**NAfME Collegiate Meeting Agenda (10/2/18)**

**Meeting Start Time: 7:20**

1. Yearbook Photo!
2. Business
   1. Remaining Meeting Dates
      1. Oct 25th
      2. Nov 6th
      3. Nov 13th
   2. Websites to Know
      1. National Website (https://nafme.org)
      2. Chapter Website (https://eiunafme.weebly.com/)
      3. Facebook Group (EIU NAfME Collegiate)
   3. Constitution Signatures
      1. Due today!!!
3. Service Hours
   1. Require 4 hours per semester
   2. Service Opportunity - Villa Grove
4. Dues
   1. Chapter Dues: **$5**
      1. Pay directly to us!
   2. National Dues **$36**
      1. Pay through national website
   3. Fundraiser
      1. Penny Wars, this week!
5. Attendance
   1. Reminders!
6. Contacts
   1. Tell us emails of potential speakers
7. IMEC
8. Show Choir with Chris Wilson

**What are the main differences between choir and show choir?**

* What it SHOULD be: just the incorporation of choreography (dancing)
* Students have got to learn how to breathe first and foremost. Breathing technique is absolutely key, since they have to use it even more while dancing.
  + Biggest frustration: students losing vocal technique because they are fatigued.

**Do they use a live band at all or sing mostly a cappella? Is it difficult to work with musicians if you use them?**

* Live band is best. If you cannot afford a full band, AT LEAST get piano, drums, and bass covered. These are the most important instruments in a show choir band.
* If you are starting up a small group, and you cannot afford any band members or get volunteers, then tracks are okay. It is just really difficult for students to have energy with tracks.
* A Capella moments are actually encouraged, but 90% of a show choir show is with accompaniment.
* \*\*\*Choose musicians you TRUST. It is not difficult to work with musicians if they can 1) take direction seriously and 2) you have some kind of personal/professional relationship with them.

**How do you choose a show? What can they take into account when choosing the show?**

* Choosing a show can either be the most fun part of your job…or the most frustrating. I have dealt with both.
* **\*\*\****First and foremost: choose a show that your students can relate to! In the end, it is completely about them. If they do not “get it,” then the emotion of the songs/show will never come across to the audience or judging panel.*
* There are different types of shows you can choose:
  + Themed Show: shows that are centered around a specific idea or “theme.”
    - For example: your theme is “light.” All of the songs in your show are going to either have “light” in the title and/or lyrics OR go along with finding/seeking light, etc.
  + Storyline/Concept Show
    - Show is built around a certain story or character
      * Does not have to be a true story
    - For example, Los Alamitos’s “Edward Scissorhands” Show
      * YouTube: Los Alamitos Sound FX 2014 “Edward”
      * The show was built around the movie, *Edward Scissorhands* and there were students who played certain characters
    - This is the riskiest to do. You have to apply all show choir aspects while also making sure the story makes sense to the audience/judging panel
    - When in doubt, do what you want to do, but again, make sure your students can relate to it,
  + Traditional Show Choir Show
    - Opener, Transition Numbers Ballad, Guys #, Girls #, Closer
    - Make sure to use alternating styles/genres to keep it interesting
      * For example: Sullivan Singers 2018
      * Opener was heavy metal, transition number was Jazzy Doo-Wop, Ballad was Musical Theatre, Boys number was 80s pop, Girls number was recent pop/R&B, and the closer was pop/rock.
    - Make sure you can envision each song transitioning into the next.
  + All shows have an Opener, Ballad, and Closer
    - Make sure the opener opens your show right. If you have a theme, make everyone understand your theme with the opener
    - Make sure the ballad is the biggest vocal part of your show. Try to make sure the majority of your vowels are tall, like “Oh,” and “Ah.” This can go anywhere in the show. It is typically in the middle.
    - The closer—make it exciting, yet you want to leave the audience wanting more.

**How much prior experience is needed? Are there roles for people who may not be able to dance well?**

* I always say: “experience is great, but not required.”
* It will take much more work and effort, but I believe almost everyone can learn motions and follow enough to blend in.
* If you do a storyline show, you can use the student that sings well it does not dance well to play character that does not require a lot of motion
* My other quote when doing auditions: “If you cannot dance well, you need to be able to sing. If you cannot sing well, you need to be able to dance. If you struggle with both, you need to have the best work-ethic and attitude.”
* \*\*\*Honestly, the best groups I have had have been the least-talented. Actually, the most frustrating group I have ever had was the most-talented.

