

Infusing Solo and Ensemble Adjudicated Events Into Your Curricular Program

Implications for band, choir & orchestra

Check out the QR Code below or on the entry doors to this room | or visit
www.aveschoir.org



What You Need to Implement



1 Get Organized

2 Tap Professional Network

3 Get Music: public domain and purchased

What this Session Is About | What You Can Expect

We're not experts

This is what I've found to work for our program in our district | we do our best, but are still learning

Low-key share-out

I'll give you a brief overview of what we do and how we do it. We'll look to have time for some quick Q&A after the session.

My hope

At least one thing mentioned today can be taken away and implemented this fall.

S&E's transformative power

Students come back different musicians after the event after having been through refiner's fire of a solo performance, getting high-quality, immediate feedback about their performance. It's hard to beat.

Curricular Infusions: NOT just ANOTHER thing!

~Overview~

Structure

For developing, intermediate, and advanced ensembles

How to infuse daily

Without derailing the work of the rest of the class as we work toward our next concert

How to get students to self-motivate & participate

By mixing choral course requirements and student musical choice

No lost time

Perform ensemble rep as part of December and/or March Concert | feature selected OMEA Superior soloists of all Classes as part of the concert

Panel



Ken Holdt

Choral Director

holdtk@sycamoreschools.org



Linsey Rogers

Collaborative Pianist and
Administrative Team Lead

LRogers.music@gmail.com

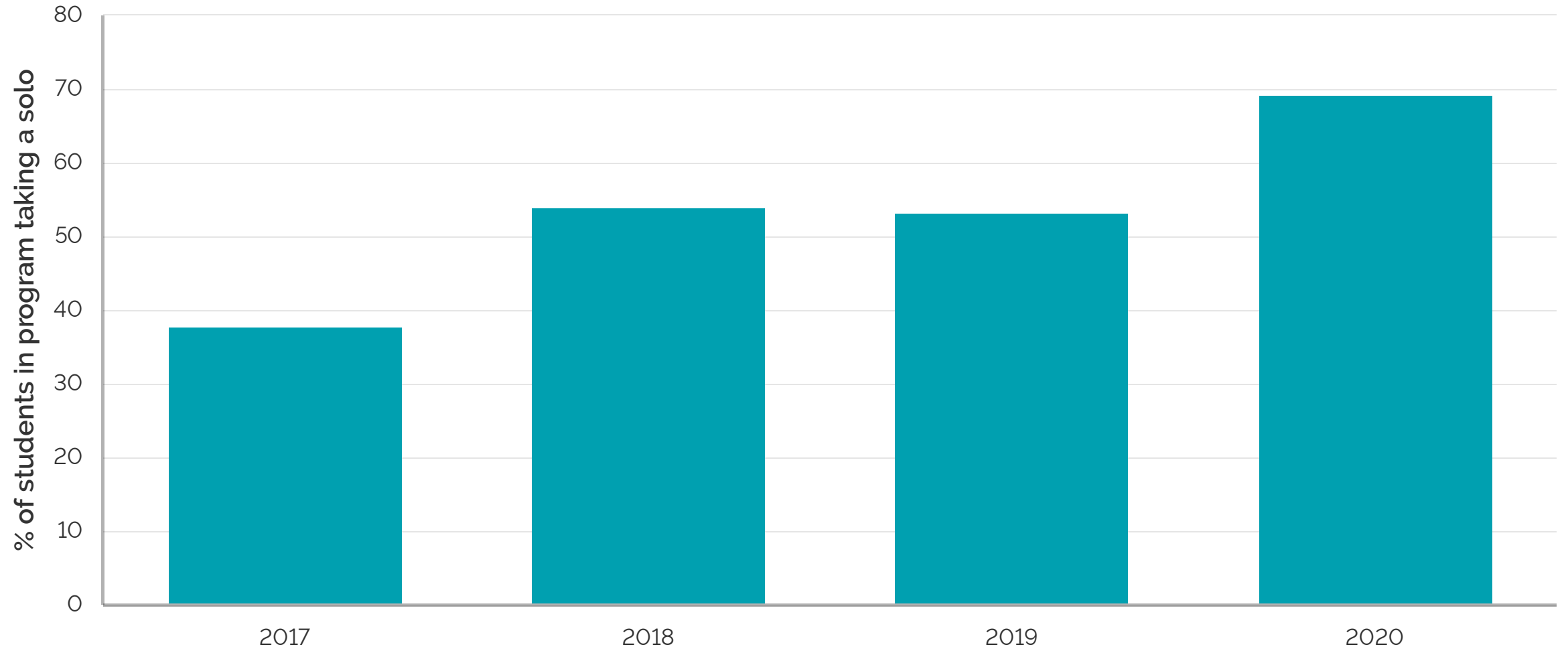


Mark Buelsing

Website Module Creator

markb@letitshine.biz

How Many Students Take a Solo in Our Model



Solo Rehearsal Logistics

- Students enter the room | those rehearsing today listed on projected lesson plan
- Student #1 and Student #2 report to rehearsal room to warm up (3 minutes)
