<td>Arms moving above head as if playing mallet percussion</td>
<td>rhythm; style</td>
</tr>
</tbody>
</table>
Comparative Study of Movement

In an effort to compare the three conductors and their use of movement in the choral rehearsal, each conductor’s movements were classified into one or more of the six categories laid out in Janet Galván’s chapter in *The School Choral Program*. She indicated that movement may be used: (1) as an aid to vocal technique; (2) to improve intonation; (3) to improve musical phrasing; (4) for rhythmic internalization and clarification; (5) to lead to understanding of style and cultural context; and (6) to bring music to life. Galván developed the six categories based on her years of experience using movement with her choirs and the impact that movement had on improving her choirs’ abilities. At the end of each chapter, all of the movements each conductor engaged in were recorded and classified according to Galván’s six categories listed above. Some movements fall under more than one classification.

The three conductors utilized movement in each of these six areas throughout their rehearsals. Each of the conductors began rehearsals with movement that aided or reminded singers of proper vocal technique. The broadest category Galván describes, vocal technique, included gestures that engaged singers’ breath and reminded singers to keep spacious, tall vowels. The conductors each used swinging arm motions near the breath center or circular motions from the lower torso to engage singers’ breath in a healthy way. Hibbard used imagery, such as a swimmer’s backstroke or a beach ball toss, in addition to hand motions to aid in the connection to breath. Galván and Snow used similar hand gestures mimicking a lifted soft palate reminding singers to produce tall, beautiful vowels.

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151 Galván, “The Use of Movement.”
The three conductors all spent time changing the standing formation of their choirs in order to attain better ensemble sound and sectional unity. Galván and Snow asked for sections within the choir to form small circles to aid their listening. Hibbard altered her choir’s formation between section singing and mixed formation. Snow asked for singers to spread out across the risers in order to create a greater sense of independence for each of them. Galván and Hibbard also changed standing formation and location in the rehearsal to keep singers engaged and awake in the rehearsal process. Galván and Hibbard each used rhythmic walking and Dalcroze-based movement to teach rhythm and to better integrate the music into singers’ bodies.

Galván describes how movement can be used to bring music off the page as necessary in order for singers to communicate the music honestly to themselves and to their audiences.\(^{152}\) She and Snow each invited their singers to engage in bringing the music to life through staging and reenactment of the piece. At one point in rehearsal, Galván asked her singers to move as if they were on a train to help depict the storyline of one song. Snow urged her singers to reenact the excitement and energy associated with a first kiss to help portray the meaning of *Jenny Kiss’d Me*.\(^{153}\)

Although the conductors’ movements overlapped in some cases, many of the gestures they used were unique to each of their individual conducting styles. Galván incorporated samba and specific dance steps into her rehearsals to teach the style of the piece and to aid the singers in their musical understanding of the work. Singers experienced an authentic dance as a part of their cultural understanding of the music. Galván also used movement to enhance the meaning of the piece and to aid the singers and the audience in understanding the music. She asked her singers to add movement of their own choosing in order to make it individually meaningful in addition to creating meaning as an ensemble.

\(^{152}\) Ibid., 531.

\(^{153}\) Galván, Women’s Chorale, February 1, 2011; Snow, Westfield.
Because of Hibbard’s extended time with her ensembles, she created more movement for singers prior to any singing or rehearsing of the music. Singers in Hibbard’s choirs moved around the rehearsal hall to pre-recorded music and focused only on their bodies before ever having to focus on their own singing or their movement. They were able to feel the music before ever actually making music. Snow used movement as a corrective tool after assessing each choir’s individual needs. She engaged her singers in movement to aid in their learning and to help see improvements in their sound more quickly.\(^{154}\)

Snow often employed the technique of showing a motion that achieved the opposite effect she wanted from the choir. Singers shrugged and put their arms out to the sides of their shoulders to demonstrate a spread, unfocused sound. Snow usually paired the “incorrect” gesture immediately with a movement that demonstrated the desired sound. In one case, Snow asked the singers to place their hand in front of their mouth in a vertical manner as a reminder to sing an “ah” vowel with more space and height. When attempting to achieve a greater sense of line and phrasing, Snow asked singers to first conduct the music in four before they switched to a more fluid two pattern. Snow wanted the singers to see and feel the music from both perspectives in order to perform it most effectively.\(^{155}\)

Each of the three conductors focused more on conductor-singer gestures over conductor-only or singer-only gestures. Because they were each engaged in rehearsals as opposed to performances, there was less of a need to focus on conductor-only gestures. Indeed, each of the conductors believes that singer engagement in the physicality of music making is critical to an effective rehearsal process. Snow and her mentor, Doreen Rao, referred to conductor-only gestures as “performance” gestures, which become more effective because they can serve as reminders of the movements the choir engaged in throughout the

\(^{154}\) Hibbard, Boychoir; Hibbard, Princeton; Snow, Wilmington; Snow, Westfield; Snow, Washington; Snow, Seneca; Snow, Concord.

\(^{155}\) Snow, Wilmington.
rehearsal process. Once the singers have experienced the movement, the conductor’s gesture can have greater meaning.\textsuperscript{156}

While Galván did focus on conductor-singer gestures, her Ithaca College Women’s Chorale students often engaged in singer-only gestures, due in part to the fact that they were extremely comfortable with movement in all of their rehearsals. Although Galván guided them in their movements, she often challenged them to move in a way that worked best for them individually. Galván did not always model the movement in which she wanted them to engage. She often provided several possibilities for her students to try, and she purposefully left the process open ended for their creative minds to explore movement on their own.

**Conclusions**

Janet Galván, Therees Hibbard and Sandra Snow are three choral pedagogues who regularly incorporate movement into their rehearsals. Through their research and their use of movement in their own rehearsals, each of these conductors has made significant contributions to a movement-based approach to the choral rehearsal. They each used movement in their rehearsals to impact sound and to improve their ensembles musically. Despite the fact that the three conductors used movement in unique ways, each of their choir’s sound changed after movement was incorporated.

While each of the three conductors incorporate a movement-based approach to the choral rehearsal, their philosophies differ in terms of how they use movement. Each is effective in her approach, yet differences are apparent. Hibbard’s singers moved first and then sang. Because she is a dancer as well as a singer, her choirs moved from the very beginning of the rehearsal process and begin to internalize the music before ever singing a note. Galván’s choirs moved from the beginning, as well. However, movement was more of a response to the music that the choir was singing. Movement and music began simultaneously. Snow began with the music first. Movement was one of the tools she used in her

\textsuperscript{156} Galván, “The Use of Movement,” 531; Snow, interview.
rehearsals, but it did not come first. The movement was usually a response to the music that she was hearing.

Galván, Hibbard and Snow all altered their own conducting gestures based on the movement that they used in their rehearsals. Snow described the differences as “rehearsal” gestures and “performance” gestures. Although Snow specifically categorized her conducting gestures differently (based on Doreen Rao’s teaching), Hibbard and Galván also discussed the differences in their own conducting during the early stages of rehearsals and the performances. Each allowed the movement used in rehearsals to impact her conducting gestures in performance, usually serving as a visual reminder of the kinesthetic rehearsal process that occurred.

Each conductor engaged her singers in a whole-body approach to the music-making process. Movement allowed the conductor to quickly connect singers to their bodies and to the musical ideas they were presenting. Movement was one rehearsal technique that each conductor used to affect the choral ensemble and the individual singers in a positive way. While it was not the only technique that any of these conductors used, movement was an efficient and effective rehearsal tool.

While movement may have only been one teaching technique used by Galván, Hibbard and Snow, each incorporated movement into her rehearsals that affected the singers’ vocal technique and intonation, the musical phrasing, the rhythmic clarity, the style and the life of the music. Each conductor showed a commitment to using movement in order to improve all six of Galván’s categories. However, all three of the conductors used movement most often to improve vocal technique. The category of vocal technique does tend to be the broadest, as it includes work to improve vowels and unity of tone, breath, posture and the release of tension.

Movement used to improve vocal technique included stretching and singers’ hands moving in circular motion near the breath. All of the choirs sounded more energized and connected to the breath when physically engaged in these movements. The gestures encouraged singers to release tension and to
breathe from a lower place in their bodies. The conductors often asked singers to used their hands to “draw” the shape of the desired vowel near their mouth. For instance, an “oo” vowel might be drawn with the index finger moving in a circular motion around the lips. This immediately improved the individual vowels and the vowel unity within the ensemble.

Movement often improved intonation among singers because it reminded them to listen to one another. Galván asked her singers to use the Robert Shaw technique of moving in circles over eight counts while changing the pitch by a half step. Singers were forced to listen to themselves and one another in order for the activity to be successful. Hibbard and Snow changed the formation of their choirs in order to improve intonation and the way the singers listened to each other. Intonation improved in both scenarios due to the fact that singers listened more carefully.

The three conductors used movement to improve musical phrasing in unique ways. Snow allowed singers to draw the shape of the phrase with their hands in the air in front of them, forcing them to critically think about their own phrasing in the music. Galván asked her singers to engage with another singer and push and pull as their individual phrases moved together and then apart. The sound immediately changed as the singers physically engaged in the exercise. The dynamics shifted clearly through the push and pull and phrasing became more obvious to the listener through the singers’ awareness of their musical lines.

Rhythmic clarity improved through the use of movement under all three conductors. Hibbard had her singers walking around the room to macro and micro beats in order to internalize rhythms. Through their movement, a steadier pulse became clear in the choir’s singing. Snow asked her singers to conduct in both two and four. Singers and audience felt a greater sense of pulse and rhythm when singers conducted the micro beat (four) and a greater sense of phrase when singers conducted the macro beat (two). Galván’s singers clapped and tapped the pulse while initially learning music to aid in their reading and internalization of the rhythm.
Galván, Hibbard and Snow used movement to improve style and cultural context throughout their rehearsals. All three encouraged singers to use bounce-like movements with their arms in order to get the articulation and lightness of style in a particular piece. The sound usually lightened up immediately once singers were engaged in the bouncing motion. Galván and Hibbard used dance moves to teach style and cultural context in Latin music. Singers enjoyed learning how to dance a samba step in order to gain a greater understanding of style.

The three conductors used movement to bring music to life often by asking singers to act out the text. When singers engaged their faces and reenacted the story of the music they were singing, the sound immediately and noticeably changed. Singers engaged physically, and thus the choir sounded more energized and more focused. Often intonation improved as a result of the more focused and energized tone.

Galván, Hibbard and Snow’s use of movement impacted their singers’ perceptions of the choral sound and their overall experience singing in choirs. Their students were more connected to their bodies because they moved to the music they were singing, before and during the entire rehearsal process. Singers had a greater understanding of the music and its relationship to style and culture, due in part to the fact that they had moved in rehearsal. Students agreed that movement engaged them in the music-making process, connected them to the music and to one another, and improved the overall sound of the ensemble.

**Recommendations for Further Study**

Throughout the interviews with each of the conductors and with many of their students, the issue of gender arose. Sandra Snow drew a particular distinction between using movement with men and using movement with women. Each of the conductors agreed that women tended to be more willing and open to using their bodies more freely in the choral rehearsal.

This study documents three choral pedagogues, all three of whom are women. In addition, most of the students recommended for interviews in this
study were women. These circumstances certainly allow for questions to arise surrounding gender and movement. Further research in this area could be done to understand if there are gender discrepancies in movement-focused choral rehearsals. Questions for further study include:

- Are female singers more comfortable than males in using movement?
- Do male conductors use movement in rehearsal as often as female conductors?
- If there is a discrepancy, why does it exist and are choral conductors perpetuating a set of biases?

In addition to conductors’ perspectives on movement, this study sought to investigate singers’ perceptions on the effectiveness of movement. Further research could include audience perceptions of choral ensembles that use movement. As conductors and singing members of the ensemble, there is a shared commitment to the music and the music-making process. A descriptive study involving audience surveys could determine whether a choir that used movement in rehearsal was more or less musical in performance than one that used no movement.

Singers in this study all agreed that movement in the choral rehearsal positively impacted their individual sound in addition to the sound of the ensemble. Further research could include a study of the use of movement by voice teachers in their private lessons.
APPENDIX A
INTERVIEW QUESTIONS FOR CONDUCTORS

1. Can you talk about your background as a musician and a conductor, including your training and education as well as your directing experiences?

2. Who have been the most influential conductors and teachers on you as a teacher and mentor?
   a. How have you incorporated their expertise into your own teaching and conducting?

3. What is your philosophy of choral conducting and choral music education?

4. What or who prompted you to use movement in the rehearsal?
   a. When and how did you first begin having your choirs use movement in rehearsal?

5. Does the use of movement come from your experiences as a singer working with other conductors/teachers from whom you learned and studied? Or does it come from a research-based theory that has impacted you?

6. How do you come up with the movements you use with your choirs? Are they usually the same movements for any choirs or are they developed and changed over time and/or for the ensemble?

7. How often do you use movement in rehearsal? Do you use it in warm-ups, while rehearsing repertoire or both?

8. Are there certain times in the rehearsal process where you use movement more or less?
   a. How does the movement impact and improve the choir?
   b. At what point in the rehearsal of new repertoire do you use movement?

9. How effective is the movement you use in rehearsals?

10. How do your singers react to using movement in rehearsal?
    a. Do they ever resist the use of movement?
    b. If so, how do you handle that?
11. Does the use of movement in rehearsal impact your conducting gestures in the performance? If so, how?

12. Is there anything else you’d like to add regarding the use of movement in the rehearsal that I have not asked?

13. Thank you for agreeing to be a part of my dissertation and this interview process.
APPENDIX B

INTERVIEW QUESTIONS FOR SINGERS

1. How long have you been singing in choir with your director?

2. Do you enjoy using movement in the rehearsal?

3. How does movement impact your sound as an individual singer?
   a. How does movement impact your sound as an ensemble?

4. Describe some of the movements that your director uses or does it vary for different pieces?

5. How effective do you think the use of movement in the choral rehearsal is? Describe ways movement has influenced the choir’s singing.

6. In what other ways is movement as a part of the rehearsal process effective?

7. When you perform a piece, how do you feel movement has impacted that performance? Is the performance impacted even if you are standing still?

8. Is there anything else you’d like to add regarding the use of movement in the rehearsal that I have not asked?

9. Thank you for agreeing to be a part of my dissertation and this interview process.
Jeffrey Benson: Could you tell me a little bit about your background and training? How you have gotten to where you are today?

Janet Galván: I grew up in North Carolina right on the Virginia line. I was one of those kids who grew up singing in church and started singing solos when I was five or younger, sitting on the minister's knee. I was in junior choir, church choir and played piano every Sunday. I was even loaned out to other churches in town when needed. I was very fortunate, our middle and high school director was just phenomenal, so I had a good background there. I did all the musicals, All-State, I was in honor choirs, and then I went to UNC-Greensboro and studied with Richard Cox. I had a wonderful voice teacher there and he was teaching at Eastman at the time. I started college when I was seventeen and I didn't get Bill McIver as a teacher until I was a sophomore so I just didn't feel ready to be my own voice teacher. Richard offered me the choral scholarship to be a masters student, so I just stayed. Then I taught in public schools for a few years and at that point went back and did my Doctorate, so I did all of my degrees at Greensboro. It is not what I recommend but it worked out beautifully for me.

JB: Did you teach in North Carolina?

JG: Yes. It is odd that you got two ladies from North Carolina who both went to UNC-Greensboro.

JB: When you were at UNC-G was there movement in the rehearsals or did that come later?

JG: I think that any voice teacher worth their salt uses movement. No not really. But there was always movement in here (gestures) and in the sound. I remember a master class with Phyllis Curtain that was so movement-based. I remember as a young teacher I read a quote from a pianist. Someone asked, "How do you play so beautifully with such short fingers?" He said, "It is not about the notes that I play that makes the music, it is what happens between the notes." And that sent me thinking a lot about it as your obligation. How does it go note to note? Also, as a young teacher I watched Don Neuen work in an All-State. He didn't do a lot of movement. But when Don analyzes music he goes through it. If you have ever looked through his book, every note is either going forward or coming back from an arrival. In essence, he is backing out the movement of each note and phrase. When I got stuck I always knew that. I don't go through note-by-note and make arrows. I don't need to. If I get stuck in a phrase, if I go to that technique, then I would figure out why I was getting stuck. I hadn't been clear enough.
Phyllis Curtain was the one. I always thought I made it up, “if the body goes the voice will follow.” As it turns out, I totally got that from Phyllis Curtain. I didn’t remember that because I was a freshman in college and I went to the master class. And she says that all the time. We don’t always know, but seeds are planted and it becomes a part of you. When I came here and Larry used movement, he would do it more as an end product and play with that. I used it more as a process. For me it was more process. But then the more international travel I did, I became more enamored with the whole movement as a part of it. But for me it can’t be imposed on the music. For example, in order to prepare a Bach cantata you’re definitely going to be dancing. There is that whole book, *Bach: The Dance of God*, but you’re not going to do that in the performance. That is not the tradition. The more I became involved in multicultural music the more I realized that movement is so much a part of it. I watched some groups and it is clear that they start moving at this point. They will stand totally still and then the last verse they will move. I think, “didn’t you feel that from the whole first half of the piece?” The more I observe the way other cultures work, the more I realize your sound has to come from the sound of the drum. The minute that drum starts, you start moving. A lot of it is observation, exposure to choirs from all over the world. It’s about using new ideas and trying to think what does this music mean? Like the Carol Barnett piece, with the screaming. I did call her and say, “Are you cool with this?” and she said, “Oh yeah.”

**JB:** *Perfect Propriety?*

**JG:** Yes, René Clausen loved that piece. If you are going to do something like that in performance, so much has to be built-in because you do give up precision a little bit unless they know it. So today there were a couple of entrances that weren’t dead on because we hadn’t looked at that for three months. They are still pretty well memorized, but you really have to know it and have it memorized—every dynamic, every cut-off.

**JB:** Who, other than your teachers and conductors at UNC-G, has influenced you? I know you use several of Robert Shaw’s techniques and you have worked with him some.

**JG:** Certainly, Robert Shaw influenced me. I think the thing that impressed me the most was that we would step subdivisions around the room, not constantly but it was definitely done. I learned so much from him—every nuance is important. I was already teaching here for seven years when I first worked with him. When I sang with him, it was like I found my choral home. I know now that I had already been so influenced by him. I had studied with people who had studied with Shaw. It was funny- when I was a teacher in North Carolina and we were nominating people for All-State, we were saying “I think she has some Shaw recordings because she hasn’t worked directly with him”. You had to have a Shaw connection. What I tell my students now, whether you know it or not, if
you are singing in this country today you have been influenced by Shaw. When I was there, he even said things in rehearsal that I thought I had made up. I had just used it in my rehearsal the night before with my Women’s Chorus and I thought I made it up—things that I didn’t hear anyone say. We were doing this one thing and it had to be in tune and I said “it sounds louder when it is in tune.” I’d never heard anyone say that directly, but it was just something I had observed. That was one of the things Shaw said. There were four or five things. For me it was more of a confirmation that I was on the right track. For me, that was what working with Shaw was.

JB: How many years did you sing with him?

JG: From 1990, the first Brahms’ thing he did until he died. I wasn’t able to do France until the last year he did it because I had a small child and I wasn’t going to leave her for three weeks in the summer while she was so young. The first summer that I finally applied I was accepted and that was the summer he had to call it off because of Caroline’s illness. I missed that opportunity and that next summer we did the next two CDs. I met lifelong friends and wonderful colleagues through that experience. I think from Shaw so much of what I gained is from the fact that he worked with every major figure of the 20th Century. I think it is about being true to the composer. It is not that I hadn’t gotten that before, but I was at a place in my life where I think I was more able to do that in a more refined way. I never want to impose my ideas on the composer but it should come from the composer’s intentions, as best as we possibly can. Gunther Schuller doesn’t like the word interpretation and I rarely use that anymore. He uses the word realization, and I think that is so much better. Of course, from the time I was a young teacher I was always working with living composers and that teaches you, as well. If you are working with a living composer and are constantly getting that viewpoint, you are trying to realize what it was they wanted when they wrote it down.

