Conducting Gesture and Rehearsal Techniques: Fundamental through Advanced Level

This 2018 Summer Voice Institute course will provide choral music educators with an opportunity to deepen their knowledge of successful rehearsal techniques and conducting gesture through an interconnected pedagogical approach. Classroom instruction of basic elements will be combined with podium coaching in front of masterclass choir to build advanced techniques.

Rehearsal topics will begin with sequenced instruction in effective and efficient singing techniques, ear training, and part-singing—for elementary music classes and choir grades 5-8—utilizing research-based strategies and curricula that take minutes in each rehearsal. The fundamental techniques will then connect to concepts of pacing, listening and diagnostic skills, teaching musicianship through repertoire, and balancing verbal and nonverbal communication in rehearsals, as applied to more advanced choral ensembles. Conducting gesture instruction will cover fundamental etudes for conductors at every level focused on muscle/joint awareness and release of body tension as well as application of fundamentals in more advanced gestural communication in front of a masterclass choir.

Kelly Hollingsworth is Assistant Professor of Elementary Music Education at Baylor University and holds degrees from the University of Mobile (BS) and Auburn University (MEd and PhD). Dr. Hollingsworth has 17 years of early childhood and elementary classroom experience and was chosen as Teacher of the Year at three different schools. She has hosted over 60 university students as lab students or student teachers in her classroom. Her research interests include increasing instructional efficiency in music classrooms.

Brian A. Schmidt is Associate Professor of Choral Music at Baylor University where he conducts the Baylor A Cappella Choir and Chamber Singers, and teaches advanced conducting and choral literature courses. Gramophone magazine recognized his South Dakota Chorale for “warmth of sound and sonority that is not only notably varied in tone and color but which is all but perfect in blend, ensemble and intonation.” Noted for his interpretations across many genres, his conducting has been described as “clear, non-histrionic conducting [that] shapes phrases with regard for their musical and textual construction.”