

**REHEARSAL PRACTICES AND THE CHORAL CONDUCTOR: CASE STUDY
OF FOUR CONDUCTORS**

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Abstract

The purpose of this study is to ascertain the role and responsibilities of choral conductor, rehearsal methods they use and problem and challenges faced by choir conductors. In this study, the researcher will use the qualitative method such as, interviews and focusing four experience choir conductors.

The target samples for this research are four experience conductors from UiTM Faculty of Music, Sekolah Menengah Advent Tamparuli and Young Choral Academy. The two experienced conductors from Young Choral Academy are Susanna Saw and Mak Chi Hoe, one experienced conductors from UiTM are Dr Masashi Kishimoto and SMA Tamparuli Mr Eder Bingku. These four conductors were chosen based on their qualifications with their certificate and experience in choral conducting.

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CHAPTER 1

INTRODUCTION

Background of the Study

Choral directors have a very important role before and during choir rehearsals. Conductors should not only understand the music but be able to inspire and teach each of their singers or musician the meaning of music to help them produce a good musicality in their performance. According to Piper (2008), in choral conducting, there is no particular correct way to conduct a piece of music all the time; it is largely dependent on the preparation of the piece.

Piper (2008) stated that “a choir especially an amateur choir must first learn the notes and rhythms before being fully capable of bringing a piece of music to life and in the early stages, giving strict beat patterns by a conductor may be more appropriate. Therefore, the director should provide the guidance that will turn the notes into music since the choir member or choruses will be able to process the meaning of the conductor’s movement” (p. 83). Other than that, it is important for the conductors to explain to the choir members first about the singing techniques before starting rehearsal.

Phillips (2004) explained that choral directors must have a strong understanding of the voice as an instrument because “many fine sounding choruses have been produced by directors for whom voice was not the major instrument” (p. 222). In understanding the voice instrument conductors can tell the members how the voice work and it is important for all member to know and understand their voice to use in choral.