JB: Do you have a general philosophy of teaching choral music and education that you share with your music education students?

JG: I should probably give you my syllabus because there is a lot of that in there. One can’t do music for music’s sake. We teach about music through music rehearsal and I use that to guide the rehearsal. The score study for me is the rehearsal plan and guide. For example, I once had a student who had never sung before in his life. The first day of chorus, I pulled out the Argento Gloria. We all solfeggiied the alto part which starts in major, then moves to mixolydian, then to D Major. Then we skipped to the bass part, which is exactly the same thing in A Major. We skipped to the tenor part, which is exactly the same thing in E Major, and then skipped to the soprano part which is almost the same thing in G Major. Then we went back and sang the alto part and finally the basses come in. I just did the whole thing compositionally and he was so jazzed by that. That’s when he decided he wanted to be a conductor. He ended up being in the final
four for the National Conducting Competition and he got into Yale as a grad student in conducting. The first year he got a free ride. He now holds Masters and Doctorate degrees from Yale.

Singing with musical understanding and really understanding the text is important. Sometimes people go on and on about the text, but you have to understand it is not just about what we think the text means. What did the composer and the music tell us about the composer? In Song of Perfect Propriety, we clearly interpreted the poem one way and when we looked at the music, the composer, Carol Barnett, had read it another way. So we have to go with the composer; it is her setting. It is not just us reading the poetry, it is her setting of that poetry. Even the composer choosing what part of the poem to set can inform us; it is not always the full poem.

I think my philosophy goes back to the same idea of being true to the music. So many experiences in my life have lent me to that fact that music has to uplift, it has to make people better and it has to build community. I think that is why I chose choral music over solo. I think that that music can make the world we are in today better. Our singers were talking about the context of our Martin Luther King concert, how much more meaningful that music was after they heard Dorothy Parks sing and how can you sing a gospel piece without understanding the good news that that really is. But it is good news after a lot of pain. For me it’s contextual and related and it’s about trying to make the world a better place. When I’m working with young people in the community I am consciously thinking about how I respond to them, how I hold them to the highest standards. And I do. My students all think I’m tough and I laugh and say, “I’m a sweetheart; this is the easiest ‘A’ you’re ever going to get.” How can anyone think I am demanding? Like you saw today with the vowel, I wasn’t going to settle until it was the vowel I wanted. But you can do that in a way that is not demeaning. And if you come to conducting tomorrow—I teach that at nine—I’m very honest with them. I had a girl stand up (I’ve inherited another teacher’s class, so I have to be very creative how I do it) who is 5’8”. She has a beautiful voice, she walks around like this (demonstrates), and she conducts like this (demonstrates) and I say, “Melissa, your hand is not moving. No one is going to follow that. How can you even stand like that? Most people, if they were you, they would be walking down the hall saying, ‘out of my way.’ Look at you, you’re gorgeous. Your voice is beautiful, but no one is going to follow that. Your body stance, your facial expression, it’s nothing, it says nothing.” I did it in a way that complimented her and made her laugh, but I’m really honest with them and straightforward. Better me being honest now than your cooperating teacher or, better yet, the kids eating you alive, because they will. And you know I had a teacher tell me once “the stage is no place for humility and I thought, ‘that’s terrible.’” But my husband fussed at me for years about the way I bowed. He said, “you give everyone else on the stage credit, and you don’t take the time to bow for yourself and it takes away. We want to thank you and you don’t allow the audience that.” So I get it. That makes sense to me now.
JB: So you sort of answered this already, but it sounds like early on in your career you were not using movement much, but what or who really influenced you to start using movement? Was that a combination of you being here at Ithaca and past experiences?

JG: I'll be honest with you I've always used movement. But it started more as this and that. It was more stationary, although even as a young teacher I had people singing in circles and I varied formations. It just seemed natural to me. I think when I came here and began watching international choirs and watching what Larry was doing, I used movement more. I'm always looking for new ideas. For instance, Francisco Nuñez and the YPC—I've worked with them a lot. A lot of it is making a better presentation because we're so much in a visual age. And I remember Libby Larsen speaking about this at a conference in Louisville in like 1989. I think, as I remember, people were buzzing about it. I think some people weren't that thrilled that she was saying we are in a new age and it's about the presentation and what people see; it's the whole experience, it's not just stand up and make beautiful music. I think there are people who don't want to hear that.

JB: But she was right?

JG: Yeah. We are all desperate to get people to concerts. Not that everything has to be different but it has to be compelling. I think last year we did the Creation and my main goal was that we tell the story because that's basic to the music. Did we act it out? No, it was just up there singing. And yet, it was the same thing with the Messiah. It's about the narrative. I had a lot of the audience members come to me and say, “I've seen this so many times and that's the first time I've caught the story.” That's what I said to the kids. People hear what you've rehearsed. They know. They see what you work on. Every time you work on something they see it. So again, I think that's being true to the music. As long as the music is varied so they have a lot of different experiences, they get to do all of it. They get to do the traditional chorus stand and sing, but stand and sing from somewhere deeper, because you know the first time these were performed, they weren't boring. Does that answer that? I'm not very good at telling my philosophy.

JB: Yes. How do you come up with the movements you used with your choirs? Are they usually the same movements with your various choirs, with your children or you college kids as well as working with high school All-State Choir festivals? How much do you alter that vocabulary we talked about earlier?

JG: Well, I'm trying to think of that piece we did with New Hampshire All-State last year, where I had them choreograph it. I have a whole drawer full of movements and techniques because sometimes one won't work. And generally at some point in the process I want them to be critically thinking, “which one is best for me?” So then I say do whichever one of those.
Because I have to teach voice majors I consciously have to be mindful of breathing and say, “do what your voice teacher does.” I don’t want to get in the way of that. There are times when I want them to understand the form; I might come up with the choreography. We did that on the Kyrie by Hank Badings. It starts on a middle C and keeps going out and expanding. So we started in a tight circle and then gradually they expanded. Then it jumps up the octave to a C major triad an octave above; then it ends on the C above middle C; then it ends either a step or a half step away; the D, then the B, then gradually it goes to the C. The spots where they were all spinning out, I choreographed the form. I did that because I got the feeling they weren’t really realizing how their parts work together. It’s very complex, so I had them do it. Other times like today, I’ll let them spend a few minutes to come up with their own movements and then we look and say, “did that show?” Now the next step I would have said, “what I’d like for you to do is…I hear this. Can you find a way that shows it?”

JB: So they’re constantly having to critically think about what is effective and what isn’t?

JG: Exactly. We’ll all sing and we’ll watch each movement idea and we’ll talk about what we like and what was reinforced. We’re always listening to the sound. Pieces like Perfect Propriety or the gospel pieces, where we’re having them moved either acting out the text or—I guess we should do Still I Rise for you tomorrow, because that’s kind of a Greek choreography. It was desperately calling out for movement and it’s sort of evolved. It’s kind of our theme song, which is great for FSU because Rosephanye Powell wrote it and she was here at Ithaca and she loved what we did with it. That one evolved, but even then we had a rally one day and we said, you’re not saying this like you’ve ever risen above anything. You’re singing this like you grew up privileged and now you’re going to college. I said you have to think about people who’ve been in jail, had children when they were 12. Or think about Rosephanye. You better believe at some time in her life she’s felt discrimination as a black woman. You gotta know it. So anyway, the focus varies depending upon the goal. Yea. And sometimes it’s feeling this line as we’re stepping. So, a lot of times that’s the whole point. The rhythm has to be accurate, but you don’t want to feel them counting the rhythm. So, then the movement sometimes helps.

JB: So adding that hand gesture today as they’re stepping the descending line…

JG: Yea, then it doesn’t become notey, putting that rhythm in a format. Sometimes we’ve done a lot of Dalcroze movement if I’m trying to teach a rhythm like a triplet over two. There’s a famous Dalcroze instruction pattern where you tap first (demonstrates). You’re tapping eighth notes and you go (demonstrates). And then you switch so one is going (demonstrates). I use a lot of Dalcroze for things like that. Sometimes I’ll have the singers step the eighth notes as they are reading. They are constantly stepping the eighth note pulse around the room. I
use it where the eighth note is the base, like 8/8, 6/8, or 5/8. When it is constantly shifting, we step to that eighth note pulse. Often, I use that offbeat exercise, which was a really cool thing I just came up with in the rehearsal. That works so well. We’ve got kinesthetic, visual and aural, but the bottom line is that some musicians are just lazy about keeping rhythms energized and about feeling that constant subdivision. They are not willing to do that unless they are forced to, so the movement kind of forces them.

JB: And do you use most of those tools and most of those movements to bring the text out, to teach the rhythm and to improve sound with every kind of choir you rehearse? With children, college and high school honor choirs?

JG: Oh yes! And the younger the choir, the more I use movement. You know because their whole world is color, movement and sound. The problem with our education is that we think it all stops when they get to high school and then it’s just sit in the chair. The main thing is, “are they getting it?” Sometimes your methods aren’t working and that’s when I get most creative—when I have a hardcore group and things are just not working.

JB: Generally, how often do you use movement in rehearsal? More specifically, are you using it every single rehearsal all the time or are there times where you don’t incorporate movement at all?

JG: No, it depends on where you are in the process. I would say in the warm-up, there’s probably movement every day. Then the more expansive movement tends to come at the later section. It also depends on the piece; with a classical piece, I’ll typically count sing first because no matter if they sing wrong notes it keeps them in the music. If it is music that is Latino or African, something that is so rhythmic, typically I don’t count sing that. I tap the subdivision. I’ll be doing a piece today where we’ll be tapping the subdivision, so I guess that is a form of movement. There’s a piece David Brunner wrote, it’s called *Eletelephony*. With itty bitty kids, I wrote a chart up on the board. It showed an eighth note, that’s one tap; it showed three eighths together, tap each one, that’s the same as that so you tap one of those quarter notes, that’s two taps; a dotted quarter, that’s three taps. We didn’t go in to names. I just put the chart up. And I played the melody as they were tapping and saying the words. So they’re going (demonstrates tapping while saying words). It’s called *Eletelephony*; it’s hilarious. I did the same thing with *Song of the Stars* by Imant Raminsh. I say, “how many taps for that, 2? Let’s go back and do that.” Meanwhile they’ve heard the melody at this point like 5 times. Then we sing it and they’ve got the rhythm down. It’s a way to empower them to read music, even though all they’re doing is two taps. You do that enough times, they’re gonna get it. I’ve always got brand new kids who don’t get it yet, but they jump right in. And I’ve got some kids who can solfeggio anything, and they help each other. But I think in those instances, throwing them right in the deep end, they learn to swim. We teach and help them.
JB: If they really don’t know the music well will you be doing less movement than you might later in the rehearsal process?

JG: Right. Generally for beautiful line or forward movement, I have them step the rhythm and that will immediately change the sound because it helps get the breath moving. And I guess I’m a rather kinesthetic person and just attracted to it.

JB: Can you talk about some of the ways that movement impacts sound?

JG: So much of our voice involves involuntary muscles. In my vocal pedagogy study in my doctoral work it became so clear that you really have to understand the muscles and how they work in order to understand what things to do to influence them to work in the right way. For example, doing this just helps remind you that the breath moves (demonstrates). And I think these are all things that Rodney Eichenberger has talked about. In fact, he came and watched a session of mine and said we should just do this together. So often the problems deal with space inside the mouth. In this country, for years people talked about dropping the jaw to the point that so many vowels were bottom dwelling, or as my students lovingly call, “scum-sucking vowels.” And the ‘AH’ is here but there’s also this (demonstrates), and that’s what so many singers need more of. Even at the advanced levels, we need to allow more space inside. It’s relaxing. It’s very hard to sing with a lot of tension when you’re doing this (demonstrates) and that’s something that I’ve always done since my first year teaching as a soprano. So much of singing is releasing tension. There needs to be resistance but not tension. That is what this is so good at (demonstrates). This is not tense, but there is that resistance, and singing is so much a matter of opposites. To sing up, we have to think down. To sing low, we have to think high. There are so many opposites. To keep the pitch up in a descending scale…(she points up). Very early in my career I was reading a choral book and the exercise they gave was to sing AH (do, so, fa mi re do) and I thought, oh that’s probably not a good idea because this is going to make you collapse. If you’re thinking down while singing a downward scale, it’s not going to help. Early on I began to realize that just because it’s in a book doesn’t mean it’s right. And the other big realization was when I was trying to get my students to feel the sense of lift on each note. I came up with this crazy analogy of beauty pageants and walking down the steps. I found that those were really powerful images and it became so obvious if the imagery is doing that much, what if they actually did the movements? I also did Kodály training in my undergrad, and I realized right away that the reason movement was such a powerful tool is because singers don’t have a physical component. I thought about that because all through sight singing I was constantly fingering, as were all my instrumental friends. But the singers that had never taken piano were not. There was nothing concrete, so they were just pulling pitches out of the air. For me, I know that a half step has to be smaller because I can visualize the keys, and so that’s why movement is so powerful. That made me think about movement—it’s kinesthetic, it’s concrete.
JB: At what point in the rehearsal of new repertoire do you wind up using movement other than some basic tapping? Do you wait for full memorization or do you incorporate movement as they’re still learning?

JG: The sorts of things we were doing today come much later on because certain things have to be built in. As they’re learning there are always smaller movements to help them. Sometimes we learn by conducting. I’ll teach the kids to conduct with me. If I’m doing my job right, after they have moved to the music, that movement is reflected in my gesture. So they’ve been doing this (demonstrates), then I might do this (demonstrates). If that’s reflected in your gesture, then they’re more responsive to the gesture because they’ve experienced it.

JB: How do you measure the effectiveness of the use of movement, based on sound mostly? What you’re hearing?

JG: Based on how they perform, I know immediately. When I had them running around and then I put them back on the risers it was immediately better. How do you decide which formation was better? I said the other day, “let’s try this mixed,” and then it’s much better. Usually whether I mix or have them in sections depends on the piece. If it’s baroque or classical I don’t mix them. I want to see the structure. Absolutely.

JB: Perfect, you kind of segued for me. How does the movement they use in rehearsal impact your gesture?

JG: We were doing the Pergolesi Quando Corpus with my children years ago, and that’s a perfect one for the rope pull. Where they’ve got the more important idea, the singers are pulling and when they don’t, they follow. So they sang the piece at the beginning and it was woefully out of tune as that piece can be. So I did rope pull and I said, “that was vastly better, why? What did you feel?” And one girl said, “I had a keener awareness of what the other parts were doing.” And so I ask them, “What did you feel?” because that verbal feedback is good for me to know. It also helps those that aren’t quite getting it to understand.

JB: I love the critical thinking aspect of it. The kids are involved in coming up with the movements, assessing the movements, whether it was effective for them, for their voice, for their voice part. That’s great.

JG: And it helps break down inhibitions. I noticed it with my daughter, when she got in Larry’s group. He does a lot of demos where they run around on stage a lot. At first during her sophomore year I watched her and she would hide on the outskirts and then later she was front and center. And this year I’ll tell you, we’re gonna do Sure on This Shining Night for you tomorrow. When we did that, I had brass players come up after the performance and say, “I didn’t want to take
chorus. I didn’t understand why we were running around the auditorium, but that made me cry.” When you get that from a 20-year old brass player, it’s amazing.

JB: Do you ever come across singers who don’t react so positively to the fact that you’re asking them to do all sorts of “crazy stuff” by moving around the room? If so, how do you deal with that?

JG: I try to encourage. When I go to All-State events and things I lay it on the table when I start. I say, “You just need to know how I work. I don’t have many rules, but you give me your best, 100% all the time. Honestly, for some of you at 9 in the morning, your 100% isn’t gonna be that much, and for others it’s not so great at 5 in the afternoon, but for that moment in that day, give me 100%. And I know you’ll have better hours than others. Second thing, I will not do anything that will not make the music sound better, but the best idea is worthless if you don’t try it with full faith. So you’ve got to try everything I ask. And you might think it’s crazy, but it doesn’t matter.” And so I generally start my groups like that. I’ll say, “I could be the most brilliant teacher in the world, but if you’re not buying into it it’s not gonna work, so suspend your disbelief and let’s go with it.” I beg, cajole and encourage. I do say, “Refusing to do it is not an option.” But I always say it in a nice way.

JB: Is there anything else you want to make sure I include?

JG: So much of what I do you probably have because of my chapter about movement in the GIA book. Because I organize it so specifically for all the ways I use movement, I think that’s a good reference point for you. You can take anything from that.

JB: Can you tell me for background purposes, were all 3 degrees at UNC-Greensboro, and you taught…

JG: One year at Kearney State where I did private voice and music education. I taught for several years at Union Pine High School, which is very rural. Then I taught one year at Pinecrest. At Union Pine I not only had the high school, but I had 4 feeder schools and one K-8 program. After the first year I built up the high school program from 20 kids to 85. And so they put it over 3 groups and dropped the K-8. I just had the feeder choruses at 4 different schools. Then Pine Crest was just one school, and at that point I took a year and decided to go back and do my doctorate. Life happened and I didn’t want to just jump into grad school and I did the doctorate. While I was there I conducted the musicals, I was a choral assistant in conducting classes and for all the choirs. That’s when I went to Kearney, before I finished my dissertation. Not smart, I was not smart.

JB: But you got it done, you beat the odds.

JG: I did and it was by the skin of my teeth.
JB: Were you married at this point?

JG: No, I finished my dissertation in June. My husband and I were engaged at that point because I’d gotten the dissertation proposal accepted the year before and when I got home from that he proposed. Oh, yeah…I was married actually. We got married in January and I finished the dissertation at the end of June. So the official graduation was August. We bought a house in August and I got pregnant in September. It was a hell of a year. I was crazy. I realized I was exhausted that year and my doctor said, “Let’s see, you had a baby, you got married, you bought a house and you finished your dissertation. That’s 4 of 7 of life’s most stressful events and you did them in one year? What the hell were you doing?” It was a little crazy.

JB: How do you teach your students to be well-rounded musicians?

JG: Here’s the thing that I tell my students, “When you go out and teach, I don’t want your students to only know the tenor part to fifty-eight songs. There has to be more.” They’re doing all of these National Standards and they’re saying take a day to talk about the history. For me the history is embedded in the instruction.

JB: It should take more than a day to do National Standard #9.

JG: I was laughing with them today because they have to memorize the Standard repertoire. That is obvious when you take a day and do some dancing and the kids like that. They find it empowering; they find it different. It does change the way they sing. Typically what I’ll do in the rehearsal is take the time and do the movement. With this semester I’ll do this as a big project to learn about Reggae and Samba and experience them both by moving. Typically I find that it has to be imbedded. There are all those things you can learn about the composer. With the Fauré Requiem we talk about time. This was supposed to a Requiem of comfort. How does that change the way we sing this. It sounds so easy but we must look at what is happening in the score. So it is all imbedded—all that knowledge. The year I did the Virginia All-State Women’s Choir was a week after the Virginia Tech shooting. The Virginia Tech Singers came over and sang with the HS kids. They said they had debated a long time about whether they could still do their performance. Then they decided they had to. I’ve rarely seen such poise demonstrated by young people and the kids in the audience were sobbing. Basically, you don’t know what is going to happen at night when you have to get up in the morning. So when I came back, we were doing the Requiem the next week here at Ithaca. I found out that one of the girls from Tech who died was the best friend of one of my students. He was destroyed. We made ribbons the color of the school and we sent them. I called up and said that they are displaying things so that you guys can all sign a banner and we dedicated the performance. The kids then realized that this was a Requiem in context and not just a Requiem for performance. They were actually singing this Requiem for these students at
Tech. Of all the pieces we could have been doing, we weren’t doing the Verdi but the Fauré. It was so perfect. They said we needed to sing this, too. We spent a lot of time with that. I like context and I like my students to be involved in the process. It’s not a dictatorship.