**How do you choreograph a show? Do you hire a professional?**

* Do what you feel is best for your kids AND yourself.
* When I first started, I choreographed a lot because I enjoyed it and had experience. I still had some people come in, but not for the entire show.
  + However, I began to realize how much of a toll it was taking on my mind and body, and it was causing me to be less energetic and more burnt out in the classroom.
  + Now I hire professionals for the full show. Again, they are choreographers I completely TRUST, and they are best for my kids. Sometimes, choreographers that are deemed as the BEST are not always RIGHT for your group.

**Is there much stage/set design?**

* This part is up to you. I encourage it only if it:
  + Enhances your show (AND DESIGN)
  + Is affordable
  + Makes you kids feel like rock stars
* Some of the best groups around do not use sets and/or props
* Risers are a must if you want to be competitive. It helps build a “picture” on stage

**Do you compete? How do competitions work?**

* We compete 7-8 times a year. All between January – April.
* Competitions are usually separated by divisions:
  + Unisex: such as a women’s group or a men’s group
  + Prep or Small Mixed: either a start-up group, less than 32 singers/dancers on stage, or a tiny school.
  + Large Mixed/Open Division: bigger groups, usually with 33 or more on stage.
* Most competitions have FINALS, where they take the top 5-6 scores of the day to compete again later in the evening. This usually consists of mostly Large/Open Groups.

**Other FAQs:**

***How much does Show Choir cost for students?***

* This depends on 1) School Budget 2) The type of community you work in/what the school system will allow 3) What you want to use the money for
* There are programs in the country that do not allow programs to charge students; therefore, they have to fund-raise everything.
* I’ve been in a program where students/families literally pay for everything
  + It was $1,600.00 per student, but they made monthly payments and also had the opportunity to fund-raise every penny.
* My program now is in three parts: school budget, booster fund raising, and student cost
  + Students pay $1000.00, but again, we have monthly payments available and they can fund-raise
  + We also have required fund-raisers that go into the general booster account
  + School covers some music and equipment, as well as bus travel

***How do you order/plan/purchase music?***

* Option 1: JWPepper. Stock arrangements are more affordable, but sometimes are not the most creative. And thanks to copyright laws, there is only so much editing you can do.
* Option 2: Find an arranger who does custom arrangements to fit your show the best. This is much more expensive because you not only have to pay the arranger, but you also have to pay for the copyright royalties.
* Option 3: Arrange it yourself. Use either the Finale or Sibelius software to create arrangements. You still have to cover copyright royalties.

***How do I get the rights to arrange/get a song arranged?***

* Tresonamusic.com: this is the most convenient way. Create a profile and make requests.
* Other options: try to seek the original publishers and make requests through them. However, note that it will take much longer for responses AND most of them will direct you to Tresona anyway.

**Chris’s Personal advice Moving Forward /What I wish I knew when I first I started**

* If you are in this for yourself, find another career.
  + We already know teachers do not get paid enough; however, if you can make the commitment to SERVING your students, the rewards will be more than you can possibly imagine.
    - “Every single time I conduct the band while my students are performing at a competition, my world is okay. Nothing else matters.”
* Do your best to never play the “ I am the director and you need to just make it happen” card, If you are making the decisions based on what is best for the students and you make every effort to help them UNDERSTAND your decision-making, they will buy into it.
  + However, you ARE the DIRECTOR, so do not play into the kids’ WANTS. Just like parenting: what they really want might not be what is best.
* Be more than a director. Be a mentor. You will spend more time with these students than other teachers or coaches. Therefore, they are going to want to depend on you.
* \*\*\*Make sure your primary professional relationship is with the student…NOT the parent.
  + Don’t allow phone calls. You cannot document document whatever the parent says over the phone. I would recommend email being the only source of contact. That way, EVERYTHING is documented.
* ***You are responsible to the student, but you are NOT responsible FOR the student’s decision-making.*** Educate and Inspire, but do not blame yourself if a student still makes stupid decisions.

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\*\*\*Feel free to email, call, or text anytime for additional questions or concerns

Meeting End Time: 8:33

Minutes by Tyler Clark