- Student #1 has 15-minute mini-lesson | Student #2 waits in hallway
- Student #1 mini-lesson concludes, returns to classroom and taps Student #3 to On Deck circle | Student #2 begins mini-lesson when Student #1 exits
- Director has included a fourth name as an alternate and taken into account field trips, class meetings, etc.

What is everyone else doing?

- Typical class takes place with ensemble director
- Entire program competes S&E as ensembles
- Preparation on almost exclusively ensemble piece during this time
- S&E Ensemble performance is a required performance grade for third quarter
- It is not the goal, but keep options open to go
Comments Only under this paradigm

That's all great, but how do we get them to buy in?

Semester Exam Grade

Taking a solo is a project-based learning (PBL) opportunity that is far and away a better learning opportunity and demonstration of content than any pen and paper test

Growth Quotient Credit

Reflection assignment answering four key questions: What did you do to prepare? How did it go? What feedback did you receive? What can you do to improve for next time?

Indirect Student Benefits

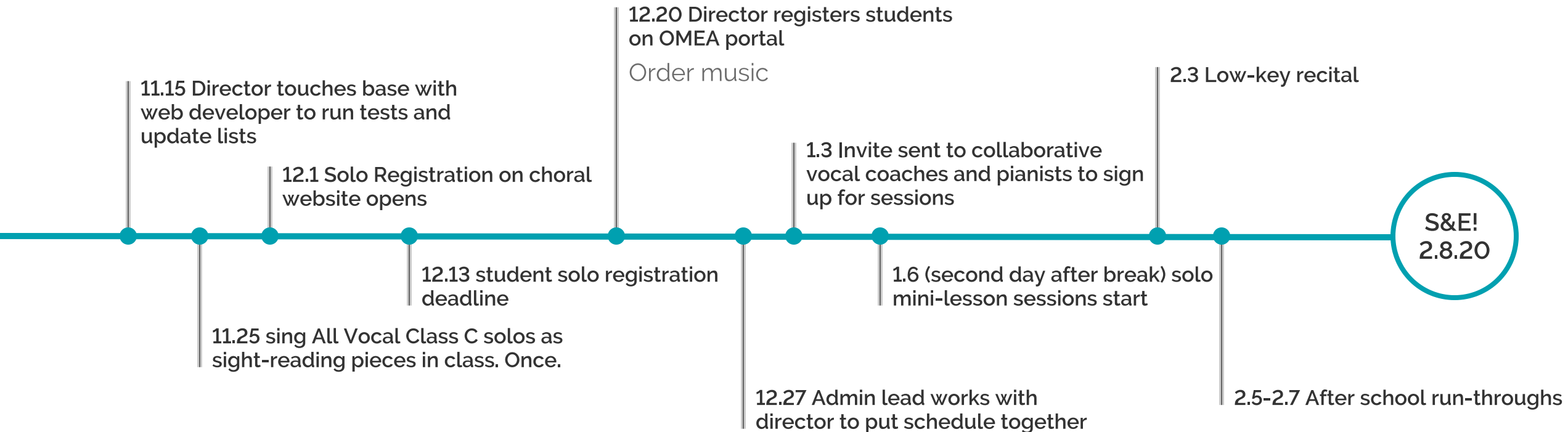
Sleep in instead of going to exam

Going to be at S&E as part of an ensemble anyway, so might as well get the best bang for your buck

Indirect Teacher Benefit

Fewer exams to grade

Sample Implementation Timeline



Who does the work: Personnel

- **Hiring and staffing coaching sessions**

- **BCI / FBI checks @ DO**

- **Costs of personnel**

We pay \$20/class period | \$25/student @ S&E

- **Make community connections with pianists and coaches**

Think about performance groups in your community | colleges and universities

- **Develop network of voice/instrument teachers**

communicate and them know what you're doing and your priorities are

- **Funding**

District, student, Boosters

- **Delegate and empower**

- **Benefits**

Everyone knows someone else, so this helps strengthen your bench

Where does the music come from?