JB: That is the old school model.

JG: There are rehearsals where it goes like that with me. Sing, do this, change, do that. I have those rehearsals because if you were chatty all the time, it wouldn’t be effective. Then there are days where we’ll be talking about meaning. You saw a little bit of that with the kids. We are going to do this, and this, etc. There is room for that. When I have a choir who is too chatty, I say, “today is a no-question day. Not a single question not a single comment.” Most of them like that kind of rehearsal.

JB: Because you didn’t lose the momentum. The pacing was there?

JG: That is what you have to know. Sometimes the kids were asking Ryan (the dancer who taught the samba) questions, it didn’t interrupt the momentum. I kind of train them early on about what to ask. I’m not going to argue about diction, if you have a question about diction, ask me after. If I made a mistake, I will fix it or I can explain to you why if you have a question about the way we are doing something. Nine times out of ten I do hear that. But in my world of things, that is just not important. So I let them know this is kind of how things work and I teach them appropriate behavior. Then they know when the questions are appropriate. With the Women’s Chorale, because it is a smaller group and they learn so darn quickly, we have a lot of time to play and that really is fun when we are brainstorming. I’ve thought through it and a lot of the movement comes from them. Let’s face it, they have great ideas.

JB: How do you assess whether movement is working or not?

JG: If you are not constantly minding what is going on and commenting, the sound can go to hell. You have to be careful with that. In watching a lot of people, that was always the criticism I had with movement. It is not always helping the sound. So even today we are constantly asking, “Now what is going on here? What is happening here?” You can use movement to make the sound better but it can also make it disintegrate so your ears have to be open.

JB: How do you come up with the movements? For instance today, when it was hindering the sound, do you have a standard vocabulary of gesture that you use or are you constantly trying to come up with new gestures?

JG: There is a vocabulary but so much of it comes from the score and how the voices interact within the movement. One of the not-so-great things that happens with choirs is that so many don’t listen. I think singers traditionally are not trained
to listen to the whole. So what is the part of the piano, how does your part fit in? The sopranos realized that today, that you can’t just sing that half way. You have to support them when it is their time. So when I had the sopranos in the center, I wanted the altos to have that sense of helping them and to know that their part is important. I think you can hear that it instantaneously made the sound better when they did that.

JB: What was the one of the things you did in the first piece? You mentioned something about blocks falling and you did some kind of movement? I want to know what that was.

JG: You know the little blocks that children play with? It looks like they are stepping down. I use that image a lot. That this part grows from this one so you can see one line. The solution is to move it. Often times we will sing a descending line so that they see what the whole line is and then ask how does their part fit in? Often I’ve done a movement with that and reminded them that it is like a relay race. In a relay race, you don’t stand still until the person hands you the baton. You must run alongside them. You must start your action and your movement before you actually sing your line so it grows out of that.
APPENDIX D
THEREES HIBBARD INTERVIEW TRANSCRIPT

JB: What is your background? Education? What brought you here?

TH: My degrees are in Music Education and Performance. I did my undergrad as a Bachelor of Music Education at a small liberal arts college in Southern Virginia. It’s now called Longwood University. I did an unofficial minor in dance there. I couldn’t decide whether I wanted to be a singer or a dancer. In high school, I had some wonderful experiences in Fairfax County that made me think I wanted to be a Broadway star. I had some incredible experiences and one of those was being in something called Youth on Stage, which was sponsored by the National Endowment of the Arts and the Virginia Commission of Arts and Humanities. They took a group of high school kids and gave them an arranger, a combo, a music director, a choreographer, and put us on a couple of buses and we toured. The experience was to see if this was what you really wanted to do. It was quite an amazing experience. They recruited from the Metropolitan, Washington D.C., and Virginia areas. There were a lot of things that happened and I became lifelong friends with many of those folks. Out of the thirty-five or forty people, I would say that 2/3 were African American. So it was one of my first experiences with being a minority, but in a beautiful way. That was where I learned a lot about spirituals and gospel. We used to go to church together. That’s kind of an aside, but it’s not. I understood about feelings. We were traveling doing shows in various cities. Sometimes when we were doing our vocal warm-up, we also did our dance warm-up. We realized that it was really efficient; it felt really good. It made us sing really well. So we started to do it purposefully. That combination of things is what kind of cemented in my own heart that singing and dancing were the same thing for me. I expressed myself physically when I sang and musical theater was sort of the first avenue to let that happen in a very socially acceptable way. So I came into classical music through the back door. I got my teaching degree because my father was afraid I’d never make a living.

JB: Your undergrad was in Music Education?

TH: Yes, with an unofficial dance minor and I was a voice major. But I did all of those things to be a dutiful daughter. I knew I never was going to be a teacher. But because the college had a lab school, we were out actually in the classroom my sophomore year. I realized that teaching was also a performing art. I also loved performing, so I did a lot of that. I guess the reason I wanted to go into detail was because that was when I first started thinking about those things. I actually did an honors project about singing roles in operas with dance. So, I was already trying to think about singers and dancers and how this affects us. I got into my masters and that continued to happen.
I'm in Colorado where there is a show choir, vocal jazz thing going on. Pretty soon I'm out doing workshops as the choreographer and the music/vocal director because I could do both and to me, they were the same thing. So to make a story not too much longer, I would go out to a school and do a series of show choir workshops and work with them—do some choreography for them. And he would say “Would you come and do some of those warm-ups with my concert choir?” And of course, you know what happened? They sang better. And so I started thinking that this is not just for show choirs, not just for vocal jazz, this is for all human beings. I knew that in my own self. Then I discovered that other people had thought of that before, people like Jaques-Dalcroze and Rudolph von Laban. Then I discovered Wilhelm Ehmann, who actually studied with Jaques-Dalcroze a little and knew of Laban. His whole idea of choral directing and having singers engaged and his whole idea of inner-dancing just clicked in my mind. So I just kept peeling back the layers.

My masters research at Colorado State was all about choral music with movement. So here I am moving closer and closer. Colorado was, at that time, one of those hyrbrids that was kind of show choir, kind of vocal jazz. You would have people choreograph and sit for a ballad. It was during the years of what they call Swing Choir now. I started expanding out and working with really all kinds of choirs but using what I did with my own singers with everybody else's singers. The teachers kept saying, “Come work with my choir.” I realized then that the kids were responding fine, it was the teachers that I had to convince. They were all afraid. “Oh, you're a dancer,” because yes, I did a lot of dance and musical theater, contemporary/modern dance and continued with that throughout. I realized that they were afraid to do something that they might not feel comfortable with or confident with. We are becoming more a culture of movers as choral conductors. But mostly, we've been told in the last century to stand still. Think about the solo recital stance in all of this. But if you really watch the great people like Fredrica von Stade, they were fluid, beautiful and of one piece. It was that concept of inner-dancing or what we call in Tai-chi or Yoga, active stillness. From within, so many things are going on that we are projecting a wholeness. So I started thinking, I have to teach the teachers and change their minds. I started thinking about gesture and all of that. I went on to Oregon because I was recruited by Royce Saltzman. I loved the whole idea of the Bach Festival and working on conducting but also being somewhere that allowed us to have a primary and a secondary area. For me, that was just perfect because they had a dance department and a School of Music, just like we do here. It was wonderful and I did a lot of work. One of my committee members was the head of the dance department and she sort of turned me on to Laban. She said you need a language to discuss what you are trying to do that is usable to people who aren't dancers. Not plié and relevé, but flow, weight and time. This was another wonderful revelation and a discovery of how I could talk about the quality of movement matching the quality of the music, matching the quality of the vocal tone you are trying to get. That is how I fell into all of the research with Rod Eichenberger. It was because of his purposeful use of gesture to evoke great
tone. I had a Laban movement specialist help me with my analysis. The reason his gestures were so effective was because the quality of the gesture matched the quality he’s trying to evoke. That lit fires in my brain and even though I worked very differently than Rod, there is that feeling. On I went to think about how to develop some kind of methodology to help people to just be aware. And because of this whole tradition of not moving while we sing, especially together, I realized that I would have to come up with some ideas that were not going to scare people by using the words dance or movement. We talk about reintegrating the body and it is only within the last few years that I’ve gotten better at saying that. I’m good at showing that but not so good at describing. Everybody thinks, “Oh, she’s a movement specialist.” Well yes, because I have that background and I have more confidence in how I move, coordinate things and create a collaborative environment. But it’s about reintegrating all of ourselves to sing.

I started at the University of Oregon when I was a graduate teaching assistant there and I had a wonderful mentor, Richard Clark, whose daughter happened to be a dancer. But he got this so much because he was a student of Rod Eichenberger at the University of Washington. By then he knew of my background and what I was doing in Colorado when I went there. He said to me, “Would you come and teach a movement experience to my undergraduate conducting class once a week in the dance studio, where there are mirrors?” He had been taking them just to be in front of the mirrors to see how their gestures affect their posture and all of that. That is when I started them moving through space and it just changed everything. At the same time my voice teacher, who I was studying with, knew that I was working and observed me. She said, “Would you come and teach this to the summer vocal camp of solo singers that I do every summer?” Then I started adapting it for solo singers and young people. So those things were evolving at the same time. Then when I went to London, it grew even more. Every summer I came back to the Bach Festival and so when they started the Youth Choral Academy, Richard Clark, who had to be the executive director of the Youth Choral Academy, said to Anton, “we have this person who will do a lovely warm-up for you every morning.” Then Anton came and observed it and said, “Oh, I didn’t realize that’s what you were doing.” He thought I was just doing stretching. He kept wondering why I kept going into his rehearsals because, of course, I would take what he was doing with the music and then bring it back and physicalize it with the children and the young people. Then we began to do it purposefully and once he understood what I was trying to do, he actually adapted his gestures after he watched me. I was teaching them basically the whole-body feel of his gestures in order for them to, of course, have that visceral reaction when they saw them. That’s what I learned from Rod. If the singers do it too, they have that feeling in them. That even when they are not doing it themselves but they see somebody in front of them, they will have that physical sensation in them already—muscle memory. Brain function and all things that Rod Eichenberger was into at that point when I was interviewing him made so much sense. Neural networking is what he was calling it.
This whole holistic approach to musical expression is more than just vocal pieces and parts. It’s the whole idea of giving all of yourself while making music. I’m getting better about talking about it that way. That’s how I came up with “bodysinging.” It’s actually been trademarked by somebody else, which is why I put it together rather than have it be two words. I’m just trying to be respectful of that other person’s idea. I googled it one day and went, “Oh I can’t use that!”

JB: Body-Space-Singing is what they’ve trademarked it as?

TH: Yes. Or maybe they’ve hyphenated it, I’m not sure. I’ve stopped worrying about it. But if they come and find me, that’s fine. I feel like that was much better than to call it movement class or body-voice class. I call it different things as I’m working with different people. But it is about using your whole self in musical expression. Conductors, singers and dancers are our instrument and we have the closest feel. All musicians have that feel, all artists really. But then it is always transferred to another object, whether it is another instrument or clay, maybe even to other dancers for dance. We are the instrument. So I think that is why it has so much resonance with these folks. That is also why it is easy for it to be used with conductors. We are used to having another role. The secret I’ve found out about conductors is that you are already doing this but you just have another role. Now what you have to do is just translate it through your whole body. If you just work on a gesture, what Laban called distal (away from the center), it is a very different feeling than if you connect it through, what they call Vertical Throughness. That’s the other thing Rod talked about. He’s so integrated that every gesture is part of a posture; each thing is connected. That’s also another thing I’ve learned. I’ve tried to build that. That is why, going back to Jaques-Dalcroze, when you move through space and time with gross motor movement, it integrates things. Then you can take into account the fine motor movements. For him, it was pianists. For us, it is conducting gesture or singing technically.

Going back to London, my wonderful colleague and student Karen Gibson, who ran the Kingdom Choir (a very wonderful gospel choir from South London), came to me because she wanted to do a Masters Degree. She needed to have a conducting credential even though she was a master teacher already. She was trying to translate for non-African, non-Black gospel teachers how to get the idea of gospel feel because she says we only use those dots on the page. For that tradition, it is all passed down aurally. They all learn by call and response but they can’t get the feel. I learned as much from her and probably more than she learned from me. We had a lot of exchange of conversation about that whole idea. That again gave me some words that are so communicative to anybody who is making music, from a small child to a scholar or a professional. We have to find the feel of this piece and it feels like this other piece. This African piece kind of has a lot of Bach in it. Some people think “Oh I’m not sure that really goes together,” and I say, “oh yes! Rhythm is at the center of it.” That took me back into my choreography class that I took as an undergrad with this book called *The Art of Making Dance*. She talks about the four kinds of rhythm that live within us.
I have used that more and more as it seems to turn a key for both conductors and singers about how we breathe, the in and out that creates a rhythm. When you use your breath rhythm, you feel it on the inside. It can be macro and micro—what I call heartbeat rhythm. She calls it the rhythm of organ function, your stomach gurgling, for example. That idea of pulse, which we know from tactus, and how that feels. We have to find that from within before we then divide it or stretch it, augment or diminish it. That’s where we get macro and micro beats. Then that, of course, is the foundation of eurhythmics—that space between the beats, what we do with it and how we deal with it. It is what we do all the time, it is just putting names to it. I think most of us feel all of that. It is just a matter of sorting it out. If I can get my breath and my inner rhythms working together then the third rhythm, the change of weight that we have when we walk (loco motor movement/rhythm), sets up a tick tock as well. That is the one that sets up the inner metronome when you can begin to find 60 or 120. When you change from one foot to the other, that moment of weight change is everything in terms of balance, center or core. The last rhythm that she uses she identifies as emotional rhythm. I call it the thrill of victory/the agony of defeat. It is that rise and swell that is created in great music; it is what causes the crescendo and what causes the accelerando; it is what evokes those deep feelings. That is the whole idea behind saying you need to move in yourself and have those feelings to then be moved by the music and be able to communicate that to others. “Move to be moved and then move others.” I like that because they are simple words. It is that idea of finding what is inside first and then projecting that out. Jaques-Dalcroze was so smart because he knew you have to work outside to find it inside. In other words, we can sit here and snap, tap and move our feet but unless we move it in space and time first we don’t have the reference; we don’t have the muscle memory. Once we’ve moved it in space then it is fine to do it standing in place. Sometimes that gets reversed and it takes time. It is a process. It is really hard to do a one-hour workshop. You can begin to lay some good groundwork to get people to feel, but it is a change particularly for our culture. It is a change especially for adults and older students, even college age students. They have to give themselves permission to feel again. Because they are always working cognitively and subdividing, it is in finding that pulse and that change of weight.

Why do we have people walk around while they sing Renaissance music? First of all, it is acceptable and we are allowed to do it because they’ve been doing it in workshops for fifty years. It is okay to process. It changes their whole attitude. I find with every melisma I’ve ever sung, especially in Handel, Bach or Vivaldi, you just need to put a backbeat to it. It never rushes then. It’s just macro and micro beats. What I have found in instilling this in people is that I had to find music that they could relate to or have an initial physical reaction to, particularly with young people. You start with the focus of rhythm with everyone. If I’m working with older or more experienced people, I’ll start with a folk song and folk dance. Using a circle dance is great because singing and dancing is considered okay. With younger people I start with an African piece because they probably have had some of that experience and they are used to doing the two-step or at least lifting
their feet. Then they can relate that to how their singing works. That is a springboard to doing all kinds of things.

JB: Who have been your most influential conductors and teachers in terms of your use of movement and really incorporating movement into rehearsal? I would assume Rod and Clark. Tell me what you mean by Rod being the best teacher you never had.

TH: I learned many things by spending several weeks with him and watching him in master class situations. First of all, he is the most positive teacher I’ve ever met and he taught me how to work with conductors. I will say that. He’s wonderful with singers. He’s very positive but very precise. He knows exactly what he wants and will keep working at it. He won’t apologize if he doesn’t get it the first time and I learned that you have to sculpt. I will try anything. Movement is just one tool, but being expressive is always a part of it.

JB: I think that is important to remember in this. Obviously my dissertation is focused on movement but Janet Galván said the same thing, that movement is one tool in terms of the rehearsal process.

TH: And it is not even about movement. It is just getting them to use more of themselves, rather than just sitting back. In the last few years it also keeps their hands out of their pockets and doesn’t allow them to use their phones to text! That is from adults all the way down to eight-year-olds.

JB: Who else besides Rod? Obviously you’ve mentioned some other folks, like Clark, but who, in particular, has been the most influential in terms of your development and in terms of incorporating movement as one of your rehearsal tools?

TH: I guess all of those people have given me permission to be who I am and to be different. James MacRae, who was someone I had as an undergrad, was very expressive and encouraging as a conducting teacher. I would say that a huge myriad of people influenced me. This is going to sound crazy, but Helmuth Rilling becomes the music when he conducts and it is all about making the music wonderful. It’s about having people come together to do more than they could do by themselves and work harder than is possible, work better than is possible and create something that is impossible. He has such a dedication to it, such a commitment to it and he’s such a servant to the music. It’s not in a self-deprecating way, but it’s in a way that this is something we are all doing together. He does embody the music. Julia Schleck gave me that word. When we were talking she used that word when discussing embodying research and I said, “that is such a great word!” It is one that I have found that really works for more than just gestures. It is great for dance steps, even though that is part of what can open a person to feeling more connected and integrated. Rilling will do anything to get what he wants musically, similar to Rod but in a completely different way. I
admired that so I gave myself permission to look ridiculous. I don’t care anymore if I look like a monkey if it will create a beautiful sound. If it will evoke what I want from the singers, I will do it. Some will go with me and some won’t, but more and more we can make some incredible music if we just let go of those little cultural boundaries that we keep within ourselves. We don’t have to be flailing! The other thing that I want to say is that for me movement, gesture and working with conductors must have meaning. To just move without purpose is useless. It has to have purpose and meaning. That doesn’t mean it can’t be fun or free. I always say with the Youth Choral Academy, “Are you having fun? What a happy byproduct of hard work!” It has to have the group effect. James Jordan knew this with Frauke Haasemann when they did their Group Vocal Technique. People are doing it even though you might not be able to feel it yourself. You’re hearing its result. I use that group effect all the time and you will see that on those raw video tapes. It’s not that everyone is getting it at the same time, but as a group a feeling begins to build, which is why I have them move in their sections and in their lines. So maybe for one of them it is going to be a visual experience, rather than a kinesthetic experience but eventually just like the way we learn music together when we’re sight-reading, some of us lead, some of us follow and we all get there. We all bring different things to it. Some of us bring our ears; some of us bring our eyes; some of us bring our bodies; some bring all three. It is giving it more space and time—to take it outside, to bring it inside, to connect it and then to send it out again. It’s kind of like the ultimate filter.

JB: You’ve talked a lot about some books and research and then people in your life that have given you permission to do what you naturally want to do. What is the balance there? Do you find yourself more influenced to use movement in the rehearsal process mainly because of research and because of your teachers or through trial and error in your own teaching? Or is it all of the above?

