

# 1 ☐ **THE DIRECTOR, TEACHER, AND COACH**

By Lori Lyford  
SAI Certified International Faculty

## 2 ☐ **Now Starring In The Role Of DIRECTOR**

### 3 ☐ **9 EXPERIENCE LEVELS AT THE VERY LEAST!**

#### 4 ☐ **SPECIFIC ARM WAVING SKILLS**

- Use a natural hand position
- Eliminate multiple focal points
- Be comfortable starting and stopping sound
- Be clear but don't tell too much
- Left/Right/Center need to see the same thing
  - Avoid finger curls
  - Avoid gestures moving toward chorus
  - Use vertical gestures for clarity and precision

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Rule #1  
Gestures Must Be Used Consistently

- They must mean the same thing next week that they mean this week
- If not, they lose their meaning altogether

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Rule 2  
Every Motion Means Something

- Eliminate meaningless gestures
- They will ignore what they don't understand
- We will teach them to ignore us

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## Rule 3

## Don't Send Mixed Messages

- They will sing the way we look
- Eliminate excessive tension in hands and arms
- Prep moves must foreshadow desired sound

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## Rule #4

## Don't Over-Conduct!

- Big gestures aren't clearer, they are just bigger
- Meaningful gestures don't need to be big, they just need to be seen
- Over-directing is like taking aspirin – one is good, two are fine, but a bottle will kill you!

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## Rule 5

## The Language of Gestures Must Be Easily Transferable

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- This saves time
- A gesture that is meaningful in a ballad should be meaningful in an uptune.
- Be consistent

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"The less the Director does,  
the more highly skilled the Ensemble is perceived to be."  
Dale Syverson

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## Now Starring In The Role Of TEACHER

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## TRAITS OF ADULT LEARNERS

- Adults are autonomous and self-directed.
- Adults are goal-oriented.
- Adults are relevancy-oriented.
- Adults are practical.

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- Adults are autonomous and self-directed
  - Actively involve them in the learning process.
  - Guide them to knowledge, don't supply the facts.
  - Instead of telling them what was correct or incorrect, have them tell you.
  - Change the way you ask questions.

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- Adults are goal oriented.
  - They want to know the plan, goals, and direction.
  - How will this concept/technique help them reach the goal?
  - Provide rehearsal outline ahead of time.
  - Have them recap what they learned, got better at, still need.
  - Analyze and understand scoring levels to set goals for the next year

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- Adults are relevancy-oriented.
  - Tell them WHY this new skill/technique is needed.
  - The learning must be applicable to be of value.
  - Relate new or untried theories and concepts to something that is familiar.
  - What is the theme or thrust of the activity?
    - NO MORE RUNNING THROUGH the music
    - What can you do to make it even better?
  - Tedious tasks can be made interesting if relevant

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- Adults are practical.
  - What will be most useful in reaching the goal?
  - If you spend time learning a technique, apply it
    - Pythagorean Tuning
    - Breathing techniques
    - Vowel matching
    - Word clarity and speech-like delivery

## 17 ☐ **MODES OF LEARNING**

- Four generally recognized learning styles
  - Visual
  - Aural
  - Reading/Writing
  - Kinesthetic
  - 
  - Environmental (recently added)
  -
- Be aware of YOUR preferred method because you will tend to teach in that mode most of the time

## 18 ☐ **FIND NEW WAYS TO “SAY IT” USE YOUR IMAGINATION**

- Draw a picture of a clean entrance vs. ragged entrance.
- Sing a demonstration. Both how you DO and DO NOT want it.
- Have the chorus show you the space they need to sing in.
- Without speaking, show what you want.
- Have chorus direct with the flow you want.
- Dance a phrase.
- Use analogies
- When all else fails.....tell them again. 😊

## 19 ☐ **Now Starring In The Role Of COACH**

### 20 ☐ **“But I’m ALWAYS coaching my chorus when I’m directing.”**

- Test the theory that you can listen while hand waving.
  - Direct a performance then immediately write down “things to address”
  - Make a recording of same performance and listen later. Do you find more areas you’d like to address?
  - Looking at the floor to listen doesn’t COUNT!

### 21 ☐ **Coaching With an Assistant Director**

Don’t focus on the Assistant.

Start with short periods of time, 10-15 minutes

Pick an important area to focus on

Examples - Vowel lock, diphthong turn, breath plan, dynamics, clarity, etc.

Make a big deal out of it! Name tag, hat that says COACH

## 22 ☐ **Coaching Without an Assistant Director**

The chorus needs to be able to sing without you.

Train them well at the beginning. When they know the plan

“Show me what you know.”

“Breathe together and SING”

Risk the possibility of synch errors. It will get better.

They (and you) will learn that it’s really up to them.

## 23 ☐ **My Own Coaching Experience**

I LOVE to BE coached.

At first, a slight detachment. I could just take care of myself.

Then, personal growth, and listening with new ears.

Checking in...did I hear the same thing as the coach?

How will I/WE recreate the magic when the coach is gone?

When I coach others, and am “4 feet off center”, why do I feel smarter and more creative than when I’m directing?

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Starring as Director

Do Less.

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Starring as Teacher

Tell less, and ask more questions.

Starring as Coach

Find more.

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## 26 ☐

Questions?

27 ☐28 ☐ **SPECIFIC ARM WAVING SKILLS**

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- Be strong and confident, yet relaxed
- Identify and eliminate any meaningless moves
- Maintain positive eye contact with chorus
- Practice personal performance skills
- Recalibrate size of gestures and stick to it
  - Retrain yourself
  - Retrain your chorus
- Listen to your body