- **Free Public Domain Resources**

www.cpdl.org | www.imslp.org

- **Choral Program Lending Library**

Acquire song books over time

Order multiple copies of popular choices

- **List Limitations**

Limit solo choices through your registration module to only those songs you can loan

- **Cobble Together Copyright Permissions**

Reprint licenses

Projection licenses

Archive copy approaches

- **Accompanist Management of Originals**

Accompanist is responsible to bring the original for the adjudicator

Students responsible to have measures numbered

Sample Copyright Permissions Letter

From: Hal Leonard Permissions <copyperm@halleonard.com>
Sent: Monday, March 10, 2014 5:41 PM
To: Holdt, Kenneth
Subject: Hal Leonard Permission Request Status - PR0265241



HAL•LEONARD
CORPORATION

7777 West Bluemound Road
Post Office Box 13819
Milwaukee, WI 53213

Tel: 414-774-3630
Fax: 414-774-3259
Email: halinfo@halleonard.com

VIA E-MAIL: holdtk@sycamoreschools.org

March 10, 2014

Tracking #: PR0265241

Ken Holdt
Sycamore High School
7400 Cornell Road
Cincinnati, OH 45242

Re: "A-Rovin'" by Traditional

Title	Writer	Arranger	Arr. Type	Copies	Song Comments
"A-Rovin'"	Traditional	Neil Johnson	TBB	40	

Dear Ken Holdt:

Thank you for your request dated February 25, 2014.

Upon payment of the fee set forth herein, this letter shall constitute permission for the non-exclusive right to reproduce by photocopy, at your sole cost and expense, the indicated number of copies of the above-referenced arrangement(s).

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Sincerely yours,

Natalie Cherwin

What does the director do?

- Recruit coaches and pianists
- Update the lesson plan with who is up for coaching each day
- Check in with administrative lead for support needs
- Purchase additional copies of collections or pieces as-needed
- Register performers WITH accompanist name
- Process payments
- Assign students to accompanists
Hack: equally distribute Class C, Class B, and Class A solos among pianists | have same accompanist play same piece for multiple students (i.e. Amazing Grace)
- Facilitate soloists from the classroom to ensure the system is functioning
- Schedules facility for Low Key Recital
- Rehearses classes on ensemble repertoire
- Coordinate with web developer

What does the administrative lead do?

10-15 of Hours expected

- **Music acquisition**

Helps director determine music to be ordered based on student choices | Assists with student piece selection based on library

- **Music preparation**

Creates music binders to facilitate daily coachings | Populates online reference spreadsheets

- **Assists staff accompanists**

Answers questions | Prepares music for day of the event | Helps resolve scheduling conflicts

- **Music maintenance**

Catalogues the program's resources for future years

- **Provides additional support to director as needed**

What does the staff accompanist do?

- **Scheduling**

All are empowered! We want to make it worth everyone's while, so coaches coordinate with one another as-needed

If a coach can't make a slot or something comes up, they coordinate with other coaches to cover

As long as it's covered, director does not need to be in the loop on who is covering for whom, just update the sheet to reflect

If all attempts have been made and coverage trouble arises, notify director and they'll take care of it

Twofers and threefers will only be seen in one of their choir bells

Notes:						Choral Men to JH Boy Choir No impact on sessions	Holdt & Octaviano @ JH all day				
Time	Class	Monday		Tuesday		Wednesday		Thursday		Friday	
		January	13	January	14	January	15	January	16	January	17
		Place 1	Place 2	Place 1	Place 2	Place 1	Place 2	Place 1	Place 2	Place 1	Place 2
9:04 - 9:52 (Piano Lab/Orch Room)	BV	Debbie H.	David K.	Linsey	Debbie H.	Becky	David K.	Carolyn		Joe	Carolyn
9:56-10:44 (Piano Lab/Orch Room)	Select	Debbie H.	Jason H.	Linsey	Debbie H.	Becky	Jason H.	Carolyn		Joe	Carolyn
10:48-11:36 (Piano Lab/String Storage)	ACL	Debbie H.	Jason H.	Linsey	Debbie H.	Becky	Jason H.	Carolyn		Joe	Carolyn
1:32 - 2:20 (String Storage/Orch Room)	ACM		Holdt/Swift		Holdt/Swift	David K.	Holdt/Swift	Jamie	Holdt/Swift		Holdt/Swift
Notes:		Karen Kruse ensembles		Karen Kruse ensembles		Sophs PreACT Bells 1 - 5 Karen Kruse with ACM and ACL		Freshman Camp (10th - 12th graders who help out won't be in class)		Karen Kruse with ACM and ACL	