TH: I’m going to say all of the above. I began to read more and more research on all the different ideas and strands of connecting the body with the rest of the human being. It was all of that integrative idea. I’ve drawn on everything. I must be the ultimate synthesizer—that sounds funny, but eclectic. I borrow from everyone. People will take a workshop and they’ll say, “Oh this feels like Tai-chi.” Of course it does. Or they’ll say, “Oh, this is like Orff.” Of course it does. Our feelings, how we feel inside of ourselves, dwell within us. How we express ourselves comes out in sport and comes out in dance and singing. In all of these ways those things that work inside out from us are going to have that similar feel—a core and a centering. It all allows the human body to reintegrate with the soul, with the mind, with the voice and with the spirit, whether we are allowed to talk about that or not. Research has given me permission to take something from Doris Humphries, to take something from Emile Jaques-Dalcroze, which of course is connected up through Laban, up through Ehmann, up through Frauke Haasemann, up through James Jordan, and right up to Anton Armstrong. Then back down again and around. People who have open minds say, “Right! I understand that in my own self.” The beauty of using movement, which I learned
from Rod and from my own experiences, is that you learn things that are
ineffable and not able to be put into words. You can get a lot of things out of
particular singers and conductors by how they feel because each thing is
individual within their own self. Each voice and body is unique and is its own
instrument. To draw people together is a similar physical feel and then the
reference point is completely inside their own thing and they can use it. It is
working individually and collectively. It is the way the world should be. That is
what kinesthesia, movement, and physicalizing things all tap into. It is being able
to express more than words can say. Richard Shun calls it tacit knowledge. He is
the reflective practitioner. See, I do steal from everybody! But it is true, we know
more and we can show more than we can say. Often we say more than we
should. I took that to heart very strongly. It is why Orff, Kodály and Dalcroze
techniques are all so effective. They can work collectively and visually at the
same time. That is the tip of a very big iceberg.

JB: Would you be willing to talk about your philosophy of conducting and
philosophy of choral music education?

TH: My philosophy of conducting… I know this won’t surprise you at all but the
gesture is the thing. I think we kind of touched on this when I was talking about
how you approach things. What is the famous phrase? I can’t remember what
conductor said this but, “you have to know what you want, you have to know how
to get it and you have to know when you’ve got it.” I love those ideas about
knowing the music, being prepared by being able to show what you want and
being able to recognize, listen and be aware of what is happening so that you
can refine it. In terms of training conductors, I think so often we start with the
brain and head towards the body. I think that we have to go the other way. I think
that the most important thing is when you take a young musician and start them
as a conductor, they need to know that they are changing roles. The best way to
do that is to have them feel the music through their new instrument, which is
themselves. Of course they have always used their bodies, but it’s always been
attached to something else whether it is a vocal score or a piano or saxophone. I
think it is making them aware of expressing music with themselves. That is a
change of role not only kinesthetically, but cognitively and emotionally, as well. It
is a whole different idea of how to make music. In a way it is not as immediate. I
can’t think of any famous people but you can look up the quote that “choral
directors are the only musicians that have to build their instrument before they
play it.” I really believe that too. It is that combination. Many people talk about
how you need to be a very good musician. Think in terms of a triangle,
communication, gesture and imagery and all of those things. It also has to do
with your personality and how you can engage people. Any one of those not
being in balance makes the other ones not as effective or messy. You must have
the musical knowledge, the vocal knowledge and the whole idea, and then have
the knowledge to evoke that from people. With us it would be voices. If you were
an instrumental conductor you don’t have to play each instrument, but you need
to know how to make them sound. I’m never going to be a baritone but that
doesn’t mean I don’t know how to make a baritone sing better. It is the same idea.

I’m not a big one for modifiers like choral conductor, woman conductor or elementary conductor. I think a conductor is a conductor. They are that leader of music. Whether you want to call it a filter, conduit, enabler, facilitator, servant-leader, power monger or all of those. There are all different reasons why people choose leadership, but there are all different kinds of conducting. Conducting a church choir, sometimes you are the leader of the singing and sometimes you are an actual conductor. If you are behind the keyboard, you are using a lot of eyebrows but you are leading song. It is a whole different thing then if you are in front of a seventy-five-voice choir, which is a different thing than a sixteen-voice choir. They all require a different kind of communication, but the musical skills stay there. Of course, you know that I prefer to work from the whole and then deconstruct and reconstruct. I believe in building human beings. I’m building teachers, and they have to think of the whole idea of the music. When we take things apart, sometimes we forget to put them back together. I found this to be so useful. It creates a vocabulary to help them adjust the quality of their gesture to match the quality of what they are trying to get from their ensemble. You get that in and out exchange, that spiraling exchange.

JB: How do you come up with the gestures and movements that you want your singers to do and how much of that is varied from piece to piece or as part of the warm-up? Is there a core set of movements, a core vocabulary of movement that you would then just continue to add to or change depending on the style?

TH: Yes and no. I think after these many years and doing these things, there are certain things when I’m starting that remain constant. You will notice that from this summer, when you see me work with the boys and when I’m doing a class. When I’m trying to get them to body-sing with movement, there are certain basic things (like in any dance class) that remain constant. You have to start with the body and get things warmed up and working together. Just like you would do with vocal warm-ups and how you vary those warm-ups. Some people always use the same set and then some take variety within that set. I think I probably work in that same fashion with how I start the class. I just want to get the body moving and I know that certain things work. Just doing a couple sessions, I know that certain pieces of music make certain things happen and that has been by trial and error, but also with a good amount of foundational instruction from my own dance teachers. I have realized how they use the music to make things happen. There are certain things I know will work. I think we all have those, whether they are gestures or postures, like moving across the floor. I know walking across the floor makes certain things happen in the way we walk. I know that walking slowly and walking fast or walking macro and walking micro beats allows different things to happen. I tend to try to use strong gestures. It doesn’t matter what gender, especially when I’m trying to work with a mixed group. Because I am a woman, ballet arms can happen very quickly and very gracefully. And there is nothing
wrong with being graceful, but you have to make sure that the movement has meaning towards the music or you are not going to find the right feel. They are not going to have the right feeling. I like to use strong things to go with breath and with rhythm because we sing on the exhalation. We have a resistance with which we are trying to gauge our breath. We don’t just exhale, we “shh.” I do a lot of things that engage those inner rhythms and try to help them feel it, visualize it and hear it. I’m that multi-sensory kind of teacher.

There are things I know that work well, particularly with singers for certain reasons. Some of them are just absolutely focused on attention. Calling them to work together and to move together, I’ve realized that a choir that moves together sings together. That is so very true. I have this whole thing about raising your shield and drawing your sword and I use those images a lot. They’ve come back to haunt me, but they have some strength in them. They have a feeling of grounding. I’m always talking about anchoring and then rising. All of these things are just good for a singer’s body. And you don’t have to say, “stand up straight or bend your knees.” It creates some images that they will go with. The whole idea of drawing a sword from behind your back opens up your soft palate and the long neck. It comes from Alexander Technique—I steal from everybody. Those kinds of gestures I use a lot. Whether I speak those words, which I usually do when I’m working with younger people, that imagery is strong. Because I’m not a violent person, I always call it the sword of vocal righteousness, which is just ridiculous. I made that up one day because I was in the Pacific Northwest where everyone is very peaceful and it was totally the wrong image in their heads. So now it is kind of a joke. It stuck. Of course, after exploring some of these things in Laban Movement Analysis with Rod, I have absolutely used that! Laban and Alexander Technique has informed him and allowed him to find those whole ideas of connecting the body with gesture and posture. When I ask them to move I always say, “now use your whole body. Don’t just sit there spinning your hands.” We talk about and use different words for all of that. I find that when teaching things like forward motion and momentum, I tend to use things that work very well. Putting that into people’s bodies, just like that weight change, is a process. It’s incremental, so that they don’t know it is happening at all, and then all of a sudden they’ve got it.

JB: Are the gestures organic? As a part of rehearsal, are you coming up with them ahead of time? Or are you at the end of a rehearsal saying, I need to get them to be more articulate here or more legato here and then you’re coming up with new movements for that?

TH: I have to say that I have a vocabulary of gesture that I have used for many years and then I adapt. Hybridize in the moment till I can get what I want. If that doesn’t work then I’ll try an image or combination of both.

JB: But you are constantly assessing whether or not the movement is actually impacting the sound the way you want it to?
TH: Correct. I’m always watching them as they move across the floor. Sometimes I’ll have several pieces on my playlist that will evoke the feel that I think I’m looking for to help them find the feeling of the piece we are working on. I might not always hit it the first time. Sometimes I will leave several choices and the lovely part about technology now is that I can just fast forward if I’m not seeing it. I talk about it with Anton at St. Olaf because they’ve been with me. I try to hone in on where we are and once we find it, then it is a beautiful thing. Then I can switch them over. I’m very famous for abruptly changing the music when they are moving across the floor. All of a sudden they are in different music and they swim around a little bit and say, “oh this is the same.” I love when that happens. I don’t always find that but I’m pretty good at getting pretty close. I also know when it is not working for that group. But I don’t give up. I just think at this time something that works one day may not work the next. I learned this in teaching the sequence every morning with the Youth Choral Academy at OBF. It may not work the next day because of where they are progressing with the music. When I’m working with my own choir it is easy because I’m teaching them my own gestures. In other words, the communication is more organic because it is me working with me. When I’m working with somebody else, whether it is Fernando with the boy choir or Anton, I am working with their gestures. I’m watching them. A huge part of what I do is watching them and then I try to incorporate aspects of them into my movement rehearsals with the students. Anton and I have gotten very good at this over fourteen years of me reacting and sitting in his rehearsals and then taking those things back into the body-singing class. They feel them in a large way as I said. They have that visceral response so that they really have a feeling. It is kind of a special and physical relationship. It is kind of like the man who has the students conduct themselves. They find that together. So then when they become more engaged vocally, then dancing goes inside again. We are back to Ehmann again with inner dancing. That which cannot be shone outwardly then comes back in. I call it the microwaved way. It is very powerful because that intensity then feeds the body, feeds the energy, the voice and feeds the emotion.

JB: The important thing is having that set vocabulary and then adding to it and changing it. The key is that you are constantly assessing? Do you feel movement ever gets in the way of the musical goals you are trying to accomplish with your ensembles?

TH: It can be totally distracting. I don’t use movement all the time. It depends on what I need. I remember Rod saying that same thing and watching that for many rehearsals. It is a way in, but it is not the only way. When I do a workshop or a festival, I tend to use a lot more of it because it gets me to the singers faster. I tend to do things visually, by rote and with movement so that the paper is not in the way. The music on the page has preconceived notions from teachers who have had them for six weeks or six months. I use movement so that I can get them with me and so that we are feeling things together. It is a very powerful thing. It is all individual.
JB: How often would you say in your own rehearsals you use movement? Is it every day with warm-ups and sometimes with the music? Do you not always do it with warm-ups?

TH: I think I always do a physical warm-up. That is just my nature. There are few times where most of my singers come in way over warmed up because they’ve been singing a lot. I will tend to do a shorter warm-up because of our very short time. I always try to do a stretch and a breath exercise. Then I tend to incorporate opposites. I always talk about being smooth and chunky. So that they are prepared for anything that is legato or non-legato, fast or slow, this or that. If I’m moving in a very specific direction for a rehearsal then I might do something more elaborate. I might stop and let something happen. I find that it just depends. Which is, of course, what you expected me to say.

JB: Having interviewed several of your students already, they pretty much all said that they used movement with every piece in your rehearsal process. They couldn’t think of pieces where they didn’t do any movement. Would it be fair to say that always in a warm-up and almost always in a rehearsal there is always some kind of movement as part of the repertoire?

TH: Yes, but it is not like we do movement. I’m kind of in their faces and we tend to move together. There tends to be a fluidity. I find the more experienced the singers are, the less I have to address things. If they have sung with me for a while, then they kind of go with me. If they are not used to me, then I have to be more proactive in getting them to move and continue to think about and feel those things.

JB: Do you find that movement happens more organically? In general, do you tend to add a little bit more movement later in the rehearsal process after they know the pitches and rhythms? If they don’t know pitches and rhythms are they buried in the score?

TH: They hate me having them walk or stand. But I really am trying to get them to understand that this is going to go better if you guys can feel what is going on, in your body. It is all part of that, I think. I often, probably today, imagine the way I’m going to warm-up because we are doing such a variety of things for you, so pretty much everything can apply. I tend to do things that are rhythmic and smooth, so that they’ve had both feelings before we put them on a particular piece. But they are not always dancing around the room or processing or things like that. It depends on what is needed.

JB: You talked a little bit about processing how the movement is impacting sound. How effective do you think movement is, in general? What are your assessment tools? How are you constantly assessing that?
TH: Whether it is working or not? I think there is an immediate assessment and then there is, “how are we doing over time?” If everyone is not comfortable and we’re asking them to do things that they’re not comfortable doing, we have to be incremental. I have learned how to be very incremental and if I feel a lot of anxiety or something is not working, then I’ll come back to what seems to be working and then move a little forward. I’m all about group effect. If not everyone is getting it, but a majority is, then I do that with everything in rehearsal. I’m still going to keep on going. I always work from the whole and then take it down from there. That is the same with movement. If it doesn’t seem like it is doing any good then we move on to something else. But if it is working then I will continue on or revisit it as a kind of a touchstone for them. Engaging more of themselves always makes them sing better.

JB: You half-jokingly say, "They hate me for it." Can you speak to singers’ reactions? Are guys more comfortable or less comfortable than the girls? How, in general, are your singers in terms of just incorporating some basic movement things, some gestural things with the hands versus walking?

TH: You are always going to have more, just like with everything else—more than some of the others. It is that lovely group effect. You can see that on every video in the twenty hours of tape I have. Not everybody walks at the same time. Not everybody learns to sight read at the same level. For all of those things you have all of that individualization. Yet somehow we are working together and you can get some beautiful group effect. People come to it quicker than if they were just in a private lesson. I think there is something about using gesture or movement that is very powerful. Even though they are not feeling it in themselves, they are either seeing or hearing it in others. They do come to it. The perfect example is the first day of the body-singing class with the Youth Choral Academy. By the end, they all have felt it. It is a thread that runs through vocal technique, the rehearsal and through everything. We are very purposeful and we incorporate it all from the beginning. They begin to get the message. I would say the majority of them at the end have felt the feeling and have observed others to see how it works. All of this is because of our belief in its ability to transform and to allow young people to sing well and to sing strong. I’m pretty persuasive. I’m almost seductive in my ability to get people moving without them realizing it. I don’t say, okay let’s do some movement now. It is just in the way we make music together. It becomes part of an integral expanded process.

JB: How do you convince and transfer what you have taught in the rehearsal process, in terms of movement and gesture? How does that then impact your conducting in a performance setting?

TH: I will do anything to make them sing beautifully. I will take everything we have and incorporate it. This is what I’ve learned from Helmuth Rilling. You make music in the moment. We have laid the groundwork in many, many ways. Then we must take all of that and make music. It will be different every time. You have
to build that amount of skill and trust. You can’t just be expressive. That is a big mess and if you are just precise, then it is very cold. If you can get that combination (and it is not always in equal amounts), you can create a beautiful performance. It can never, by definition, be perfect live. Yet we are in a day and age where we demand perfection because we hear it all the time through our iPods, television and on Youtube. Human artistic expression by its very nature can never truly be perfect, but we continuously strive for it. We work on the precision, the passion and the feeling. Then we bring it all together for that moment in time in that performance. So, I will conduct a piece that might look familiar and I might use a gesture I know that we’ve used in rehearsal that gets a certain vowel or certain effect. It is a wonderful thing. But I might use something totally different. If we are really together and I have everybody’s full attention, then I will go as far as they will let me go for us all to make music together. That sounds kind of gooey, but it really is true. That is what I have experienced as a singer. When we have those moments that are transcendent for us as performers, that is what is happening. It is something that is beyond what we have rehearsed for, but it is exactly what we have prepared for.

JB: Have you always incorporated movement or did it begin at a young age, teaching high school, fresh out of your undergrad or masters?

TH: Yes. I think it is just in my nature. It is music theater background. In junior high I did *H.M.S. Pinafore* and *Brigadoon*. It was in Fairfax County, so you know those are amazing schools. So, that whole stagecraft thing I think is informative for me. Being a chorus member part of the time, the whole singing and dancing process helped shape me. It was all so much a part of me and my performance experience. It was much later that it got labels and got sorted out. It was much later that I started thinking about it. I think it is part of the way I process things. I really hadn’t decided what I wanted to be when I grew up, and so I just kept trying other ways to make this all go together. I suppose loving dance and loving singing all influenced my use of movement. I suppose I’m more of a singing dancer than a dancing singer, though I have had both roles, which is great. That is what brought me to conducting eventually. It was not so much about leading other people but needing to combine something in order to express what I want to do. I wanted to keep it connected to singing and also keep it a physical activity—a physical expression of something really wonderful. That wasn’t a conscious decision either. I started teaching and I had some good people there who taught me about teaching as a performing art. That made me think, “oh okay, I don’t have to give up being a performer. I just have to translate.” I’m just a boring choral director. I do what needs to be done to get the music made. I’m much more of a singer. I taught studio and I still work as a singer. So, I’m a voice teacher first. It’s all a part of that and it all flows from that, literally. It is the same with conducting. I believe in patterns and in precision, but I also have found that this helps expand all of those ideas and helps people find ways to express themselves beyond words. What is that famous quote, “We talk much more than we need to.” I love all of that. I know from interviewing Rod that he went to
gesture to avoid the same things that would go against what studio teachers were saying. I understand—I mean, I didn’t have that kind of thing, but I also understood that it was a way to get everyone to work together without trying to make them all fit the same mold. I know that sounds crazy but everyone experiences it differently, yet the same. That is the nature of those kinds of things. That is why we love to do it—because it feels right.
APPENDIX E
SANDRA SNOW INTERVIEW TRANSCRIPT

JB: Would you tell about your background as a conductor, musician, and your upbringing as a conductor?

SS: Yes. I have a very eclectic past. My father was a pilot and officer in the Air Force so as a child we moved around a lot all the time. By the time I was eighteen years old, I had moved around more than eighteen times. It had its advantages and disadvantages so in some ways music was my hook, my constant. It is what kept me grounded. But I didn’t have a great steeped background in musical knowledge. I was intuitive; I was somebody who kind of felt the music. How I got to be a music major is kind of beyond me. After eighth grade I didn’t have any formal training in piano, which was my instrument, but I sang in choir all these years. That was the thing that really compelled me. When you think about college, you don’t major in choir. You participate in choir. I began at Arizona State University when Doug McEwen was Director of Choral Programs. I really found my feet there and understood conducting and teaching was what I wanted to do. I wanted to be in front of a choir. I wanted to teach through that vehicle. At that point I transferred to the University of North Carolina-Greensboro because he was retiring, and I studied with Hilary Apfelstadt at the University of North Carolina-Greensboro. It was a terrific music education school and that was what I was interested in at that point. I really got the conducting bug when I was with her. She gave me some really great opportunities with her ensembles there and I saw my first woman as a model at that point, which was very powerful. It still is. I’d never had that experience prior to that point. I taught elementary school for a bit.

JB: Your doctorate is from UNC-Greensboro?

SS: No. It is from Michigan State University. After working with elementary-age students and doing the Glen Ellyn Children’s Chorus, I knew I wanted to expand my worldview even further. I love that work but I also needed to do other things so I did my doctorate at Michigan State and actually did a Ph.D. I was very interested in teacher training, but had the opportunity to work and study with Charles Smith who was the former Director of Choral Studies Activities there for about eighteen years and was very influential for me. I took my first college job at Northern Illinois University as Director of Choral Programs and then I moved to the University of Michigan for seven years with my fine colleague, Jerry Blackstone, the Holy Grail for me then. I learned so much. I learned very much of who I am today, just observing him, watching and absorbing him, and taking that all in. Now I’m at Michigan State.
JB: Who are the influential people in your life? It sounds like Hilary is a huge one and Jerry.

SS: Hilary was my first mentor. The woman who has been my mentor for many, many years is Doreen Rao. In the summertime while I was still an undergraduate, I went to the first Choral Music Experience that she did in Glen Ellyn, Illinois at the College of DuPage. I understood immediately that this was the person where I was going to learn my craft from the bottom up. In those days she was still with the Glen Ellyn Children’s Chorus and her organic inside-out approach to rehearsal was so compelling for me. It still is. We began to develop a relationship and ultimately she has been my steadfast mentor and still is today. In terms of other folks I would have to say Jerry because there are so many things that Jerry has to offer that are intangibles. If you are just open to it, it improves your practice. He is the most humble person and doesn’t think of himself as a pedagogue. He doesn’t think of himself in that way, but he is brilliant in that respect. Those three people really.

