

AFTER THE CHOREOGRAPHER LEAVES

HOLLAND EDUCATION WEEKEND 2015
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WHY ARE CHOREOGRAPHERS GREAT (HOPEFULLY)?

- Lots of ideas/Creativity
- Increased Motivation
- Building Excitement
- Greater Focus
- Empowerment
- Direction
- Tools

WHY IS IT SO HARD AFTER THE COACH LEAVES?

- Motivation level isn't the same.
 - When a coach comes in, it's time to work.
 - It's a special occasion.
 - The next week, it's "back to normal".
 - No one in the chorus has the same abilities as the choreographer.
- Doesn't look the way it did before.
 - The choreographer just knows what to say to fix it!
- Can't remember how things were supposed to go.
 - Everyone has a different interpretation.

WHAT CAN I DO TO KEEP THINGS MOVING?

- It starts during the choreography session.
 - If it's done in person during a rehearsal, record it (may need to be moved from time to time to ensure choreographer is seen when necessary as well as the group). Also make sure the instructions can be heard.
 - Write instructions down so that a written plan can be created – easier to do this from the video, so you can go back and doublecheck things.
 - Observe how the choreographer works with the chorus.
 - This may require more than one person.

RECORDED INSTRUCTIONS

- Whether it is sent ahead of time as a learning video, or a live session is recorded, it is important that you review it THOROUGHLY.
 - Make sure you understand the move.
 - Make sure you understand how the move was taught – what key points were made in order to execute the move successfully.
 - What were the fixes that had to be put in place to get it right?
 - Observe the choreographer or coach and how they interacted with the chorus while teaching the move.
 - You need to understand all of this better than anyone else in your group, because you are going to be asked the questions when (not if) there is confusion.

WRITTEN PLANS

- This is the single, most important tool to help avoid confusion.
- If there is a written plan, then nothing is left to interpretation or memory.
- It will need to be kept up to date any time anything is revised or clarified.
 - New revision each time
 - Highlight changes
 - Date reference

IMITATION IS THE BEST FORM OF FLATTERY

- Choreographers aren't just effective because of WHAT they teach.
- An equal or larger part of their effectiveness is based on HOW they teach.
 - Enthusiasm
 - Belief in the plan – examine the way the choreographer talks about the plan and what they are trying to convey
 - Belief in the group – what was said that got them motivated.
 - Demonstration of the emotion behind the move.
- You can't be someone else, but you can try to use the same or similar techniques in order to maintain the results.

IMITATION IS THE BEST FORM OF FLATTERY

- The biggest asset a choreographer has going for themselves is CONFIDENCE.
 - They never doubt themselves (at least not outwardly)
 - They never ask the chorus "do you think this is ok?"
 - If they don't like something, they change it, and believe in the change as much as anything else.
- You must exhibit the same confidence.
 - If you aren't sure about how something was done, leave it and say you'll confirm.
 - If you think something needs to change, go ahead and change it.
 - When you answer a question to clarify a move, ANSWER IT, don't invite opinions.

IMITATION IS THE BEST FORM OF FLATTERY

- Make consistent references back to the choreography session or video, and not just how the move should go:
 - The emotion behind it.
 - The things that make it work.
 - Why it looks so effective.
- By referring back to the "higher authority", you will gain support faster.
- This is one of the reasons why you need to know the details from the choreography session better than anyone else.

WHAT IS THE "HOOK" ?

- Most coaching sessions or choreography sessions have that one piece of advice or tool for approach that ends up being a recurring theme the entire time.
- Lock into that hook and continue to drive it home to the group.
- If it was talked about that much in the session, then it's probably the most important thing to work on.
- May be a few things.
- The hook can trigger a number of fixes that happened all at once.

COMMON AREAS FOR CLEAN-UP

- Body origin
 - What part of the body "generates" the move?
 - Guys can be executing the same move at the same time, but if it's driven from a different part of the body, it will look out of sync.
 - Often the cause of issues relating to body angles and positions that don't look right.

COMMON AREAS FOR CLEAN-UP

- Starts and Stops
 - The group knows the move, but do they know exactly when the starting and stopping points are?
 - Moves that don't look together or are slightly out of sync are often caused by this.
 - Re-iterate the start and stop points and see what cleans up.

COMMON AREAS FOR CLEAN-UP

- Cut down on the "Noise"
 - Not vocal noise (although that's bad too), but visual noise.
 - When a move stops, does everyone stop completely, or is there a bit of lingering body movement?
 - Is there a bounce back after a move?
 - Are guys using more parts of their body than necessary?
 - Moves that lack "pop" or impact are often due to visual noise taking away from the moment.

COMMON AREAS FOR CLEAN-UP

- Always come back to "Why"
 - The part that will disappear or start to fade away the soonest is the motivation behind the move.
 - Always look to re-anchor this.
 - Change the ideas up, get fresh imagery as needed (what is very effective today is boring and dull a month from now).

KEY REMINDERS

- Expect a fallback.
 - You're fooling yourself if you think everyone will immediately come back with everything from the session remembered.
 - Moves will get sloppy or forgotten.
 - Motivation behind the moves will start to wash away.
 - Prepare for it now, so when it happens, you're not frustrated by it, you're ready for it.

DON'T GET FRUSTRATED

- There will be lots of reasons to:
 - They aren't as motivated.
 - They aren't as focused.
 - They don't remember.
 - They don't trust you as much.
- The choreographer wasn't effective by allowing frustration to take over, and you won't be either.
- Understand, you are NOT the choreographer. Accept it and just do what you can in your role.

DON'T SETTLE

- It will be very easy to say things like:
 - That's good enough for now.
 - That will get better next time.
 - I can't be bothered right now.
 - They won't listen to me anyway.
- Despite all of that, you can't accept less. As soon as you let yourself say any of the above things, the product will diminish.
- It's easier to sustain a level, than to drop down and build it back up again.
- Try focusing on ways to make it better than it was left from the choreographer, rather than simply trying to keep it at the same level.

IT'S NOT EASY

- You have a tough job.
- Confidence in yourself will build it in those around you.
- Don't be afraid to ask questions of the choreographer, refer back to the plan, review the session again.
- Don't be afraid to try things.