Time	Class	Monday		Tuesday		Wednesday		Thursday		Friday	
		January	20	January	21	January	22	January	23	January	24
		Place 1	Place 2	Place 1	Place 2	Place 1	Place 2	Place 1	Place 2	Place 1	Place 2
9:04 - 9:52 (Piano Lab/Orch Room)	BV	No School MLK Day			Jamie		Becky	Carolyn		Joe	
9:56-10:44 (Piano Lab/Orch Room)	Select				Jamie		Becky	Carolyn		Joe	
10:48-11:36 (Piano Lab/String Storage)	ACL				Jamie	Jason H.	Becky	Carolyn		Joe	
1:32 - 2:20 (String Storage/Orch Room)	ACM				Jamie	Holdt/Swift		Holdt/Swift	Jamie	Holdt/Swift	Holdt/Swift
Notes:					Juniors English Field Trip Bells 1 - 6			Cabaret Auditions		Sophs to Scarlet	

Time	Class	Monday		Tuesday		Wednesday		Thursday		Friday	
		January	27	January	28	January	29	January	30	January	31
9:04 - 9:52 (Piano Lab)	BV	Carolyn		Linsey		Becky		Carolyn		Joe	
9:56-10:44 (Piano Lab)	Select	Carolyn		Linsey		Becky		Carolyn		Joe	
10:48-11:36 (Piano Lab)	ACL	Carolyn		Linsey		Becky		Carolyn		Joe	
1:32 - 2:20 (Orchestra Room)	ACM	Holdt/Swift		Holdt/Swift		Holdt/Swift		None		None	
Notes:						Recommendati on Day		Holdt @ OMEA PDC Fire Drill during Bella		Holdt @ OMEA PDC	

Time	Class	Monday		Tuesday		Wednesday		Thursday		Friday	
		February	3	February	4	February	5	February	6	February	7
9:04 - 9:52 (Piano Lab)	BV	Debbie H.		Linsey		Becky		Carolyn		Joe	
9:56-10:44 (Piano Lab)	Select	Debbie H.		Linsey		Becky		Carolyn		Joe	

What does the staff accompanist do?

- **Structure**

15-minute coaching sessions

3 students per day in each rehearsal location

Students are ID'd on projected Lesson Plan each day | Note students digitally on sign in sheet when they arrive

First two report to straight away / No action from coach required

Warm up the first two (2 minutes) students at same time, then work with the first one alone

Get melody-only track and accompaniment track on student phone first | confirm they have it at the start of each session

Regardless of whose student they may be, fix anything coach hears.
:-) All are empowered!

Each coach works with all students from everyone's docket

What does the staff accompanist do?

- **Money Matters**

Keep track of coaching hours

Submit coaching hours for payment on the first of each month

If coaches wish to be paid in two installments (ie. the halfway point), we can work that out

Low-Key Recital

- **Second-to-last Chance for students to show what they know**
- **Communicated, not advertised**
Not open to the public | low-key. For families and parents who can't attend on S&E day, or the over-exuberant helicopter
- **Three or four stages**
Multiple recital spaces to minimize potential audience size
- **Performers dress for success**
Especially important for ladies with shoe choice
- **Memorization required**
(But not enforced. Shh! :-))
- **Occurs a week in advance (or so) of S&E**
- **Ties everything together w/ accompanist**
Addresses not having student seen assigned accompanist

Solo & Ensemble Day Has Arrived! Now what?

- **All students provide own transportation**

Those in need should notify director at least a week in advance so help can be arranged

- **A Day of Fun for the Director et al**

Exhilarating to run around trying to see all ensembles and soloists. Definitely get your steps in. Typically get a posse going. Sweeping into rooms with a group of supporters makes the kids feel well-loved

- **Accompanists empowered**

Communicate with one another if needed | director only involved in emergencies or problems

- **Accompanists meet students at the performance room**

Since they had a few runs in advance, on S&E Day, no pre-run through.

- **Students record warmups on phones in class week-of**

Warm up in the car on the way over

The Next Class: Celebrate Success!