JB: Can you go into detail about how you have incorporated those three individual’s mentoring style into your teaching?

SS: I can, yes. Hilary idealizes structure in a rehearsal for me. She has a way of taking a fifty-minute time period and knowing exactly how to pace it so that is engaging for the singers and also helps increase their musical understanding. Just the way she goes about working any particular piece is so logical that it is unfailing. You can follow it all the way through and you can trail it all the way through. It is very satisfying as a singer to be in that rehearsal when the time is shaped in a way that is sensitive to where the singers are, what they need to learn and what they need to do. So, I learned structure from her. From Doreen, among many other things, I learned about working music from the inside out. I learned how to find the musical gestures as represented by the composer. Elevating those as a thing with which to interact with singers so that we are not lopping on generic rehearsal techniques but we are looking at that music from a very deep level and engaging the singers based around those ideas. That was a brand new idea for me when I first encountered it. That has been very important.

JB: What year did you go to the Choral Music Experience?

SS: 1988, if my memory serves me. We talk about conductors as being charismatic or having lots of personality and she is certainly a big personality, but she’s very much more than that in a rehearsal. She wasn’t a big personality for the sake of being a big personality. She was so genuinely excited about the materials, the musical ideas and doing this as a community of people. She wanted us to be in a relationship with one another and acknowledge that we sing because we want to do this together. This is a human enterprise and those were very powerful ideas for me. It wasn’t about technical accuracy. It was never about error detection, it was about really finding the essence of the music. That had a
profound impact on me. With Jerry Blackstone, I started my first year at Michigan and I heard the chamber choir sing their first concert (this was his group). First of all I thought, “Why did they hire me here? I can never get a choir to sound like that.” My second thought was, “What is it that I am hearing that is so distinctive for me?” My original default answer was, “Oh well, that choir has spectacular diction. I can understand everything they are saying, the phrasing is beautiful.” I realized very quickly that no, it is not. That is just reducing it to a level that is not… What I really understood from him, where I really learn from him is that articulation and choices of the diction are functions of musical interpretation. It is a moment-by-moment choice. It is this note to that note, this phrase to that phrase. It is this section to that section. He always had such a clear idea of how he wanted the music to sound. It was inspiring for me and made me look at scores in a different way. I’ve learned a lot from him in that way. Just the way he is, his persona… He puts people ahead of the process all the time. We are going to do these things and we’re going to do it together.

JB: Can you tell me about your overall philosophy of choral conducting and philosophy of choral music education?

SS: Well, a philosophy with a big ‘P’ is always intimidating, isn’t it? I try to articulate it and I think the longer I do this the more I understand that this is at first a human art and we want to be expressive as people. We don’t get into music to give a technically accurate performance or to sing the hardest thing we can do. We get into music because it feeds who we are as people and we have some sort of connection. I think that the longer I do it, I realize that this connection is with one another. It is what distinguishes the choral art from other things. We are doing this in community, in relationships with other people. So I’ve had some cognitive dissonance about this in the last ten years of my life. On the one side wanting to do tremendous repertoire and reach a high level of performance, and on the other side wanting the experience to be something that really captures the imagination of the singers that I’m working with—that they have a meaningful response and they want to be a part of the experience. I’m sure you have been a part of a process where you got some experience where the technical perfection is the umbrella and it doesn’t matter what the singers think. My cognitive dissonance has been around this idea of, “is it really important to reach this level of performance?” Or, “is what you experience in a community choir with untrained voices and not great repertoire, is that just as meaningful?” I had to really grapple with that and I think it is both. The fact is that I want to think that deeply into music and I want to be with people who also have that desire. I never want to do it at the expense of the individual singer. It means for us as a group we can develop some sort of identity around what it is that we are doing. So a drum circle or a community event where there is not any emphasis at all on performance standards is great. I’m working in the choral art and so I can match great repertoire with groups of people who really want to be able to connect in that way. That is where the magic happens.
JB: I think a lot of people forget that it really is about people first and that music making is a very close second. Based on watching your videos and having seen you work with honor choirs as well as seeing you work more recently, you do incorporate a significant amount of movement in your teaching style. Who and what have prompted you to do that? Does that come from watching some of your mentors or is that through your own?

SS: It is all of the above. Singing is, at its most basic form, a way of connecting to your body. Only in western culture are we very cerebral about it. So for us it is very possible to stand very still and think our way through vocal production. Anyone who has done any serious work in developing vocalism understands that it is a lifetime journey for freeing your body for sound to be at its most beautiful, most spinning and most wonderful. It is a little bit about kinesthetic movement, but it is mostly about letting the body do what it does naturally. The kinesthetic movement is a vehicle to remind us that this is a full-body experience. We breathe through our bodies all the way down to our toes. I can’t say that I’ve had a specific regimen or approach in this way, but the most effective people I’ve seen are incorporating movement as a way of unlocking us out of that cerebral place to say we are connecting our voices with who we are as people. It is a form of identity making when you use your body in expressive ways. By default you are expressing who you are as a person. It takes too much trust and is a vulnerable thing. If you are really going to open up to that kind of idea, then it is about who you are as a person. That is extremely vulnerable. I think it is a way of reminding singers that it is not about head music, it is about self music and about human music.

JB: Do you feel like movement and that organic way of getting people to unlock their whole body potential for singers has come from your experience as a singer or a conductor? Or has some of it come from a research-based approach? Or is it sort of a combination of all the above?

SS: The research-based approach is great because it validates what one does in a rehearsal, but to me that is the label after the experience. I came to music in an intuitive way and I use movement in an intuitive way. I haven’t been trained in any particular pedagogy but I understand that is really important for people to feel free about who they are. I have to experiment and the more I do it, the bolder I get of what I ask of singers. That also has to do with my comfort level. You can’t use movement as a pedagogical tool if you aren’t, in fact, willing to open up yourself and be vulnerable alongside them. It is not something to grab out of a toolbox and apply and then move on to something else. It is a way of being in a rehearsal. It is an ongoing way of understanding who you are in relationship to your musicianship and to your physical space.

JB: It sounds like that has been a part of you for a long time. Do you feel like that has always been a part of who you are ever since you worked with elementary school kids fresh out of undergrad, or has this approach evolved?
SS: It has developed out of a need. I was feeling a lack of something in rehearsal. I was not getting to the place I wanted to get. Watching other people and absorbing, you realize that it is really an important portal of what it is that we do. I also just have to say that at a basic level travel has impacted me. When you go to other countries, you begin to understand that movement in many cultures is completely integrated. It is not a disassociated thing like it is often times in western culture.

JB: I wonder with your travel as well, does the language barrier force a somewhat easy way in? Everybody understands what you’re doing, assuming they can see what it is that you are doing.

SS: Absolutely, non-verbal, jump in and just model.

JB: When you are doing some things with vowels, you did some things with shaping of the line. Do you find that you are constantly coming up with new movements to get what you want? Is it organic? I would assume they are mostly organic as part of the rehearsal. What works, what doesn’t? How do you come up with movements to incorporate with the choir?

SS: It is trial and error. It is improvisation. It is, “here I have this idea. Let’s get there. Does it work or not work?” If it works, great! If it doesn’t, then lets go back to the drawing board.

JB: I’m assuming there are times that you have found that a movement might work for your choir on campus but not with an honor choir, or with this high school choir but not this high school choir.

SS: Here is the thing, in our profession we are afraid to deal with the idea of failure. We set ourselves up professionally to avoid failure. Failure is the hallmark of invention. Failure is the place where we learn. If we don’t fail, we never figure out how to succeed. Keep trying, try this, etc. It could be movement, it could be vocal, it could be a vowel modification. You have to keep that open and on the front edge of let’s do something else. I see this in school and I’m really concerned about what is happening in our school systems in this country. We talk about the generic way of teaching to the test, but it is having dramatic consequences on our students. I’m seeing it at the university level. The students are afraid to make a mistake and they are afraid to say a wrong answer. We have this great opportunity as choral educators to model a different way. It’s ok to say it is fine that it doesn’t work and let’s find another way.

JB: How often do you use movement in rehearsal and do you find you use it more as you’re warming up? And during the regular rehearsal process do you wait until they know notes and rhythms? To teach articulation or phrasing? Or is it whenever you need it?
SS: I use it when I need it.

JB: Having not seen you with your own choir, do you tend to use it in your warm-ups? When are you using movement with them?

SS: Almost always because these are young singers. These are 18-21 year-old singers and it is a metaphor that they can connect with. At the same time I don't think it is choreographed. I think it has to do with trying to match the color of the idea that I'm asking for or to invite them to be freer.

JB: Where and when do you feel movement is most effective? How does movement improve a choir?

SS: Movement is a way for people to connect more deeply with who they are. It is a form of identity making. It is undoing the cultural ascription that music is only head music. It is finding a way to connect singers with a basic sense of self-expression. It is not when and how you plan to use it, it is that you integrate it as a central feature of how we experience choral music together.

JB: It tends to be difficult when students are learning new repertoire, pitches and rhythms first, to try and incorporate any kind of movement. Do you subscribe to the philosophy that it all needs to be organic or that they need to have the music somewhat in their bodies already before they can start making it a whole-body experience?

SS: The use of movement, just like anything else we do in a choral rehearsal, is a spiral. It spirals more and more deeply the further we understand the music. Late into the rehearsal process there is a much deeper connection to movement than there is early on. There is no question about that. Maybe early on you're using movement in very particular ways. For instance, it might be used to direct resonance to a forward placement or to establish that a tactus is where the weight of the sound is and the rest of the beats aren't important. But later on you can get any form of interpretation and get more and more sophisticated at what you are requiring of them—what you're expecting them to think through by moving their bodies and how that contributes to a collective interpretation. That is a different form of movement. When I say it is no different than anything else in rehearsal, I mean that if you're initially sorting out pitch and time, you can’t make the deepest connection to a musical interpretation. You will develop that over a period of weeks, just as you are doing things in other respects. Developing movement can increase in its depth.

JB: I like that idea. The more we get to know music the more we get that spiraling idea. If you had to judge the overall effectiveness of your use of movement in rehearsals I would assume you would say that it is quite effective. How do you assess that?
SS: It is my default. Movement is my default when I’m not satisfied and when I
don’t think we are there yet. We haven’t fully invested in the idea. It is my go-to
when I need something that is going to speak more deeply. For me, it is not a
choreographed thing. It’s not “use this movement at this time for this reason.” It is
not. It grows right out of where we are together as a group. The most meaningful
experience I’ve had in this respect was preparing the MSU Women’s Chamber
Ensemble for the 2009 ACDA National Conference in Oklahoma City where we
premiered David Brunner’s piece, All We Were Doing Was Breathing on a
Mirabai text. Here’s how this happened: people who saw the end result would
never have imagined this, but we were very far into the preparation for this piece
and we were on risers. We were not staged and there was no movement. I
remembered driving home in the car after rehearsal thinking this is not working. It
is not that the music is not working, it is that our connection to the music is not
working. What do we need to do? In an ultimate moment of trust, I went back to
the next rehearsal and I expressed that and I said, “What do you think we could
do?” Without any coaching from me, they decided what needed to happen. They
were the ones who did all the movement. No one choreographed it for us. They
did it from the inside out. They presented their ideas and we debated their ideas.
We worked it out. There was a student who rose out as a leader out of that
context. To me that is the ultimate payoff of being in an engaged way all the time
with movement. A group would be so confident as to come to me and say this is
why this is not working and let’s integrate this into our body. It taught me a lot.

JB: That was a powerful performance. David was sitting behind me and he was
gasping and sobbing. I’m curious about singer’s reactions. I would guess that
probably your MSU singers react pretty well to movement because you do it a lot
with them. But how do new singers react to you in that first day of honor choir?
Do they respond well to movement?

SS: I was going to say that women are an immediate sell for me. Men take a little
bit longer. But I don’t give up and I look at them straight in the eye and I say, “we
are just going to be idiots together in this.”

JB: You said that singers are idiots?

SS: It is part of the job. I do not allow them to feel self-conscious about it
because I put myself out there and if I can look stupid, then they can too.

JB: Do you usually get everyone onboard?

SS: I don’t think there has been an experience where that hasn’t happened. It
doesn’t necessarily happen in the first ten minutes. It may take a little bit of time
but ultimately they buy into that. I would say the biggest challenge of all is
working with middle school boys in an honor choir situation. The peer pressure
there is tremendous. It takes a little longer to win their trust. You can get them.
It’s not that movement for movement sake. It’s all about whether they can feel free enough and not be ashamed of who they are to let themselves be fully invested in this.

JB: When you have those middle school boys who are not buying in, what is your general protocol? Are you willing to keep on pushing and keep saying if I’m willing to look like an idiot, you do it with me?

SS: I do a lot of compare and contrast. So if I’m moving my hand in a little circle and they are moving their hands in infinitesimally small circles, then my circle is going to get bigger. And I say you meet me where I am, until they finally get a sense of what that means. The great success there is when they do it and then there is an obvious change, then you can celebrate that and they are proud of it. It takes a little bit more imagination with the middle school crowd but it is not impossible. In fact, if you were to have those kids on a day-to-day basis like middle school teachers do, movement can become a primary vehicle and the kids will respond very beautifully and authentically. They have to trust who is in front of them. It is about trust for them. Actually it is about trust for all of us. It is magnified at that level.

JB: How does the use of movement in the rehearsal process impact your actual conducting gesture when you’re not asking them to mimic you especially in performance?

SS: This is a great question. To go back to my mentor Doreen Rao, I love the way she talks and how she characterizes this. It made all the difference for me when I’m working with my own students who will be teachers, like in a choral methods context. She makes a distinction between teaching gesture and performing gesture. She says in teaching gesture we have to be a caricature. We have to show the ideas in exaggeration as a way of communicating what we want but as we move through the rehearsal process, we back off more and more. By the time we are in the performance setting we are just in the position to give little shapely reminders. For example, if we stay in a teaching gesture all the way to the performance time, our students will learn to disregard what we are doing. They don’t respond. You must show them the end result right away in an exaggerated way and then you back off and expect them to take ownership over it. By the time you get to the performance, they are the ones who are in charge of the musical picture or the interpretation. I think that is a brilliant way of looking at that. So now, when I am working with students I have to actively coach that. If you have a seven-minute rehearsal, spend five minutes in teaching gesture and then use performance gestures in the last two minutes. I want to see your dream. I want to see how this music is going to be when you are out of the way. You must give up control and let them do it because ultimately I think as conductor-teachers our biggest challenge is giving up control and trusting our ensemble members.
I don’t think of myself as a movement person. I was actually surprised you would come to me with that frame. For me, movement is one of the tools I use. But at the same time, it makes me understand how integrated and deep movement actually is in my practice.

JB: Therees and Janet have said pretty much the same thing, that movement is a tool. It’s a powerful tool but occasionally it doesn’t work and we have to have other tools too. Thank you for your time!
APPENDIX F
ITHACA COLLEGE SINGERS’ INTERVIEW TRANSCRIPTS

Interview with Janine Colletti

JB: How long have you been singing with Dr. Galván?

JC: Two years. I’m a sophomore in Vocal Performance.

JB: Do you enjoy using movement in rehearsals?

JC: Definitely. I don’t see why not. That is the bigger question. It seems kind of strange to me. It is so tied into the music. If you are your instrument, why aren’t you using it?

JB: Your instrument is your entire body. How do you feel like the movement in rehearsals with Dr. Galván impacts you as an individual singer and a member of the ensemble? How does it affect the ensemble’s sound?

JC: Personally it gives me a better sense. When I came here I wasn’t as experienced as everyone else in the whole music community. So, going in I would listen to a Debussy piece and think, “oh this is pretty.” Now I understand that all of his music is very water-like and there is this ebb and flow to it. I can’t help but internalize it now as a result of all the movement. As a group, even if sometimes it doesn’t translate the way Dr. Galván would have wanted it to and doesn’t move in the sound, I feel like the energy it transfers from person to person is great. It’s not about, “let’s do trust-falls to become a group.” It’s one spirit, I guess.

JB: Can you describe some of the movements that you use fairly regularly that you feel impact sound? Perhaps something that has stuck with you, some movements that are effective?

JC: Almost on a daily basis we walk on the pitch or the tie. I definitely have trouble singing more bel canto stuff like that because it is very hard for me to keep a line between a lot of jumps and moving parts. Just stepping (demonstrates) and stepping all the different pitches to keep that line or pull going helps. We’re always making sure that it is on an even plane so that there is a connection to it. I think that is really helpful.

JB: Do you find yourself using some of the same movements in your own solo singing, in voice lessons?
JC: I do a lot. Definitely being here with the movement rhythmically has helped a lot, just internalizing it with the body. I personally find it’s harder to bring some of this stuff here to solo repertoire because I’m practicing my solos in a tiny 4x4 practice room and my voice teacher might not always want me to be gesticulating wildly. We are not always going to be doing windmills with our arms in concert, but that’s the point. When you do it that way, you can internalize it. I carry that feeling with me.

JB: How effective do you find the use of movement in terms of choral sound, vocal sound?

JC: It’s an immense difference. You heard the song *Perfect Propriety* we sang. We went to ACDA last year in Philadelphia where another Women’s Chorale was singing the same song and Dr. Galván said, “Can you hear they’re not moving?” It was a lot of pretty voices trying to blend together. But it was really just a bunch of soloists with no feeling behind it. Because we have done all of the stuff, even if we just stood on the risers again, there would still be that intention behind it. The sound is a lot less restricted.

JB: When you perform a piece, whether you're using movement, for instance in the song *Perfect Propriety*, or perhaps mostly standing still how do you feel like that movement has impacted the actual performance? Besides the internalization, are there other ways?

JC: Definitely. It helps me connect with my breath because I have a tendency to collapse and not use my breath in an efficient way. Just being able to move lifts me up and keeps my chest and my lungs active. Having moved to a piece in rehearsals allows me to stand still without feeling like I’m flopping over or feeling like I’m in a straightjacket.

JB: That general sort of freedom and intent?

JC: It's knowing that you have the freedom, I think, that makes it less nervous.

JB: Is there anything else that you feel like I haven’t asked that you want to add to the study?

JC: I think it’s interesting to watch the movement from year to year. This is my second year and even with just removing two or three singers, the movement changes and the feeling changes. Last year going on tour was a completely different feeling, not better or worse necessarily. Last year the movements were a lot more dramatic and a lot more aesthetic. This year the movement changed and it is a lot more for the sake of the sound. I find that it’s interesting. Dr. Galván does an amazing job of tailoring it to the new group.
Interview with Alexandra Haines

JB: How long have you been singing in choir with Dr. Galván?

AH: Since freshman year and I’m a second semester sophomore now. I’m a second semester vocal performance major.

JB: Do you enjoy using movement in the rehearsal?

AH: Yes, I do. I don’t know, but there is some sort of energy. It really helps me connect with my breath. The sound becomes larger for me and I feel great.

JB: How does movement impact you as an individual singer and how do you feel the movement that Dr. Galván uses in rehearsals impacts the singers and the sound as an ensemble?

AH: Well, it really helps with the energy flow in me. I’m also a dancer so just standing stiff in a choir setting feels bizarre. It’s kind of depressing because I feel so shut down. For the sound, there is a lightness but still a grounding because we are still putting our feet into the floor. It is more connected as well.

JB: To each other or to the vocal mechanism and to the breath?

AH: To both. We are not all moving the same way but we still have similar intentions, especially when the music is one way. If it is sad then we are going to be a little lower, a little more languid and legato.

JB: I’ve gotten to observe you guys in rehearsal for two days or so and I’m certainly aware of some of the movements you do. But can you describe some of the movements you guys do in terms of whether these are regular movements or new to the current pieces? Can you talk more specifically about the movements?

AH: Well, everyday she has us do the “a” (demonstrates). It helps with the tongue and the vowel as just a reminder.

JB: That is the lifted arm gesture over the head?

