

Send In The Clones – Developing a Music Staff and Delegation

1. Question: What is the true purpose of a Music Staff?

Are they teachers?
Are they mentors?
Are they friends?
Are they Director's assistants?
Etc.

2. Question: How do we really feel about the roles of our Music Staff?

Are they utilized the way they should be by us as Directors?
Are their /our opinions, thoughts, desires) respected by us as Directors? By our chorus?

3. Question: What is our goal for our Music Staff personnel?

We want them to be the very best second-in-command they can be?
Do they aspire to be a front-line director at some point in time?
Do we know what our goal is, as Music Staff personnel?

-There are two ways to approach building their skills to be effective Musical Leaders.

-They must BE YOUR (DIRECTOR'S) *ADVOCATE*, AT ALL TIMES!

-Let's begin by examining and evaluating our goals and assuring ourselves that we will truly get to the "*heart of the matter*". Then...

4. When you appoint someone to your Music Staff, the following should occur.

Remember, they are the Messenger of the Director. They must:

- A. Communicate with you, their Director, their goals and aspirations. Determine Director's needs and how "they" fit in.
- B. Set up a plan that will work for "them" as well as the Director.
- C. Stick to the plan. Deviate only when necessary and communicate that to you, the Director, prior to the change. Seek and receive approval to do so.
- D. Be honest, dependable, trustworthy, loyal, careful, sincere, flexible, organized, prepared, etc. Satisfy mutual needs.
- E. Readily accept feedback. Incorporate the feedback.
- F. Flexibility is paramount to success!

- G. Exercise positive use of power and information. Never use power inappropriately with you, the Director, or the chorus. Power involves the willingness to take reasonable risks. Allow themselves to be vulnerable.
- H. Motivate....Cause people to act!
- I. Always strive for the Win-Win approach!
- J. Continue to work at the relationship. What may have worked once, may not work again. Circumstances change. As do we all.
- K. Be effective! Work in areas that require your/their talents and contributions! Do "it" so well, that we will wonder how we "ever did this without you before"!
- L. Focus on the singer, not the chorus member!
- M. Allow yourself to be challenged.

COMMIT TO YOUR GOALS! Be the role model at all times!

THE LEADER WHO COMMITS HERSELF/HIMSELF ON HER/HIS ASSOCIATION'S BEHALF WILL RANK AS ONE OF THE GROUP'S MOST VALUABLE MEMBERS.

Our motivation should always be what is best for the Chorus!

Once these assessments have been made, understood, and committed to, we can appropriately identify and evaluate what their strengths and contributions will be.

- 5. Assess the Needs of you, the *Director*.
How?
- 6. Assess the Needs of the *Chorus*. *Take Chorus Inventory*.
How? *Use Checklist*.
 - A. Vocal Production
 - B. PVI's
 - C. Director/Chorus Communication
 - D. Music Selection
 - E. Section Rehearsals
 - F. Section Leader Training/Support
 - G. Rehearsal Techniques
 - H. Performances
 - I. Riser Placement
 - J. Qualification Program
 - K. Administrative Liaison
 - L. Visual Performance

-Take Personal Inventory. In what area will they be the most valuable? Where do their strengths lie? "But I'd rather be doing"..... Even if they really want to be working in another area, think about where they can make the most impact. For the good of the chorus.....

7. How can they grow and develop to become most effective?

- A. Start Small. Plan a mini-class** that THEY can teach comfortably, to present to a small group to establish rapport, comfort, yet to be valuable and impart much wanted and needed information to a smaller group of singers.
 - a. Coaching**
 - b. Emcee Training**
 - c. Show Production**
 - d. Sight Singing**
 - e. Visual Performance/Choreography**
 - f. Section Leader Training**
 - g. Arm Waving**
 - h. Assertiveness Training**
 - i. Tape Coaches**
 - j. PVIs**
 - k. Performance Packaging**
 - l. Quartet Coaching/Projects/Promotion/Singing Valentines, etc.**
 - m. Vocal Production/Warm Up Program**
 - *Importance of Warm Up Program**
 - n. Membership Program/Liaison**
- B. Think of it as "sharing knowledge" as opposed to Teaching a class.**
- C. Focus on the Positive vs. The Negatives.**
- D. Smile, Have Fun while doing the Job!**
- E. Nurture, do not Criticize.**
- F. Maintain Integrity and the Philosophy of Your Director, at all times!**
- G. Learn from other Directors/Assistant Directors/Teachers. Be open to different styles and techniques. Be creative. Try new things. Allow them to make mistakes. Read books. Practice.**

**THE NEEDS OF THE CHORUS ARE BEST MET WHEN YOU MEET THE
NEEDS OF THE INDIVIDUAL.**

8. Discussion

Question/Answer

- A. Role of the Music Staff**
- B. Your Goals and how they make a difference**
- C. Your Motivation as a Director for the Music Staff as it pertains to the Chorus**
- D. Assessing the needs of the Director**
- E. Assessing the needs of the Chorus**
- F. Personal Inventory**
- G. How do I/we make it happen?**
- H. Now that I'm there, let's change it**

9. Closure

Revisit Power, the positive use of resources to achieve worthwhile goals and affect people and events. The extent of one's power is largely determined by perception, both yours and others. If you think you have it, then you have it. If you think you don't have it (even if you do), then you don't have it. Take reasonable risks.

You/they must draw on every imaginable source for information, both internally and externally. This is especially important in your Chorus as information is coming from many areas and segments of your membership. This begins of course, with you, the Director, the specialist, the expert, the known facts and background of the current circumstances, the personality and sensitivity of your membership and You.

Pay attention to the Cues that are delivered at all times. These are sometimes the most difficult to recognize and interpret. If you truly pay attention to what you and the Chorus are really saying from their Cues and induce them to verbalize underlying feelings, you will have a true understanding of the needs. Once you have this, you can package and deliver what you have to offer for you as well as the Music Staff, in such a way that will be unique and special.

As a Director, you carry the responsibility of knowing how to use power ethically and effectively in order to promote your Chorus' programs and interests.

It is a large responsibility, not to be taken lightly or taken for granted.

It is a privilege. You deserve it! *GOOD LUCK!*

Bibliography:

- Greater Nassau Music Program 2009**
- The Fine Art Of Negotiating, By Herbert A. Cohen**