**Observation Schedule & Notes of Kearsney College & MSU in Concert**

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| **Observation schedule** | **Descriptive notes** | **Reflective notes** |
| *Interaction of choristers before the performance. Describe the overall mood and atmosphere.* | **The choristers were standing in circles (probably in friend groups) making jokes and enjoying each other’s company**. The overall mood seemed exciting. The boys also looked **very relaxed**. As for **the conductor, he looked a bit anxious (probably a bit stressed for the performance) and highly strung (tensed).** | A choir is a place for these students to socialise before a performance and it is evident that these students enjoy each other’s company. **These social aspects appear to be an integral factor in why boys come to the choir in the first place.**  The **conductor of the choir has a big responsibility to develop and facilitate choral activities** at Kearsney College. |
| *Performance venue/event. Describe the overall mood and size of the audience. What is the length of the performance? Further comments with regards to the venue.* | The performance is taking place in the Kearsney College Chapel with **100% audience attendance**. **The audience seems excited to be hearing the choral music** that is to be sung this evening. The concert started at 18:44 and will probably end roundabout 21:00. | **The Kearsney College Choir has an established audience**. It is evident that the choir has a **healthy reputation** in the community of Durban in Kwazulu-Natal. |
| *Warm-up. Describe the discipline and response of the choristers. Is the warm-up effective?* | The warm-up venue was not ideal because the warm-ups were taking place outdoors/outside the performance venue which was near a parking lot where there were a lot of cars parking and people moving around. Boys who were standing towards the back of the group allowed the **attention to lapse**. The choir leaders led warm-ups without the conductor being present. **Some boys were on their cellphones while the leaders were speaking** and there were **minor lapses of attention** while the leaders were addressing the choir. **The choristers were well coordinated at the beginning of the warm-up** and seemed **focused and attentive.** There were little chit-chat and banter in between the warm-ups. They started with a **body warm-up, the boys were very responsive, focused, and quiet but one boy was on his phone**. The boys were doing jumping jacks and seemed to r**espond well to the choir leaders**, some boys were **smiling** and **enjoying** the warm-up. Some boys were **making jokes** on the one side of the choir, and **some boys were not responding to instructions given by the choir leader**. The jumping jacks was a excellent exercise to follow the person standing in front of the choir. Some boys were a bit unresponsive. The boys were responding to a choir saying/motto/chant, I guessed the warm-up helped to activate the resonators and lip movement. **The choir leaders were very confident** and carried on warming up the choir vocally without the help of a piano. The choir was a bit unresponsive to the following vocal warm-up which consisted of an ascending major scale. It was interesting that the choir leaders were asked to take the warm-up before a performance, showing that **the conductor trusts his choir/choral leaders which allows the leaders to take initiative and responsibility to warm up the choir.** The overall mood during the warm-up was that **the boys seemed confident and that all of them were really engaged** in the warm-up, but some boys were a bit uncertain as to how to perform some of the vocal warm-ups, but the boys remained engaged in the activity. The choir leaders then started to address the choir about remaining professional during the performance. Whist the choir leaders were taking responsibility for taking warm-ups, the **other senior boys were over relaxed and on their phones**. Critically speaking, I felt **the warm-ups were a bit short, therefore creating a short concentration span amongst the choristers**, and in terms of the environment in which the warm-up took place, there was a lot of car movement and a trumpet player by which the choir got a bit irritated about and asked the player to move elsewhere. **The warm-up exercises were not performed extensive enough to be fully effective** | **Without the presence of the conductor, the choir discipline declined due to the senior boys having to take the warmups.**  Warmups taken by senior boys result in **a lack of focus and discipline over a certain period.** Boys do **respect their senior peers** when they address the choir before a performance.  **It is evident that the boys enjoy each other’s company in the warmup sessions facilitated by the leaders of the choir.**  **Choir leaders of the Kearsney College Choir enjoy taking responsibility for the choir’s warmups before proceeding onto the stage.** It is evident that the choir serves as a safe place where the senior boys could **develop leadership skills, stronger self-concepts, self-confidence, and further musical development.** The **sense of trust** between **choir members and the conductor** is shared since **the conductor trusts that his musical leaders in the choir can facilitate a warmup for the rest of the choristers.**  **The positive atmosphere that is present between the members of the choir before a performance evokes a sense of confidence and determination to perform well, which sets a high-level standard of expectation between the choristers for the performance.**  **Warmups facilitated by the choir leaders could have been more effective if the overall choir discipline and focus were better.** There is **a lack of respect amongst the senior boys in the choir**. Junior boys looked up to their senior peers. **The older grades in the choir showed a lack of attention and respect towards their peers who are responsible to lead the choir.** |