AH: Over the head, so that you feel the voice and the breath going back and over. Then some days she decides that we are all going to move as a group. I think you saw that yesterday (demonstrates “ni-i-a-a-a”) with the lean back and then step forward. We haven’t done much staccato work, but I think for the Cante sollare we really step the eighth notes and that really helped. It’s a really energetic feel. For Time of Silver Rain we did a thing all together where all the parts ebbed and flowed together. They were all really connected and I thought that was really efficient. Still Our Eyes is really cool because everybody is really living in the piece and feel really empowered. I love Dr. Galván. She gives us all
this and makes women feel stronger than what they think they are. I admire her for that.

JB: How effective do you think the use of movement is in rehearsal in terms of changing tone or sound?

AH: Very effective. There are times it goes flat but that is just normal, especially in the morning. When we get moving, it is just like the energy starts moving, the breath starts going, blood starts circulating and then we are off singing the right pitches.

JB: When you perform a piece, how important are the movements? How do you feel the movement has impacted that performance?

AH: In a weird way, it makes my face feel bigger. I put all of the energy into the face and I still feel all of the energy circulating again. When you have that adrenaline rush, I don't know if you ever feel your face. I just feel bigger.

JB: Do you feel that even if you are singing a piece that has little or no movement in it, in performance?

AH: I would have to warm-up. If it was just straight-up standing, then I'm in a zone that is kind of boring.

JB: How do you feel when you sing pieces you have moved to in rehearsal and then aren't moving to in performance? How does that translate?

AH: We did the musical theater thing where we ran around and then we sat in one position. I thought that was cool because it just clicked in my head and it was automatic, especially after so many times of doing the musical theater thing. I realized that I did this here and I can't really do that now. I can't turn on the riser now because I'll trip and fall, but I can still imagine what I'm thinking about when I'm turning. Then the sound just pops out!

JB: Is there anything else that you would like to share about movement in rehearsals with Dr. Galván?

AH: Not off the top of my head. Thank you.

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Interview with Caitlin Henning

JB: How long have you been singing with Dr. Galván?
CH: Since my freshman year. I’m a senior now, so this is my fourth year singing with her. During my freshman and sophomore year I sang with her in the chorus, and then in junior and senior year I’ve been singing with her in Women’s Chorale.

JB: Are you also in one of Mr. Doebler’s ensembles?

CH: I’m not, but I do study conducting with Mr. Doebler.

JB: Do you enjoy using a lot of movement in rehearsal?

CH: Absolutely.

JB: How does it impact you as an individual singer?

CH: It is very helpful for me as a singer. When I first came into the school, I still struggled with carrying a lot of tension especially in my neck, shoulders, and back. The movement helps me to really free up my whole body and free up the sound, so I really like it for that.

JB: Do you take private voice lessons?

CH: Yes.

JB: Do you use any kind of movement in your lessons?

CH: Yes, I do. It is not as much moving around the room. It is much smaller movements.

JB: In terms of movement affecting your individual sound, how does it affect sound in the ensemble, from your perspective?

CH: It makes a huge difference in a positive way. It allows us to understand the music a lot more and to understand other people’s parts. I’m a soprano 1, so it really helps me to understand what is going on underneath me. I just think that it generates a healthier sound.

JB: Could you describe some of the movements that Dr. Galván uses and if she tends to vary the movements depending on repertoire and whether it is in warm-ups? Just describe some for me.

CH: Typically for warm-ups we move around the room a lot. We focus a lot on the line and we use the movement to convey the musical line. She definitely will vary the movement depending on what kind of piece we are doing. If we are doing Latin music, she will have us do a Latin dance to have us understand that part of the culture. Sometimes movement is for technical reasons, especially for the sopranos with their high notes. We were doing *In Time of Silver Rain* today.
and there is a very difficult passage with the leaps. Sometimes it is for a musical purpose, to convey what the meaning of the text is or how the parts interact.

JB: How effective do you think movement is in a choral rehearsal? When it is not effective, do you feel it is still useful?

CH: I think it is very effective. I don’t think I’ve had a movement experience with Dr. Galván that I’ve felt was not effective. I think that in most choral pieces there is room for use of movement.

JB: When you perform a piece, how do you feel movement has impacted that performance, even if you are not moving in performance? How do you feel that has impacted?

CH: When we move in performance, I think it makes it a more aesthetic experience for the audience. Even when we are not moving, I think that the movement we do in rehearsal translates into our performance. If we are standing still on the risers and remember what that movement felt like, it helps us convey the music better.

JB: When Dr. Galván asks you all to think of movements on your own, like the circles you did today, tell me what your thought process is. What is the critical thinking piece for you? If it is not impacting sound in the way you want it to, then how do you quickly change that? What are you going to do in terms of your own creative thought process?

CH: For actual pieces that we are working on, we develop our own movements. Like when we were in groups today, we really consider how the lines will interact with each other and what the text means. For my personal level, I consider what my own vocal challenges are and I use the movements that help that. Especially when singing long phrases, I sometimes struggle with breath support. I will really think about movement to help me get through those phrases. I also think about this movement (demonstrates) that always helps me to think about space inside. Holding my hand up by my head to simulate the space inside my head is really helpful. I think that if I know a movement isn’t helping me, I can really feel it inside. If a movement wasn’t something that was helpful, you just have to try something different. I think that when we come up with our own movements there is a lot of trial and error—finding out what is most effective for everybody. I think that Dr. Galván does a really good job of making everyone feel comfortable with movement, especially when I was in chorus my freshman year. I came from a high school background where we didn’t do any movement at all. It was something that was very foreign to me. She does a really good job of articulating how to do it well. She creates an environment that is really comfortable for everybody to be successful in. I’m a senior vocal and choral education major. I just student taught during the fall block. I use movement techniques in the chorus where I taught and it was great.
Interview with Jennifer Steiger

JB: You are a senior in college? In the Women’s Chorale?

JS: Yes.

JB: Tell me how long have you sung with Dr. Galván.

JS: Four years actually. I’m a four-year Women’s Chorale member.

JB: Are you a vocal major?

JS: Yes. Vocal Music Education.

JB: Do you enjoy using movement in rehearsal?

JS: Yes. It’s funny because freshman year I watched Women’s Chorale use it during my audition, and I thought it was a little odd. I had done show choir before, so I was used to doing choreography. Choreography and movement are very different things I now realize. It has helped me so much, not only in my voice in my private lessons, but in my body awareness and confidence. I feel much more at ease with myself and with movement. I used it a lot when I student taught, which was full circle.

JB: How do you feel the movement you use in Women’s Chorale impacts your sound as an individual singer? How do you feel it impacts the overall sound of the ensemble?

JS: I think that personally it affects my timbre and tone quality a lot. It has now come to a point, especially when I’m warming up, that I must move. My hands will help me lift or my bending in the knees will help me stay grounded and connected to my diaphragm. Just those simple things change my tone quality tremendously. It is stuff that I use when I’m alone in the practice room. As a group, I think it obviously does those things but it also shows phrasing. It shows this push/pull between parts and it makes you aware of everything that is going on around you, kinesthetically and vocally.

JB: Can you describe some movements that Dr. Galvan uses that have benefitted you as a singer or as an ensemble? Describe specific movements that you think have been incredibly effective, maybe ones you have used over and over again or perhaps just one of your favorites that has made a big impact?

JS: That’s hard. I would say the push/pull is probably my favorite. You usually do it with another part. I’m an Alto 2, so I would get with a Soprano 2 or anyone who
is not my part. You pull when you have the main theme or a louder dynamic level, then you release and let them pull you when they take the stage. That really helps you to realize where your part lies within the music and how it fits in. It forces you to be more sensitive as a musician. Sometimes we just want to plow through and think that I’m the most important and I’m a diva.

JB: How effective do you find the use of movement, generally? There are times where Dr. Galván says it can detract from the music but overall the use of movement is effective. Do you see yourself using it as a choral teacher?

JS: Very much so. I think there is a misconception that movement has to be grand. Movement can also be as simple as keeping a pulse, like when she was having us tap the sixteenths. Or doing this to remind yourself to lift (demonstrates). Or this to create an “oo” vowel (demonstrates). I think it is very effective and I don’t think I realized how effective it was until I taught. It was very eye opening.

JB: Where you student taught, did that teacher use movement at all?

JS: Yes, she did. She’s an Ithaca graduate so she felt very much the same way about it.

JB: So those kids were used to it and when you came in and used some movement, that was not new to them?

JS: Right.

JB: When you perform a piece, how do you feel like movement has impacted that performance? You are performing pieces when you are moving and other times you are standing perfectly still, or relatively still. How does the movement throughout the rehearsal process affect and impact the performance?

JS: It really depends. For example, for Still I Rise, I think it is impossible to do that type of song without movement. When we do things like Ach sin kune, there is a little bit of movement. I see myself moving my folder a little bit or gesturing with her pattern. I think stillness and groundedness is more required for that piece. I think it really varies in terms of style, tone and poetic translation of the piece. That all affects how much and what kind of movement you should use.

JB: Is there anything else that you want to add to this in terms of how movement has impacted you and your singing?

JS: I wish that more teachers utilized it and realized that it is important. It is especially important now with our discoveries of all different kinds of learners—kinesthetic, visual, auditory and aural. It is really fascinating to see some of my colleagues in other classes and then see their performance in Women’s Chorale.
I think the movement and the learning styles that we learn in here really tap into a different kind of setting for them and for me. I wish more teachers utilized it.
Interview with Enoch Ulmer

JB: How long have you been singing with Dr. Hibbard?

EU: Five years. I stayed an additional year for my Masters in Voice Performance. I did my undergrad at a small college in Wisconsin. I am performer by trade but I also teach voice. Her expertise is interesting to me.

JB: My focus is on rehearsal techniques, specifically the use of movement in rehearsal and how that impacts sound. Do you enjoy using movement in rehearsal?

EU: Yes. I'm a person who sings in a church choir as well, and a lot of these people don’t move at all. I am always moving, so I get criticized for it. But they say, “You sound so wonderful.” My response is maybe that’s because I’m moving my body. Even if you are still, your body has to be relaxed and moving. Your body has to have some kind of freedom in it. I love it.

JB: How do you feel like the movement that you’re using in rehearsal, and in particular the movement that Therees has her students use in rehearsal impacts you as an individual singer and as a member of the ensemble? How does it impact the overall sound of the ensemble?

EU: First of all, singing is a kinesthetic activity. It is not like adding numbers, which is purely mental. It is a physical activity. It has a physical sensation attached to it, so movement is a great tool to use to free the voice. I think that personally her techniques connected directly to how I used my breath. I think there is a strong connection to how I use breath openly and freely, which is basically what singing is. When it comes to connecting with a group, the first thing it does is unite our rhythms. Music is rhythm as well, and it also improves the tuning of the choir. I don’t know how or why that works, but when we move we sing more in tune. Maybe the less tension you have, the more you’re able to adjust your voice to be in tune with the entire choir. It creates a unified sound.

JB: In terms of movement, can you give some specific movements that stick in your brain?
EU: She does these water movements “shhh...sh..sh..shhhh” (demonstrates), and I’ve actually used those to practice and to connect to particular kinds of songs because your breath doesn’t always move the same for every piece. There are different rhythms and feelings that come out of it. That’s one of the ones I really like. Another is (demonstrates) both hands coming from the center of your body and push forward in a swimming motion, like a reverse breast stroke. For music that is quicker or in music where you need a lot of agility with your voice, then she has us do these (demonstrates). We are on our toes for movements like that. Usually you have your shoes off when you’re doing the body-movement workshop. Feeling those subdivisions has really improved my rhythm. Also, knowing the quicker something is, the lighter the movement has to be is crucial. You can translate it directly into your body. If you are really ungraceful and clunky with your steps, then you are going to be ungraceful and clunky with your voice. Getting on your tiptoes translates into realizing that you don’t have to use as much effort to sing a light, fast song, like Bach. It makes your voice more agile.

JB: Do you feel like Therees has a set vocabulary of gestures and movements or does it often change from piece to piece?

EU: She has a set vocabulary, but it’s such a broad vocabulary that each piece has something applied to it. She’s added some things, but for the most part I think what she is doing is showing what she already knows. It is a very broad but set vocabulary. She is very consistent with that.

JB: In general, do you find movement to always be effective? Are there times when the movement is not effective for the goals of the ensemble?

EU: It’s always effective. I might be a snob about that, but I saw the St. Olaf Choir two weeks ago and they moved the entire time. They are one of the best sounding choirs I have ever heard. I’ve seen some choirs stand there and make some amazing sounds, but I don’t know if it was the Victorian Era or what. I don’t think that it has to be exaggerated, but I think it always has to be present and it is always effective. It can be very subtle, but being aware of that is very powerful.

JB: Obviously in a performance you are not necessarily standing still, but it is not necessarily fully choreographed either. How does the movement that happens in rehearsal then translate into a performance, if you are mostly standing still?

EU: She has a particular conducting style and I think that she can remind us in performance if we get lost. There are certain gestures that she has that relate to each movement, and if she just introduces that gesture and you have rehearsed it and practiced it that way, then your body remembers. It is a muscle memory thing, truly. For the most part it is like riding a bike, so once she gives you that little movement or gets us moving in a particular way, then everything kind of sinks in.
JB: Are there pieces in the rehearsal process where you have not incorporated movement and then you find it to be pretty different when in performance because there hasn’t been that movement aspect?

EU: With Therees?

JB: Yes.

EU: With Therees, I don’t think there is anything that we have rehearsed that didn’t have a particular movement to it in rehearsals.

JB: What about in general? With other conductors you have worked with?

EU: I think that there is this attitude that there is only a particular kind of music that you should move to. For instance, it’s okay to dance with Bach to get those rhythms, but if you do something more modern, then no movement is involved. In my opinion and my experience, I think it is always enhanced. I don’t think you have to show it during the performance though. I work in a choir right now that beforehand had never really moved except for maybe step-toe-step-toe during a spiritual or something like that. Tom Trenney—have you heard that name? He conducts my church choir, so I guess I’m just lucky. In some ways I would never go back, I’ll put it that way. I could never go back to a choir that doesn’t move in some way. The sound is very much transformed by movement. Even if it is just a small portion of the rehearsal, the conductor should have the choir feel the rhythm, tap the rhythm out or maybe try and get the subdivision in your feet or through the back beat. These little things just start to put everything together. In my opinion, as a teacher and performer, it is a reminder that at the end of the day singing is a physical activity. It is a body activity and it evolves regardless of how you activate your voice. Whether it is your voice or your mind, imagination or seeing the notes on the page, your body is doing it. The more kinesthetic connections you can make help create good singing. When you are in a new acoustic, you will always trust that movement rather than saying, “I can’t hear anything.” You’re going to trust that the sensation is going to be created the way it is going to be created because you’ve taught yourself that way. I think that is what this movement revolution is reminding us musically. It is a physical activity. It exists in space and time. It is not a painting on a wall. You can be as analytical as you want. There are so many other arts where you can be analytical. Writing is very analytical, and it can be very expressive. But when you get the physical realm involved that changes things. That is my thought about it.

JB: Do you find yourself using a lot of movement on your own in a practice room?

EU: Oh yes, all the time.

JB: You’re a private voice teacher now? Do you use it with your students?
EU: With my students I try to engage them. The first thing I ask them is how they learn. Obviously the younger ones are more geared to kinesthetic, very hands on type of stuff. The older they get, the more you see that their learning styles begin to develop and they gravitate towards particular things. I may give them exercises that engage their visual imagination or describe to them how the voice works analytically, but I always remind them that gesture work will connect them to their voice. I always remind them that it is physical. When everything else is gone, when your ears fail you and you’re in the dark and can’t see your notes, you are going to have to trust those physical sensations. It is not always going to sound the same. I use it very often.

JB: Is there anything else you feel I haven’t asked you that you want to share in general about movement? About Therees and her use of movement?

EU: Therees is the first conductor I’ve ever worked with who emphasized movement. My voice teacher is someone who actually talks about the kinesthetic as well. People talk with their hands and important words always come with some sort of hand gesture or body movement. Somehow we got the idea that to be a good recitalist your hands have to be at your sides, that you are a singing head. I get criticized for movement, but I’m not often criticized for the sound I make. Personally I could care less. I have seen myself on a video and thought, “What the heck am I doing?” But I realize what I’m trying to do is connect to my breath. Even Pop Stars do it. Every good singer gestures. They just don’t do it in public. I think she is the first one who has exposed me to it. I actually didn’t start off singing in Chamber Singers when I got here. I heard them in a concert and, in my opinion, they had the best and most healthy sound of all the choirs that day. That convinced me that I had to work with her. So, after my first semester I said, “I want to work with you and we’ve been friends ever since.”

Interview with Dr. Julia Schleck

JB: How long have you been singing in choir with Therees Hibbard? What’s your general singing background?

JS: I finished my doctorate at New York University in 2006 and at the time I was doing some work as a professional there. I got called by contractors for church jobs and had a regular one in Brooklyn Heights. I had worked in the NY/NJ area and sung with the various choirs there and abroad—in Oxford, Berlin and France. So, I had a lot of choral experience and really enjoyed it, and a lot of solo training. It was a kind of career that I didn’t choose. So when I was hired by University of Nebraska, I knew that I wanted to keep singing, but didn’t know what the scene would be like in terms of the opportunities. The Midwest has a reputation for having million-person choirs, which I have done before but I don’t enjoy as much as singing with smaller choirs. Upon moving here, I immediately
had several colleagues in music, particularly Pamela Star, who works in Renaissance Music History. She recommended Therees to me as she was starting a new chamber choir and hoping to make it an auditioned choir. I auditioned for all of the UNL choirs. I had an unusual profile for them, of course. I was primarily interested in working with Therees based on that recommendation and had spoken with her already. So, I began singing with the Chamber Singers, which started that year.

JB: That was about five years ago?

JS: Yeah, Fall of 2006. So, this is my fifth year here and I started singing with them immediately. Last spring was the last time I sang with them because they have struggled to find a good time to meet. They eventually decided on a time that sits right on top of my departmental meetings. I looked at that and realized I could make less than 50% of the rehearsals, so I decided not to do it this year, which is sad for me. I hope to continue to do it again. Therees has also started a new professional choir, Abendchor, along with Tom Trenney, who is another conductor of one of the major churches here. The two of them work jointly and held auditions last spring. I was lucky enough that they offered me contracts for all three of their concerts this year. That's been very exciting because Chamber Singers has a mix of undergraduate voice majors, graduate conducting and voice majors, the theory professor and myself, as well as a motley selection of random good singers from across UNL. We had a dentist one year. This choir being one of the only professional choirs in the area (Abendchor) attracted a lot of the voice faculty and people who perform at the Omaha Opera House. They are engaging on a much higher level. It's a choir where I'm on the bottom of the regular practicing talent. That's exciting to me because it's been a long time since I've been in a choir like that.

JB: Do you enjoy using movement in the rehearsal?

JS: For me, it is enjoyable because I'm an academic in the English Department. I wear professional clothing and sit upright in a chair and walk around the classroom a bit. Generally it's a space in which I can be a little freer with my body. I prepare to use it to make sound other than just speaking, which is what I do all day when I'm not writing and listening. And speaking is very hard on the voice and the body in a way that singing (if you're doing it right) should not be. For me, it functions something like a yoga class, where incorporating the movement is tiring by the end of rehearsal, but energizing in a way that light physical exercise can be.

JB: How does movement impact your sound as an individual singer and how does it impact your sound as an ensemble?