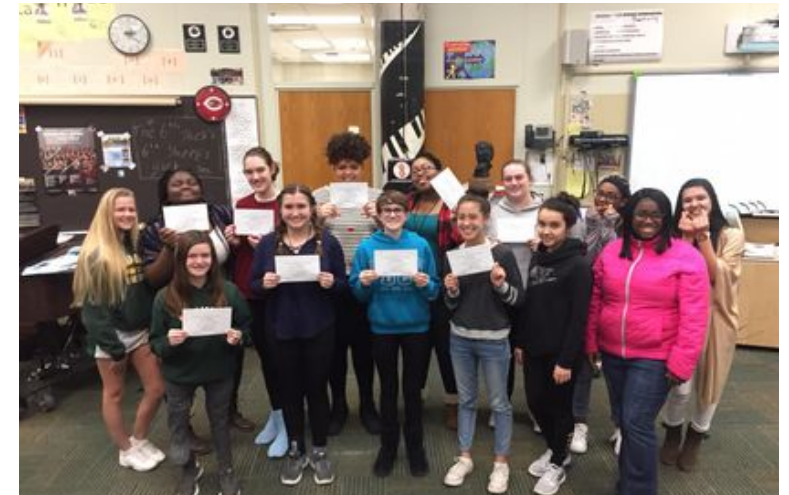


Call each member up and read the comments sheet over a period of days

Celebrate each with a single clap
Cherry pick the best strengths and sugar coat the growth areas



As they are enter, provide some class transition music *ala* We Are the Champions



Take and post photos of soloists and ensembles

Individual soloists with branding banner
As subset groups that make up the S&E ensembles

All soloists as a large group
After checking permissions, post on socials



Implementation Plan: Year 1 and Year 2

1

Year 1

Top group goes as an ensemble
Encourage soloists for all program
\$\$ Booster organization covers all ensemble and accompanist costs
\$\$ Students pay solo registration
\$\$ Boosters always cover students who are unable to pay

2

Year 2

All groups go as ensembles
Rep sung on concerts (Winter / March)
Receive third quarter performance grade for successful completion
Soloists receive an "A" exam grade for successful completion
\$\$ Booster organization covers all ensemble and part of accompanist costs
\$\$ Students pay solo registration and a small portion of accompanists fees

Implementation Plan: Year 3 and Beyond

Year 3 and Beyond

All the same, with an increased cost passed on to students

Low-Key recital added as part of getting an A on the Exam

Brown Rule: Participants must go up a Class, or provide rationale to remain at same Class

If you are studying voice, and do not wish to take a solo, provide rationale

Add option to registration form for scholarship of various sizes

Boosters always cover students who are unable to pay

Public Finance 101

- **Supplemental Contracts**

Employees of the district. Cannot pay them additional funds through Boosters without submitting to school board agenda. Boosters write a check to the district. District remits.

- **Multi-Vendor POs**

A type of purchase order where multiple contract services vendors may be listed. This is helpful when working with professionals when you don't know how many hours they will work until the end of a project. Vendors submit invoices for work and are paid from a single PO. Some districts don't do these. Check treasurer's office.

- **Contract Services**

Non-school employees paid by the district for short-term contracts.

- **School Board Approvals**

Contract services: no

Supplemental contracts: yes

- **Boosters**

Can compensate individuals on contract services. However, if someone is on a supplemental contract, additional compensation paid by Boosters must be listed on meeting agenda and approved by the school board.

Things We're Working On for 2021

- How to get the right key for your kiddos
- Streamlining our website module

We only populate titles for which they can register are ones they can borrow from the choral program

High and Low or Soprano/Tenor |
Alto/Bass only

- Developing a comprehensive online database of available titles in our lending library
- Working more closely with voice teachers so they select from our [new streamlined] list (or provide the original)

Any Questions?

We'll show you the website module after Q & A

~and~

Share a little bit about what our students are saying

What are the students saying?

- I like how easy it is to prepare and attend.

Brelyn Yetter, senior, fourth year

- I like that it gives us a chance to have an opinion from someone we don't previously know.

Claire Dillon, freshman, first year

- Spending time with and supporting other choir members in their performances.

David Freeman, senior, fourth year

- I like how we are allowed to practice in class.

Catherine Miller, freshman, first year

What are the students saying?

- I like that we get to split into small groups and have a chance to work with other people and different voices. And he doesn't put you in groups based on how good you are. He mixes it up. Strong singers are put in [all] groups to lead so all of the groups are balanced.

Morgan Harmon, freshman, first-year

- It really helps you to polish skills. Also you have to take ownership for yourself.

Kaila Powers, junior, third year

- I love the fact I'm developing a song that I never would've heard of, if it weren't for S&E

Miranda Miller, freshman, first year

Thank you for coming! Let us know how we can help.



Ken Holdt

Choral Director

holdtk@sycamoreschools.org



Linsey Rogers

Collaborative Pianist and
Administrative Team Lead

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