Transform Your Rehearsals through Vocal Conducting

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Workshop content drawn from the following resources:


*The Choral Rehearsal* (DVD), James Jordan and Marilyn Shenenberger (Chicago: GIA, 2007)


Transform Your Rehearsals through Vocal Conducting

Alignment Awareness and Body Mapping Adjustments

The Breath Impulse Gesture

The Ictus Portal

Hand Position

Staying in the Beat
Release of the A/O Joint

Legato Patterns that Support Choral Sound

Three Beat Legato

Four Beat Legato

KEY

- approximate rotation point

- line of embrace

- thickening line - acceleration

- thinning line - deceleration

- axis on body

- line of ictus
Developing a Vocally Healthy Marcato Conducting Technique

Acceleration
Deceleration

Essentials of the Saito Conducting Technique

Acceleration
Deceleration
Vertical Beat = Tataki
Horizontal Beat = Shakui

The Dominant Ear

Developing Conductor Listening and Its Effect on the Ensemble

Listening as a Rehearsal Technique
Weight Added to Gesture Via Laban Efforts

Laban Effort Elements

FLOW
Free ↔ Bound

WEIGHT
Heavy ↔ Light

TIME
Quick ↔ Sustained

SPACE
Direct ↔ Indirect

Experiences of Laban Efforts in Combination

FLOAT
indirect (space)
light (weight)
sustained (time)
• tracing a picture with a pencil
• blowing bubbles

WRING
indirect (space)
heavy (weight)
sustained (time)
• twisting a washcloth dry
• drying out a sponge
• twisting off a bottle cap
• massaging a muscle

PRESS
direct (space)
heavy (weight)
sustained (time)
• kissing a child gently
• ironing a shirt
• pushing a child on a swing
• stapling papers

GLIDE
direct (space)
light (weight)
sustained (time)
• reaching to shake hands
• wiping up a spill with a paper towel
• erasing a blackboard
• dusting or wiping off a table

DAB
direct (space)
light (weight)
quick (time)
• putting the final touches on the frosting of a cake
• tiptoeing
• playing darts (moment the dart is released from the hand)
• using a paintbrush to make dots

FLICK
indirect (space)
light (weight)
quick (time)
• removing an insect off the table
• turning a light switch on or off
• leafing through the pages of a book
• lightly keeping a balloon in the air

SLASH
indirect (space)
heavy (weight)
quick (time)
• swinging a baseball bat
• casting a fishing line
• golfing
• opening a box with utility knife

PUNCH
direct (space)
heavy (weight)
quick (time)
• plumping a pillow
• boxing
• hammering a nail
James Jordan

Widely acknowledged as one of the most influential conductors in America, James Jordan, through his seventeen textbooks and recordings, has brought about far-reaching pedagogical and philosophical changes not only in choral music, but also in the worlds of orchestral conducting, wind conducting, piano, and music education. *The Choral Journal* has described his writings as “visionary.” Renowned American composer Morten Lauridsen dedicated the third movement of his *Midwinter Songs* to him. One of the country’s leading choral artists, Dr. Jordan is Senior Conductor at Westminster Choir College of Rider University, where he conducts the Westminster Williamson Voices and the Westminster Schola Cantorum, and teaches undergraduate and graduate choral conducting. Over thirty works have been premiered by the Westminster Williamson Voices, including the works of Mantyjaarvi, Custer, Ames, Hill, Whitbourn, Henson, and Wilberg. Dr. Jordan also conducts Anam Cara (www.anamcarachoir.com), a professional choral ensemble based in Philadelphia that has received critical acclaim for its recordings. The *American Record Review* wrote that Anam Cara “is a choir to please the fussiest choral connoisseur” and called their inaugural recording, *Innisfree*, “skillful and shining,” “glowing,” “supremely accomplished” with a “tone that produces a wide range of effects from vocal transparency to rich, full-throated glory.”

Dr. Jordan is one of the country’s most prolific writers on the subjects of the philosophy of music making and choral teaching. His trilogy of books on the philosophy and spirituality of music—a *The Musician’s Soul*, *The Musician’s Walk*, and *The Musician’s Spirit*—have made a deep and profound impact upon musicians and teachers around the world. His latest projects include a new text, *The Choral Rehearsal, Volume 2: Inward Bound*, which deals with all aspects of score preparation, as well as a DVD, *The Anatomy of Conducting*, with Eugene Migliaro Corporon, conductor of the Wind Symphony and Regents Professor of Music at The University of North Texas. This DVD uses state-of-the-art animation to assist musicians in learning anatomically correct conducting technique.

Dr. Jordan is also Executive Editor of the *Evoking Sound Choral* Series (GIA), which now includes over seventy published works. In addition, he teaches and delivers over thirty workshops and keynote addresses each year in addition to an extensive conducting and guest-conducting schedule. Dr. Jordan’s lecture/teaching schedule and writings are detailed on his Web site (www.evokingsound.com).

To contact James Jordan
or to view his publications and schedule,
visit GIA’s website: www.giamusic.com/bios/james-jordan.
This comprehensive and engaging sourcebook is an essential guide to a productive and musical choral rehearsal written by a leading voice in choral pedagogy.

Intended for choirs of all skill levels, James Jordan covers a wide range of subjects and features sections devoted to:

- The spirit of the rehearsal
- Rehearsal preparation and planning
- How to listen
- Conducting gesture as a rehearsal technique
- The accompanist and the rehearsal
- Skill teaching within the rehearsal
- How to teach artistic phrasing
- Rehearsal accountability

In this ambitious yet practical text, the author and a team of expert contributors give practical insights drawn from many decades of experience in the rehearsal room. Just a few of the topics covered in this volume include: approaches to teaching rhythm, using recording technology as part of the rehearsal process, introducing your choir to IPA, incorporating Dalroze and Laban into the rehearsal, and the count-singing system of Robert Shaw. This book is destined to become a trusted companion to anyone seeking to make the most of the choral rehearsal.

G-7128 Hardcover, 516 pages .............................................................. $39.95
DVD-720 2 hours and 30 minutes ............................................................... $24.95

VOLUME TWO: Inward Bound—Philosophy and Score Preparation

James Jordan with Eugene Migliaro Corporon, Lynn Eustis, Gerald Custer, Matthew Lapine, and Tony Thornton

For the first time in a single volume, this book provides choral directors with a comprehensive guide to score analytical techniques used by the world’s leading choral conductors and innovators.

Together with the companion Volume I: The Choral Rehearsal—Techniques and Procedures (and DVD) this series is an essential guide to productive and musical choral rehearsals written by a leading voice in choral pedagogy. This volume deals with both the psychological and spiritual aspects of the choral rehearsal and how one prepares for those aspects of the rehearsal process. Areas covered include:

- Score analysis of Julius Herford
- Score study through colorization by Margaret Hillis
- Vocal technique analysis system of Frauke Haasemann
- Score analysis based upon the note-grouping theories of Marcel Tabiétu as espoused by James Thurmond
- Analysis and guide to Renaissance metric flexibility
- Laban Movement Score Analysis
- Choosing literature for your choir
- A voice teacher’s advice to choral directors concerning their rehearsal process

Designed for use by all conductors, this text is a valuable and groundbreaking resource for choral conductors at both the undergraduate and graduate levels.

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