| *Performance. What music is being performed? Comment on the overall success and approach of the pieces being performed. Do the choristers show relevant performance etiquette on and off stage? Are the choristers responding to the gestures of the conductor?* | **The choir look extremely confident on stage**. The **audience responds very positively** to the conductor’s address. The **boys remained focused throughout** the conductor’s address. The choir’s first piece was Believer by Imagine Dragons. **The boys of the choir showed a lot of energy during the performance** of the piece. The second piece of their programme was Indodana. There were two soloists, tenor and bass. The arrangement complimented the voices of the choir and the boys in **the choir showed an engaging presence on the stage**. The third piece was a pop song that entailed t**he boys to move with a lot of energy**. The soloists were excellent during the performance of the song. The choir concluded their programme with two indigenous South African folksongs. **The choir’s approach to the traditional South African music was extremely good and of high quality**. **The movements were together**, **soloists sounded good,** and the **overall stage presence of the boys were good**. | **Choir is a space for students at school level to develop confidence and focus on a choir stage.**  **The conductor communicates confidently to his audience which spreads to choir members.**  **The boys enjoy performing “modern-pop” music as it allows them to engage with the music** and **have fun within a performance**. **The boys of the Kearsney College Choir enjoy the choreography of the music** amongst each other. It is evident that **choreography allows choir members to enjoy themselves on a stage and makes them feel at ease to deal with the occasion.**  **Indigenous choral music of South Africa allows choristers to engage and feel comfortable within a choral performance.** |
| *Are there visiting choirs in the audience? How are they reacting to the performance?* | Missouri State University Chorale and KZN Youth Choir.  **Some of the Kearsney boys also participated in the KZN Youth Choir.** **Most of the male section of the youth choir were Kearsney students.** | **The choir has a broad choral network/relationship with choirs abroad**, this is evident by **the attendance of the Missouri State University Chorale from the United States of America.**  **The choristers of Kearsney College enjoy participating in choral activities.** **Some of the choristers participate in the regional KZN Youth Choir, which proves that these boys value participating in choral singing.** |
| *Are there boys outside of choir from Kearsney College attending the performance? How are they responding to the performance?* | There weren’t really any other students of Kearsney College in the audience attending the performance, this was due to the venue being full of a lot of parents and audience members from the Durban region. Although **there was one student from Kearsney that wasn’t participating in the choir that attended the concert but seemed largely unemotive.** | **The Kearsney College Choir has a good reputation and popularity around the Durban community.** It is also evident that **the parent body of the school supports choral activities at Kearsney.**  There is **minimal attendance and support from learners who do not participate in the choir at Kearsney College.** |
| *Audience. How is the audience responding to the performance?* | **The audience really enjoyed the performance of the choir and there was a positive reaction from the visiting choirs.** The audience enjoyed the indigenous part of the programme and even **started dancing, swaying, and clapping with the choir. Some members of the audience were a bit unenthusiastic**. The audience gave the choir a **standing ovation at the end of the performance**. | It is evident that **the choristers of the Kearsney College Choir focus on entertaining their audience with their repertoire, choreography, and overall stage presence.**  Choristers and audience members alike enjoy performing and hearing indigenous South African choral music. It is also evident that **this music allows audience members to engage with the choir and the music.** |
| *Interaction of choristers after the performance. Describe the overall mood and atmosphere.* | After the performance, **some choristers seemed absent, and some boys were making jokes about their mistakes when they were on stage**. A lot of **boys were commenting on how much they enjoyed performing.** Some boys stayed humble and quiet and even looked tired. Parents were waiting for their boys outside and started chatting with their children. **The parents displayed a great sense of pride in their boys.** **The boys of the choir stayed in groups after the performance.** Some choristers left the performance venue during the interval and went lurking around the school. In conclusion, **the boys were proud of the performance and remained professional after the concert.** | **The overall mood of the boys was raised after their performance** as many of them **engaged socially with their friends**. They were **sharing their moments while on stage and even made jokes of their mistakes**. This **evokes a great sense of camaraderie amongst the boys in the choir**.  **Parents of the choristers were very proud of their boys.** This makes **the boys feel supported with their decision to join the choir**.  **The boys enjoy socialising after a performance within their friend groups.**  The **choristers of the Kearsney College Choir feel a sense of achievement after a performance** which **evokes a positive response** from the group. **The boys were very happy and felt very proud of their performance.** |
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|  | **Date and time:**  **26/05 – 18:30** | **Signature of researcher:**  **JL** |