

The “Perfect” Assistant Director!

Noun “*Assistant*”: a person who ranks below a senior person. A person who helps in particular work. Late Middle English: from Old French, or from medieval Latin *assistent-* ‘taking one’s stand beside’.

Objectives: To identify personal strengths and expertise regarding the current role of “assistant director”. To discuss future skills, goals, and desires regarding directing and chorus service.

♪ **Strengths and Expertise**

Singing experience, both within and outside of Sweet Adelines International

Educational training (high school, college, graduate school, church, community) and organizational training (Director Certification Program, regional and international music schools)

Directing skills

♪ **Front-line Director and Chorus Situation**

Current chorus responsibilities and director assignments

♪ **Personal Goals**

Identified song

Future front-line directing

Wish list

♪ **Problem-solving**

Time

Acknowledgement

Collaboration

♪ **Next Steps**

Sweet Adelines International
Assistant Directors Workshop
Paula Davis

International Education Symposium
Assisting My Director

ASSISTING YOUR DIRECTOR

- A. Be prepared to take over physical and vocal exercises, parts of or entire rehearsals, and performances. - Have a plan for all these activities that you can implement on a moment's notice. - Have confidence and energy in you plan as you implement.
- B. Develop a template for chorus rehearsals.
- C. Complete rehearsal plan using: - Director's input - Your own knowledge and instincts or priorities and goals as established by director and music staff.
- D. Be available, energetic, participating and observant at: - regular chorus rehearsals - section rehearsals (not just your own section) - chorus coaching sessions - performances - regional and international education events
- E. Improve your skills - Participate in DCP learning all areas of being a director - Develop your teaching skills - Listen to other choruses with an analytical ear - Tape and listen to your own chorus for analysis - Read the Judging Category Description Book and study score sheets - Take voice lessons - Get feedback on things you've taught or worked on - Develop a notebook of physical, breathing and vocal exercises (see handout)
- F. Tape rehearsals and practice directing with the director's interpretation, tempo and dynamic plan.
- G. Keep your music current with marks of director's/coaches comments/priorities and reinforce them.
- H. Gain Experience - Give and take PVI's or Voice Lessons - Sing in a quartet/Coach quartets - Direct section rehearsals - Teach craft classes for your chorus or region - Attend Regional and International contests
- I. Observe, Discern and Discuss where you can be of help - Developing/Giving PVI's - Working with Rookies (new members) - Coordinating Physical or Vocal Warm-Ups - Teach or assist in Prospective member classes (Ready, Set, Grow type classes)

Sweet Adelines International
Rehearsal Planning and Teaching Skills
Tori Postma

International Education Symposium

SAMPLE REHEARSALSCHEDULE

7:00 PHYSICAL WARM-UP Do to music, move to the beat, strive for unity and energy

7:05 VOCAL WARM-UP AND VOCAL PRODUCTION WORK Include posture, breathing, resonance, vocal exercises, vowel work and diction exercises

7:25 REPERTOIRE REVIEW Select 2 or 3 songs and sing through them Make suggestions for improvement in one or two areas, and fix them.

7:45 INTENSE WORKING TIME Polish one song, or one area of one song. Communicate clearly and positively what you expect. Work until progress is apparent. Then praise, and repeat it correctly again. Move on to the next area of the song you wish to fix. This is your Rehearsal Priority time.

8:30 ANNOUNCEMENTS and BREAK Introduction of guests, chorus business Visit Mail Boxes, chat, drink water

8:45 SECTIONALS 30 minutes devoted to note review, interpretation, and specific vocal skills particular to each section.

9: 15 GATHERING ACTIVITY A quartet could perform, Good News sharing, or a repertoire song

9:18 NEW MUSIC PRESENTATION! CHOREOGRAPHY TIME Review Choreography, or present new music.

9:40 PERFORMANCE TIME Sing your Package, emphasize fun, faces, energy. Emcee practice time. Director should tape at this time to plan next week's priorities

9:55 WRAP UP

Region 19 Sweet Adelines International
Assistant Director Training
Cyd Wentsel, Regional Faculty, Certified Music Judge
DVLS: A Brand New Song and Dance
Directing Skills for Assistant Directors Session 6:

Leadership Academy
Saturday, June 3, 2023
Agenda and Resources
Deanna Kastler
Saturday, August 10, 2019

DIRECTING SKILLS FOR ASSISTANT DIRECTORS

I. FUNDAMENTALS

A. Posture

1. the “power box”
2. to move or not to move
3. facial expressions

B. Basic beat patterns

1. 4/4
2. $\frac{3}{4}$ vs. 1
3. Cut time or 2/4

C. Starting the song

1. counting them in (2, 3, 4 vs. 1,2,3)
2. give the prep move for breath (ballads, not counting in uptunes)

D. Dynamics

1. growing out/in or up/down, not towards the chorus

E. Downbeat vs. Swing

1. Downbeat - parade songs
2. Swing - i.e. - Sentimental Journey, snap it, then almost in a 2 beat pattern (as if you were snapping) with more emphasis on the up beat; direct the nuances of the song more than the beat.

II. HOW TO IMPLEMENT IN REHEARSAL

A. Follow in your director’s footsteps (to a certain degree)

1. You have to direct in the tempo the director wants
2. Cues for the chorus
3. Video your director and use that as a resource

B. Find what works and is comfortable for you

C. Choreograph your own conducting

D. Video yourself