JS: As a solo singer, it helps a lot with voice support. It's easy to forget to use your whole body when singing and it's very important for endurance. It's also
important for getting a proper sound and a properly supported sound. My last voice teacher in NY concluded that I didn’t use enough of my whole body when producing sound and would have me walking and skipping around rooms and occasionally lifting pianos to remember to get the proper diaphragmatic support, doing all kinds of physical movement and exercise. It reminded me of other workshops where I volunteered like Westminster Choir College, where I had some woman wrestling with me while I was singing in order to demonstrate what was going on. It worked very well with my prior training and so it made a lot of sense immediately. Even within the choral space, you should use your body the way that you’ve been taught as a solo singer. That helps to get up and move and around—actually using your limbs—and doing it throughout, not just at the very beginning. It’s something that helps me remember to make good sound and not just to make a separation between choral singing, where you just sit there in a chair with everyone, and the real singing where you’re using all of the training that you’ve had. So for me it made a lot of sense—it’s one of the things that I liked and trusted about Therees. She reinforced everything that I’ve learned from teachers whose sound I really liked and who I’ve come to trust.

In terms of the ensemble, it’s clear that it helps in terms of sustaining voice and evening out the idiosyncrasies in individual voices. When people are focusing on getting the movements properly, they tend to stop paying to attention so much on producing sound. It helps with those who walked in with a big solo sound to lighten up a little bit and blend a little more. It’s both distracting in a useful way and it helps with rhythm and the depth of the sound. There is also a temptation, especially for sopranos, to have to go for the boy choir sound and it helped a lot to keep it grounded and to have a more grounded sound. It brings it back to the core.

JB: Describe some of the movements that Hibbard uses or does it vary for different pieces?

JS: Some of the movements that she does frequently that I like a lot come from a whole series of continuing large circles with your hands, in a whole series of different directions. It evokes many things I’ve seen that my own teachers do. It reminds one that air comes from all the way down here (demonstrates), but primarily I like the continuing rotation of sound. It also goes out that way. It links the sound to air more and to your breath. It reminds me of a sound coasting on top of a continuous cushion of air rather than producing smaller phrases. I think that is good for a choral sound too, especially with the works we are doing, like the Renaissance or French pieces that all have that very smooth continuous sound to them. That helped a lot in terms of getting the breathing right. I like the round continuing circles. The horizontal ones help too, because it gets away from the sense of things going up and down and calms your larynx a little bit. That is a gesture where it comes out of the breath and presents a platter. It reminds you that there are people on either side of you. It links to what is going on around you
rather than in the core of your own body, a sagittal movement, away from the body.

We have only done a few full rehearsal workshops on movement probably in the kind that you’ve seen with the Oregon Choir and they were remarkably helpful in terms of rhythm into the body and preparing everyone for the feel and the rhythm of the pieces we were singing. The music was very different and the body got accustomed to the pace and the mood or the tone. I’m sorry that we don’t have the opportunity to do more of that in Chamber Singers enough.

JB: Even just having a session like that a semester you can transfer that throughout to the various pieces and within the body of the rehearsal.

JS: In Chamber Choir we frequently end up doing Introit pieces where we walk to wherever we are going to be in our performance space, which is frequently the Sheldon Museum. We end up walking up and down the stairs while singing the opening piece. It feels like walking and chewing gum at the same time. The two things actually go together and can help each other rather than work against each other. Once you have the music memorized it usually works really well.

JB: When you perform a piece, how do you feel movement has impacted that performance? Is the performance impacted even if you are standing still? How is the music assimilated into the piece even though you are standing still?

JS: Partially it has to do with a certain kind of energy. That is primarily how I feel it, a synchronicity with the choir that I feel. We are all singing as one rather than singing individually next to each other. That is partially a spatial thing where we work. Working in the Sheldon really helps with that. If we are doing a piece that is incredibly rhythmic, often Caribbean or African or African-American pieces, that requires a great deal of rhythm in which your body starts moving naturally. She starts trying to choreograph that. She does a remarkably good job of moving all the white people in that room. She is someone who really does well breaking through that stereotype and insisting that we can all move naturally like this. Once we do, the sound is all in our bodies. That is something that even when we are standing still and we’ve shifted from a spiritual to a Bruckner, it still has a pulse underneath it that I can feel moving the piece forward. It is not Therees dragging us marking time but it is going somewhere where you are walking. The kinesthetic moves it forward.

JB: In terms of that kinesthetic awareness, are you aware of a core set of movements that Therees uses over and over again and then she adds to for various pieces or is it constantly changing? A vocabulary of gesture?

JS: There certainly seems to be in terms of what we are asked to do in rehearsal. She has built up a vocabulary and she herself has a vocabulary of gesture as a conductor. She is remarkably creative in terms of the way that she uses her own
body and it is clear to me that watching someone be that dynamic that we all respond in ways that we’re not paying attention to. I usually realize this when I come in late to some rehearsal and I watch a later rehearsal as compared to an earlier rehearsal when people are learning the music and are very closed down. The minute they have gotten it under their belt and are actually watching Therees then they mimic her gestures in many ways and in very subtle ways in which they orient their own bodies. There is a vocabulary that we are all asked to perform at the beginning of rehearsals to loosen up, or beginning of pieces that we’re working on. I think there is a lot of variation that goes into that through the kind of mimicry that happens when really paying attention to her and working as a group.

JB: In what other ways is movement as a part of the rehearsal process effective?

JS: There are times when it is not effective. When people are too wrapped up in learning notes and when they haven’t done their work ahead of time or it is a particularly difficult piece. You can tell that they have shifted using full body and certainly the way I feel to simply trying to use your mind to figure out what’s on the page and produce it with some accuracy. That is the moment where you are entirely in your head and have lost track of your body. That is also when you produce the worst sound. There are days when clearly half the choir is sick and exhausted and so our bodies feel bad and we don’t really want to access them. Those are really the times when I have groaned in terms of walking in to a choir and that it is so much a part of rehearsal and performance. Otherwise it is certainly in contrast to other choirs, where the conductors are the most dynamic in the use of their own bodies and especially those who ask us to do some kind of natural movement have been the best I’ve worked with. I worked with McGill, who was doing the New Jersey Symphonic Choir, many years ago and remember that very clearly about him. It was something that made a lot of sense to me and taught me a lot about music at a young age. Then I worked in Germany with a conductor who’s remarkably un-kinesthetic at a cathedral choir there and it produced a very rigorous technical kind of sound. It was good because everyone was saturated with Bach from an early age there. Bach and Mozart are always sung, but it is not as enjoyable an experience. You feel less alive in your singing when you are doing that. It is less of a pleasure to do, you feel less connected to the people around you and it takes away from the communal experience of singing. Therees is one of the best conductors I have worked with and I’ve worked with a lot around Europe and America. I’m lucky she’s here and I did not necessarily expect that coming to Nebraska from New York City.

JB: Is there anything else you’d like to add regarding the use of movement in the rehearsal that I have not asked?

JS: It is something I am fascinated with. I think that the paper will indicate that it is worth thinking through in terms of its theory and applicability to other areas of learning. Singing is highly cerebral but it is also heavily embodied and it is
something of an easy leap. I’m surprised it is not made more in choral singing. To be very embodied in the way that you sing, everything that we do is linked to the body and we are living in that moment. So as an English teacher working with Therees it has made me think through a lot about what is going on with my class physically in terms of thought patterns, what they are able to do and how I can get them to do it. It has reminded me of smart teachers who have their students in the middle of a long test get up and walk around the room. It really helps.

**JB:** Do you use some kinesthetic techniques in your teaching?

**JS:** I try. It is hard to think about what the transfer is in a classroom that is primarily about discussion or lecture. I do bring a lot of music, which is a physical experience, and very different from reading a book. I force the students to get up and form groups and try to walk around the room, to break up the space and feel things. It is something I’m still thinking through and something I would like to do because I think it is appropriate. Therees and I are hoping some time to do a joint workshop or eventually a joint class of some kind that thinks through text and music. That would clearly have a lot to do with embodiment in the way that it was framed.

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**Interview with Kaley Smith**

**JB:** How long have you been singing with Dr. Hibbard?

**KS:** This is my fourth year. Freshman year I was in Concert Choir, then my sophomore year I switched to Chamber Singers. I’m a senior now in Vocal Performance and English Lit. I’m also the Assistant Director in the opera this weekend.

**JB:** Do you enjoy using movement in rehearsals?

**KS:** I do. I feel like the music becomes a part of you far faster than when you are just standing there and singing. You automatically move if people leave you alone. Using your natural inclination to move is a good idea.

**JB:** Do you feel like using movement in rehearsal impacts your sound as an individual singer?

**KS:** Just keeping a beat is helpful especially if you are walking. She makes us do a lot of walking and moving to different places, especially when we are in the Sheldon, where we perform a lot. We go up stairs and stuff. Keeping a steady beat, of course, is helpful in music. You feel like you are a part of something larger than just you, if you are moving with the choir and moving to the music.
JB: Do you think it impacts your vocal technique? Do you use movement when you practice individually?

KS: Yes. I walk around the practice rooms singing. It helps me. My voice teacher tells me to move too, so it is not exclusive to the choral rehearsal.

JB: Do you feel like it also impacts the overall sound of the choir?

KS: I don’t know. I’m not really a choral person, so I don’t know a whole lot. I do think we sing more accurately and we are together when we move together—when we are all on the same page, when we are stepping or swaying back and forth together. I’m always in the choir, so it is hard to tell exactly how it affects the sound. My perception is that it improves the sense of ensemble. She has the grad students go out and listen, and they are always amazed and say, “Oh my gosh, it really changes how you guys sound when you do whatever she is telling you to do.”

JB: Can you describe some specific gestures that have made an impact?

KS: When we are warming up she will have us do hand motions that go with what we are doing. With something light, she will have us tap our fingers on our palm, or throw the ball motion. Singers love to do the hand in the air. My sound is going up and over my head. She has us walk in a circle or into alternating circles, like for a two-part antiphonal thing.

JB: What is the purpose of walking in the circles?

KS: To keep the two choral parts together. If you are all walking around you can still hear the other part on the inside, then we are all on the same page. It is two circles, one on the inside and the other walking around the outside and walking opposite directions.

JB: Do you feel like Dr. Hibbard has a set vocabulary of movement that she does all the time or does it vary from piece to piece?

KS: We have our basic walking, sway to the right first. But depending if it is a really legato piece or if it needs to be a little lighter she will have us do different things—like the tapping on the palm thing or if it is a spiraling motion thing. She does have different motions for different feels, but she doesn’t make up new ones every single time. That would be exhausting, I’m sure. She does tailor them.

JB: Are there other ways that you feel like movement makes the rehearsal process more effective?
KS: Besides just keeping us all together and on the same page? Sometimes it is a little hard going up stairs when you have your folder to balance and your giant skirt. Overall, it makes us one conglomerate being or amoeba.

JB: When you perform a piece, how do you feel movement has impacted that performance? Is the performance impacted even if you are standing still? How is the music assimilated into the piece even though you are standing still?

KS: I think it helps us remember how it feels, so we remember singing together and we remember how it feels when we are moving. I think when we then have to stand still, we remember how it feels and then we can produce the same sound that we were able to produce when we were moving.

JB: Do you guys move to every piece? Is there that kinesthetic memory or are there some pieces where you haven't done any movement?

KS: We don’t always do super specific movements, but she is really into swaying or walking so we are always sort of have that, if nothing else.

JB: Is there anything you would like to add, that I haven't asked?

KS: I always feel so good in Chamber Choir. I feel really involved in the music. I love it.

Interview with Jennifer Vanderholm

JB: How long have you been singing with Dr. Hibbard?

JV: I’ve been singing with her since August, so six months. I’m a first-year doctoral student in choral conducting.

JB: Where are you from?

JV: I’m originally from Omaha but I did all of my school in Texas, TCU, and a little bit of it at West Virginia University.

JB: Who’s there?

JV: Kathleen Shannon. That masters was in vocal performance.

JB: You guys do a lot of movement here in Chamber Singers. I’m curious to know how you feel about movement. Do you enjoy using movement in rehearsals?
JV: Yes. I definitely enjoy it. I think it helps free the voice and I think there are certain ways that you can teach it. But sometimes some people might feel things slightly different, so from my perspective I know when I’m not feeling something right, I might not do that movement or I might switch it up to something else that feels more natural to me. There have been a couple of times where that movement that I’ve been instructed to do has actually gotten in the way, for me. I fully believe in it.

JB: Do you feel like you have the freedom here to change things up slightly to make sure that it is not getting in the way?

JV: Yes, most of the time.

JB: How do you feel like using kinesthetic movements in rehearsal impacts you as an individual singer and then as a choral ensemble? Does it have an impact on the sound?

JV: I think that it frees your voice. So often we’re taught to stand so still. Sometimes that will, wherever your tension in your body is, go to wherever it is. As singers it is so important not to have tension anywhere and so by moving, it releases that tension. A lot of times, especially in a group like Chamber Singers, she never says use straight-tone or anything, but wants to have a unified vowel. She does a great job of getting that out of us. So often I think singers modify to get that straight vowel using the muscles in their neck. I think by using the movement and by getting that in there, it releases that and they do the vowel modification more with their breath, as opposed to with their vowel or with their neck muscles.

JB: Obviously that is impacting the individual and the group. Do you feel like as an ensemble the movement is impacting the overall tone and ensemble?

JV: Yes, I do. I think the only time the sound is getting pinched is when it is not allowed to be free. If you are doing movement, there is that freedom that is there most of the time. The hardest part is going from moving so much to going to the concert setting where you are not going to be flailing your arms around or anything.

JB: Talk to me about concert setting. I would assume at a place like this with Dr. Hibbard that you are doing some kind of movement in almost everything you rehearse but how does that then translate into performance? Do you feel like there is a difference in performance when you have moved to the music in rehearsal versus when you haven’t moved to the music in rehearsal?

JV: Well, I can’t think of a song where she didn’t have us move or we didn’t somehow move our bodies. I can’t really answer that part of the question. I think throughout her rehearsal process we go from the moving when we are learning a
song and getting it into our bodies and then it slowly gets more into the detail and the movement just kind of dies away even though she doesn’t tell us to stop. So where we feel like we need it, we just do it. You'll see that. Some people will be doing the movement that she taught us at the beginning or some other movement that we might have made up. I think throughout the rehearsal process it kind of dissipates into whatever we end up doing for the concert. On concerts we are never asked to stand still and for the most part we do our concerts over in Sheldon, and in that space we utilize that entire space. Throughout the concert between pieces we will be moving and that also just helps gets the tension out. We are not still in one spot for 45 minutes.

JB: Can you describe some specific movements that have been effective for you that Dr. Hibbard has used in rehearsal?

JV: The effective ones, I'd say, are the ones where you use your arms. So often with breath support when your arms are at your sides it really hinders your ribcage. When I taught voice lessons I would always say if you have a long phrase loosen up your elbows so your ribcage will stay expanded. She does a lot with your arms and motion forward. With your arms going forward or an upward motion to think of the high lift in the soft palate. I think a lot of the movements have to do with breath and a lot of them have to do with energy going forward. Sometimes the rhythmic side is what hinders me. I think Dr. Hibbard feels her rhythm in her feet and I don’t feel my rhythm as much in my feet. If I can put it in my hands, that would be much more effective for me. Whenever we are having a rhythmic part, she will have us stomp. For some people it works really well, for me it is really hard. It is much more difficult. That is the only aspect of the movement that I have found hinders everything. Everything else makes it ten times freer, makes it have ten times more energy and just more musical.

JB: How much variance do you think Dr. Hibbard uses in terms of the repertoire of bodily movements that she uses? Do you feel like there is a wide array of movements?

JV: I would say that she has her core movements that she uses and those can be used in anything. She also has movements for various songs that we do and she'll throw something else in that doesn’t really fit in with anything else. Especially in multi-metered pieces, she'll do something completely different. She has her core movements that she does, but she also has for songs that require something different or require a little bit more. She’ll add something to those.

JB: Is there anything else that you would like to add, in terms of other ways that movement is effective, that I haven’t asked?

JV: It helps with freeing your sound but it also helps with Bach, for instance. I think a lot of people tend to get so heavy with Bach. I think by adding movement/dance shows how Bach is so much dance. I think that it really helps
you to lighten it up. I do think that with performance practice, even with African style music, it is going to have a little bit more of a heavy, full-body feel. I really think that for a proper performance practice, it really helps because with things that were specifically written for music and dance or music and a bodily performance of some sort. You need to combine them because otherwise you don’t really get the full effect of what the piece was written for.

JB: Anything else you want to share about movement in rehearsal that I haven’t touched on?

JV: No. I think the hardest part with using movement in rehearsal is selling everybody on it. I think women are a little bit more apt to be sold on it. I think that it is unfortunate because some people just sort of roll their eyes at it. My goal while I’m here is to try, because I see the importance of it and all the workshops that I’ve done. Every workshop always incorporates some kind of movement into the entire workshop. I think it is so important but some people just tend to shove it aside. I think if we can figure out a way to incorporate it and still sell everybody on it, that would be great.

JB: I was telling Therees that it is a whole other study just on gender studies and the perceptions of the use of movement. I do think it is very different for guys and girls.

JV: The other thing I find interesting is that I’ve never had a man teach it to me. It has always been females. Even some of the workshops I’ve done where there would be three people in charge, two men and a woman. And sure enough, it was the woman who did the movement side. The men would always say, “Yes it is so great.” I would be interested to see how a man would teach it. I guess that is a whole other dissertation. I would say that is the only thing because I know that I’m sold on it, but a lot of other people aren’t unfortunately.

Interview with Katie Dubbs (Member of the Princeton University Glee Club)

KD: I’m a freshman at Princeton and this is my first year in the Princeton Glee Club.

JB: This is the first time you have worked with Therees?

KD: Yes.

JB: I know you guys didn’t do a lot of singing but can you tell me the movement you did today and how it impacted your individual singing?

KD: I’ve done Feldenkries before and I’ve had a lot of training in solo singing so I was not unfamiliar with what we’ve done, although I’ve never worked with her
specifically. I feel like a lot of times that choir, people feel like some reason that it is passive. That it is not a performance and as a result of that, and the physical boundary of looking at the music and being shut off, people are not engaged. They're not engaged with the conductor or the audience and they are not engaged with themselves physically and on an emotional level with the music. I feel like Therees was really answering what I had felt like, I felt like we were lacking which is this sense of connection to yourself and to the music to create something more.

JB: Can you distinguish what aspects of today, do you feel like will be useful in terms of connecting to the body, in terms of making the music sound better? Particularly how it is going to impact sound.

KD: to me it is not necessarily the movement that mattered but the internal rhythm. I sing classical music as a solo singer and so I can’t sometimes move, I am restricted in my area but it is about the internal rhythm she was discussing. I really feel like that poignantly with what we are doing with the Bach in the St. Matthew Passion. She had the distinction between the different types of rhythm and what that meant—heavy, light, and especially with the hand gestures, with the long hand gestures. It was really nice to just to repeat to everyone the idea of the continuity of a phrase and that the breath and the silence are part of a phrase. I felt like particularly in some of our previous experiences it was more of a catching up. There was something where the people, checked-out is not the correct term, but people lost the connection during silences and in between phrases. Literally when you are not engaged physically and you’re not breathing from where you should be, where you are continually bending your knees, breathing from our core, keeping posture up, which is something I know as a singer that I am horrible at. You get tired, you lose momentum and you lose the engagement. I guess I said the overall idea of being open to new ideas and the overall idea of momentum is what I connected to as someone who already kind of knew what she was going for but I think others are definitely going to connect to the distinction in rhythm and how that feeling is different.

JB: Having that internalized in your body. I take it you enjoy using movement?

KD: I do.

JB: What is your background? What is your major?

KD: It is likely to change but I plan on being an architecture major or art history major with a performance certificate.

JB: In general, do you feel like you guys will be able to incorporate movement like some of the stuff Therees has done into the actual rehearsal process after you’ve learned pitches and rhythms to help improve?
KD: I’m sure that Gabriel will try to do that. I think it really depends on everyone’s dedication and where we want to take this.

JB: Do you feel like your colleagues were committed to most of it? My perception was that they did but I also don’t know them.

KD: It really depends on the next rehearsal. I would stress that, my take personally is not, the literal movement may not transcend through but the general concepts should.

JB: How does one use the movement that you took today and obviously in performance you’re not going to be dancing around, how do you take what you done today and incorporate that into the actual performance? How does the movement impact the performance when you have to stand still?

KD: There is standing still and standing still, as she said there is an active stillness literally in singing and in your body and how you stand. That is generally affected and with movement there is a sense of confidence. Personally my method of remembering things and making sure I’m engaged and focused, I have a little checklist in my head that I am running through all the time just to keep myself focused and continue to look up at Gabriel, I think we’ll be talking a lot of that from what he does and transferring. Particularly in performance…

Could you repeat your question?

JB: How does the movement impact the performance when you have to stand still? Even if you were to incorporate it in every day until performance.

KD: Two years ago, I sang a Bellini aria and my vocal coach told me snap “one, two, three, four”, over and over again and I literally did it with my arm and counted it and you incorporate it into your voice. The movement goes into your voice and your body anyway. I’m not saying it should go in your voice or you should feel stressed vocally or anything, but I do mean that, particularly with what she was saying about how she used her arms and then talked about heaviness and lightness. That heaviness and lightness clearly transferred vocally. I think the idea of movement being continuous and fluid and singing being continuous fluid, I think the metaphor is very clear. From movement, the general idea of being engaged will do wonders for us.
Interview with Andrea Ramsey

JB: How long have you been singing in choir with Dr. Snow? (or how long did you sing with Dr. Snow)?

AR: One year

JB: Do you enjoy using movement in the rehearsal?

AR: Absolutely!

JB: How does movement impact your sound as an individual singer?

AR: I feel movement sometimes allows me to access certain sounds more quickly than through verbal instruction. There's something immediate about the kinesthetic connection—something very gratifying as a singer about producing a vocal response that is wholly connected to the body. More specifically, I feel more vocal freedom and can often access better vocal placement.

JB: How does movement impact your sound as an ensemble?

AR: I think it expedites the rehearsal process—things are often adjusted more quickly through the kinesthetic than would be with verbal cues alone. It also helps to solidify stylistic ideas and "gel" certain places in the repertoire—it's a good means of getting everyone on the same page. It can also affect tone. Take my answer for the individual and multiply it times the number of people in the ensemble!

JB: Describe some of the movements that your director uses or does it vary for different pieces?

AR: This varies from piece to piece based on the repertoire and Dr. Snow's expressive intention.

JB: How effective do you think the use of movement in the choral rehearsal is? Describe ways movement has influenced the choirs’ singing.

AR: I believe it is effective for the most part—the exception being that not all
movements work for all scenarios. Having singers move in an angular, disjointed manner will probably not aid in legato singing, etc. Similarly, some movements might not be as effective in eliciting the response the conductor intended, in which case a new movement can be tried until the desired effect is created. As for the second half of this question, I think I already answered it earlier.

JB: In what other ways is movement as a part of the rehearsal process effective?

AR: When done with consistency, I think it can loosen some of the inhibitions in rehearsal, and I mean this in the most positive way. Moving expressively in plain view of others requires a certain willingness to make oneself vulnerable. When singers are comfortable enough to be vulnerable with one another, it has to have some sort of positive influence on the cohesiveness of the ensemble.

JB: When you perform a piece, how do you feel movement has impacted that performance? Is the performance impacted even if you are standing still?

AR: I've never thought about this before, but what a great question! I absolutely believe the movement has impacted the performance. However, I'm not sure this is something I'm cognizant of while performing. I rarely stand stock still while performing, but I'm certainly not gesturing in performance as I did in rehearsal. I do think the performance is still impacted, even standing "still." Describing that impact is more challenging. I think it's less of an "in the moment" impact, and more of a "movement helped get us here" kind of impact. Apologies for not finding a better way to phrase that last statement, but I hope the meaning is clear!

JB: Is there anything else you’d like to add regarding the use of movement in the rehearsal that I have not asked?

AR: I can't think of anything. Best of luck to you on your dissertation!

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Interview with Robin Giebelhausen

JB: How long have you been singing in choir with Dr. Snow? (or how long did you sing with Dr. Snow)?

RG: I started this last fall. I have sung for her for two semesters in Women’s Chamber Ensemble.

JB: Do you enjoy using movement in the rehearsal?

RG: Always. I tend to do it though even when I’m not encouraged to. My previous experiences in music have used movement as a fundamental in music making. That being said, I don’t think I really engaged in movement until I saw her using it
during a rehearsal. After that, I felt free to use it as I saw fit.

JB: How does movement impact your sound as an individual singer?

RG: I think it loosens up my sound, but more importantly, it loosens up my whole body. I am able to feel free in my music making because my body isn’t constrained.

JB: How does movement impact your sound as an ensemble?

RG: I think it enables us to create musical sounds that are appropriate for the selection and improve our vocal flexibility.

JB: Describe some of the movements that your director uses or does it vary for different pieces?

RG: I don’t know if she ever intentionally gives us specific movement. It’s more just a request to move in a style that is appropriate for the tune. She lets us use our musical intuition to figure out what the means for us. That being said, she never lets us "get away" with halfway done movements. She expects us to commit to the idea. The change in tone when that happens is noticeable.

JB: How effective do you think the use of movement in the choral rehearsal is? Describe ways movement has influenced the choirs’ singing.

RG: I think it’s incredibly effective. Listening to the sound of musical phrase before and after movement is integrated is like night and day. More importantly, the movement activity has lasting power. Dr. Snow is able to draw from her choir a sound using movement that will stick. There is no re-teaching when you use movement. The impact of the movement activity is lasting.

JB: In what other ways is movement as a part of the rehearsal process effective?

RG: Sometimes it isn’t really movement, so much as facial commitment. We are expected to be engaged with the music, the text and the performance. Sometimes that means movement. Sometimes that is just a facial expression. Either way, it changes how we sing.

JB: When you perform a piece, how do you feel movement has impacted that performance? Is the performance impacted even if you are standing still?

RG: The performance is always affected because I learned to sing it with a certain freedom. That being said, I have a very hard time standing still completely in performance. I have a tendency to subtly rock back and forth, shifting my weight between my legs during the performance to give my body the illusion of movement.
JB: Is there anything else you’d like to add regarding the use of movement in the rehearsal that I have not asked?

RG: Thanks for asking me!

**Interview with Kristina MacMullen**

JB: How long have you been singing in choir with Dr. Snow? (or how long did you sing with Dr. Snow)?

KM: I am not currently singing with Dr. Snow. In total, I sang with her for two years.

JB: Do you enjoy using movement in the rehearsal?

KM: Yes. I very much enjoy her use of movement in the rehearsal.

JB: How does movement impact your sound as an individual singer?

KM: I am both a kinesthetic and visual learner. When participating in movement, I connect an action to idea, an experience to concept. This experience remains a part of the repertoire, and I reference it in future performance. Often, singers can become solely focused on the voice. This telescoping can ignore the connection of body and voice. Including movement acknowledges this crucial relationship. Personally, I have found movement specifically beneficial in eliminating tension.

JB: How does movement impact your sound as an ensemble?

KM: Movement offers a common plane for the ensemble. It can bring light to the interplay of parts and compositional structure.

JB: Describe some of the movements that your director uses or does it vary for different pieces?

KM: In approaching a release, Dr. Snow asks singers to couple a shadow consonant with an open hand as if releasing to the sky. In encouraging awareness of suspensions, singers are asked to pair with another part. Facing one another, the partners clasp hands and pull as their part creates tension with the other. Dr. Snow has asked singers to define the shape of a phrase by tracing it in the space in front of them. In working with a quick Baroque triple meter, she asked singers to define the meter with a step on the macro level.

JB: How effective do you think the use of movement in the choral rehearsal is? Describe ways movement has influenced the choirs’ singing.

KM: Movement in the rehearsal is essential. By engaging the body, the conductor
also engages the mind. As I stated above, the ensemble works together to establish a common experience and interpretation. This common experience informs future performance.

JB: In what other ways is movement as a part of the rehearsal process effective?

KM: As a conductor, Dr. Snow uses both "teaching" gesture and "performance" gesture. When we are learning through the experience of movement during the rehearsal, her "teaching" gesture always encourages and confirms the movement at hand. With the arrival of performance, she is able to remind the ensemble of our previous collaborative movement by referencing her teaching/our movement within her "performance" gesture.

JB: When you perform a piece, how do you feel movement has impacted that performance? Is the performance impacted even if you are standing still?

KM: Yes! The performance is always impacted by movement.

JB: Is there anything else you’d like to add regarding the use of movement in the rehearsal that I have not asked?

KM: Best wishes as you complete your degree!

Interview with Megan Boyd

JB: How long have you been singing in choir with Dr. Snow? (or how long did you sing with Dr. Snow)?

MB: One year.

JB: Do you enjoy using movement in the rehearsal?

MB: Most of the time.

JB: How does movement impact your sound as an individual singer?

MB: It allows me to really feel the shape of the phrase or section, instead of thinking about it logically.

JB: How does movement impact your sound as an ensemble?

MB: Often times it requires us to make decisions together as a unit, which helps us unify the sound and makes us listen to each other more.

JB: Describe some of the movements that your director uses or does it vary for different pieces?
MB: It completely changes for each piece. Dr. Snow is fabulous at thinking outside the box. Sometimes it’s hand motions, sometimes it's stepping/walking, sometimes it's in the face. She always has a new way for us to get into the music.

JB: How effective do you think the use of movement in the choral rehearsal is? Describe ways movement has influenced the choirs’ singing.

MB: I think it is usually very effective because it changes the way the ensemble thinks about a phrase, a section and the entire piece. The piece becomes rooted in our bodies and not just our minds. It frees up the tone.

JB: In what other ways is movement as a part of the rehearsal process effective?

MB: It’s enjoyable instead of just standing nonstop for 90 minutes. Movement allows for humor, laughter and bonding with other singers.

JB: When you perform a piece, how do you feel movement has impacted that performance? Is the performance impacted even if you are standing still?

MB: It can be, but the director has to be able to make that connection for the singer. Dr. Snow is careful to be sure that we understand why the movement helped and not just that it did so we can apply it while we are standing still.

JB: Is there anything else you’d like to add regarding the use of movement in the rehearsal that I have not asked?

MB: I love to see conductors use movement for a purpose and a goal and not a trick. I have sung for conductors who use movement because someone told them they should, but not because it really has any effect on the choir. Just like all good rehearsal strategies, there has to be a purpose, and the singers have to know what the purpose is.
# APPENDIX I

## THEREES HIBBARD’S REHEARSAL MUSIC PLAYLISTS

### American Boychoir School Playlist
March, 2011

<table>
<thead>
<tr>
<th>Song Name</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>Percussion Instruments</td>
<td>Tribal Music on Location</td>
</tr>
<tr>
<td>Walking on Broken Glass</td>
<td>Annie Lennox</td>
</tr>
<tr>
<td>Missa brevis <em>Sancti Joannis de Deo</em> (Haydn)</td>
<td>American Bach Soloists(Thomas)</td>
</tr>
<tr>
<td>Cantique de Jean Racine (Fauré)</td>
<td>Conspirare</td>
</tr>
<tr>
<td>Requiem</td>
<td>Conspirare</td>
</tr>
<tr>
<td>Ave Maria (Biebl)</td>
<td>Dale Warland Singers</td>
</tr>
<tr>
<td>O bone Jesu (Brahms)</td>
<td>Corydon Singers (Matthew Best)</td>
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<tr>
<td>Adoramus Te, Christie (Brahms)</td>
<td>Corydon Singers (Matthew Best)</td>
</tr>
<tr>
<td>Regina Caeli Laetare (Brahms)</td>
<td>Corydon Singers (Matthew Best)</td>
</tr>
<tr>
<td>Blackbird</td>
<td>The King’s Singers</td>
</tr>
<tr>
<td>Above</td>
<td>Blue Man Group</td>
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<tr>
<td>Gamelan Angklung</td>
<td>Gamelan Angklung</td>
</tr>
<tr>
<td>Gamelan</td>
<td>Vancouver Chamber Choir</td>
</tr>
<tr>
<td>Hush Little Baby</td>
<td>Yo-Yo Ma and Bobby McFerrin</td>
</tr>
<tr>
<td>Chindia-Dusk</td>
<td>Orchestra Romaneasca</td>
</tr>
<tr>
<td>Chindia</td>
<td>OMEA 2010 Kent State Univ.</td>
</tr>
<tr>
<td>Misery</td>
<td>Lora’s CD</td>
</tr>
<tr>
<td>Bari Improv</td>
<td>Kaki King</td>
</tr>
<tr>
<td>The L Train</td>
<td>Gabriel Yared</td>
</tr>
<tr>
<td>Song Name</td>
<td>Artist</td>
</tr>
<tr>
<td>------------------------------------------</td>
<td>------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Sentimentale</td>
<td>Claude Bolling</td>
</tr>
<tr>
<td>Villancico—Que he o que vejo</td>
<td>Huelgas Ensemble (Van Nevel)</td>
</tr>
<tr>
<td>Jesu, Joy of Man’s Desiring</td>
<td>David Qualey</td>
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<tr>
<td>And the Glory of the Lord (Handel)</td>
<td>Dianne Reeves</td>
</tr>
<tr>
<td>Vivaldi: The Four Seasons, “Spring”</td>
<td>1. Allegro</td>
</tr>
<tr>
<td>The Third Door</td>
<td>Mannheim Steamroller</td>
</tr>
<tr>
<td>One</td>
<td>OBC A Chorus Line</td>
</tr>
<tr>
<td>Wade in the Water</td>
<td>Eva Cassidy</td>
</tr>
<tr>
<td>Sicut Cervus (Palestrina)</td>
<td>Coro della Radio Svizzera</td>
</tr>
<tr>
<td>Barry Lyndon-Sarabande</td>
<td>City of Prague Philharmonic Orch</td>
</tr>
<tr>
<td>Choral: O grosse Lieb</td>
<td>Bach: St. John Passion (Rilling)</td>
</tr>
<tr>
<td>Rondeau (Masterpiece Theatre)</td>
<td>Hannes Laubin</td>
</tr>
<tr>
<td>Choral: Ach grosser Konig</td>
<td>Bach: St. John Passion (Rilling)</td>
</tr>
<tr>
<td>Passage 7 (Handel: Water Music)</td>
<td>Chicago Chamber Orchestra</td>
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<tr>
<td>Concerto No. 5 in G Major (Bach)</td>
<td>Allegro</td>
</tr>
<tr>
<td>Hush Little Baby</td>
<td>Yo-Yo Ma and Bobby McFerrin</td>
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<tr>
<td>Ateba: Vasconcelos</td>
<td>Sankanda</td>
</tr>
<tr>
<td>St. John Passion, BWV 245</td>
<td>Michael Schade</td>
</tr>
<tr>
<td>Misery</td>
<td>Lora’s CD</td>
</tr>
<tr>
<td>Somewhere Over the Rainbow</td>
<td>Israel Kamakawiwo’ole</td>
</tr>
</tbody>
</table>
APPENDIX J
PERMISSIONS TO USE PHOTOGRAPHS

Permission from Janet Galván

Absolutely! I am going to send you a few more - they are children's choirs. This has pointed out a HUGE mistake: we have no pictures of my choirs moving. I will send an e-mail to one of our folks at school who occasionally takes pictures.

You are welcome to use any or all or just go to my facebook page. Look at rhapsody pictures—you can download any of those! There is also one of me moving with the Northwestern Division Women's Honor Choir.

Janet Galván
Ithaca College

Permission from Therees Hibbard

You have permission to use the photos -- I have attached my photo -- do you need the circle photo too? Cant remember if I sent those to you as jpegs or not - - shoot me an email and I will find that one too if needed when I am at OBF.

Dr. Therees Tkach Hibbard
Associate Director of Choral Activities
University of Nebraska-Lincoln

Permission from Sandra Snow

Jonathan Reed took the photo. Fine for you to include in your document and thanks for asking. Headshot fine from MSU.

Sandra Snow
Michigan State University
APPENDIX K
INFORMED CONSENT FORM

I freely and voluntarily and without element of force or coercion, consent to be a participant in the research project entitled “A Study of Three Choral Pedagogues and their Use of Movement in the Choral Rehearsal.”

This research is being conducted by Jeffrey Benson, who is a Music Education PhD student at Florida State University School of Music, as a dissertation in partial fulfillment of the degree. The faculty advisor for the dissertation is Dr. Kevin Fenton, who is a Professor in the College of Music at Florida State University.

I understand the purpose of this research project is to document three conductors’ use of movement in the choral rehearsal.

I understand that if I participate in the project my interview will be recorded and may be used in the final dissertation document.

I understand I may participate in multiple recording sessions. During each session I will be interviewed by the researcher. The researcher will answer my questions about the project.

I understand my participation is totally voluntary and I may stop participation at anytime.

I understand that there will be an audiotape recording of the interview. The recordings will be kept as computer files, written notes, and audiotapes with the researcher.

I understand there is no foreseeable risk involved if I agree to participate in this study. I am also able to stop my participation at any time I wish.

I understand there are no benefits for participating in this research project.

I understand that this consent may be withdrawn at any time without prejudice, penalty or loss of benefits to which I am otherwise entitled. I have been given the right to ask and have answered any inquiry concerning the study. Questions, if any, have been answered to my satisfaction.

I understand that I may contact Jeffrey Benson for answers to questions about this research or my rights. Interview data will be sent to me upon request.

If I have questions about my rights as a subject/participant in this research, or if I
feel I have been placed at risk, I can contact the Chair of the Human Subjects Committee, Institutional Review Board, through the Office of the Vice President for Research, at (850) 644-8633.

I have read and understand this consent form.

__________________________________ ______________________________


———. Rehearsal Footage of University of Nebraska-Lincoln Chamber Singers, February 22, 2011, Lincoln, NE. Digital video.


———. Interview by Author, March 9, 2011, Chicago, IL. Digital recording.

———. Rehearsal Footage of Concord High School Chorale, March 4, 2011, Newark, DE. Digital video.

———. Rehearsal Footage of Seneca High School Chamber Singers, March 4, 2011, Newark, DE. Digital video.


———. Rehearsal Footage of Westfield High School Chamber Singers, March 4, 2011, Newark, DE. Digital video.

———. Rehearsal Footage of Wilmington Friends School Chamber Singers, March 4, 2011, Newark, DE. Digital video.


Wis, Ramona M. “Gesture and Body Movement as Physical Metaphor to Facilitate Learning and to Enhance Musical Experience in the Choral Rehearsal.” Ph.D. diss., Northwestern University, 1993.
BIOGRAPHICAL SKETCH

Jeffrey Benson is currently the Director of Choral Activities at San José State University in San José, California. He holds the B.S. degree in Music Education from New York University (2001) and the M.M.E. in Choral Conducting/Music Education from The Florida State University (2005). He also holds the Ph.D. in Choral Conducting/Music Education from The Florida State University (2011).

From 2001-2008, Benson served as Director of Choral Activities and Fine Arts Department Chair at H-B Woodlawn Secondary Program in Arlington, Virginia. Choirs under his direction have been invited to perform at The John F. Kennedy Center for the Performing Arts, The Cathedral of St. John the Divine, The White House and Washington National Cathedral. His choirs were twice selected to perform at the Virginia Music Educators Association Convention. In 2006, the Woodlawn Chamber Singers were the only high school choir invited to sing on the National Convention of Chorus America.

A former member of the Cathedral Choir of Men and Boys at Washington National Cathedral, Benson remains an active singer and sought-after guest conductor in the Washington, DC area. He has served as cover conductor for the Grammy award-winning Washington Chorus where he helped to prepare the ensemble for Maestros Julian Wachner, Leonard Slatkin and Marvin Hamlisch. In 2006, Benson was invited to La Universidad Americana in Managua, Nicaragua to assist the university in forming the first a cappella choir at the institution. He is also an active member of Chorus America and the American Choral Directors Association (ACDA). In 2002, ACDA recognized Benson with the first annual Colleen Kirk Award for his outstanding achievement as a young and aspiring conductor.