

Robyn Lana



**Founder and Managing Artistic Director,
Cincinnati Youth Choir**

Choral Faculty, Miami University

**robynlana@me.com
www.robynlana.com**



STORYTELLING THROUGH CHORAL ARTISTRY

CREATIVE PROGRAMMING

CREATIVE TEACHING

Robyn Lana



The Stories We Tell

- **Nature**
- **Family/personal experiences**
- **Society/Social Justice**
- **Exploring Emotions, connection, mental health**
- **History**
- **Fantasy**
- **Value (Advocacy)**

Elements of Storytelling

**In the choral classroom and
performance, storytelling
occurs through text,
staging, visual impact,
theatrical interest.**



Text Exploration

Read with Intention

Thoughtfully Consider

Interpret

Know





Connect

Message from Author

**Fully know the text and, when possible,
what inspired the text before programming**

**Allow for the singers to interpret the poetry.
They may resent new insights that changes our
interpretation musically!**

Message from Composer

**Text Painting – How has the composer
interpreted the poetry and message? What
compositional elements are employed to express
that?**

**Melodic line, harmony, harmonic progression,
articulation, texture, instrumentation**

1941, Andrea Ramsey

1941

Shirley Eberth

Andrea Ramsey

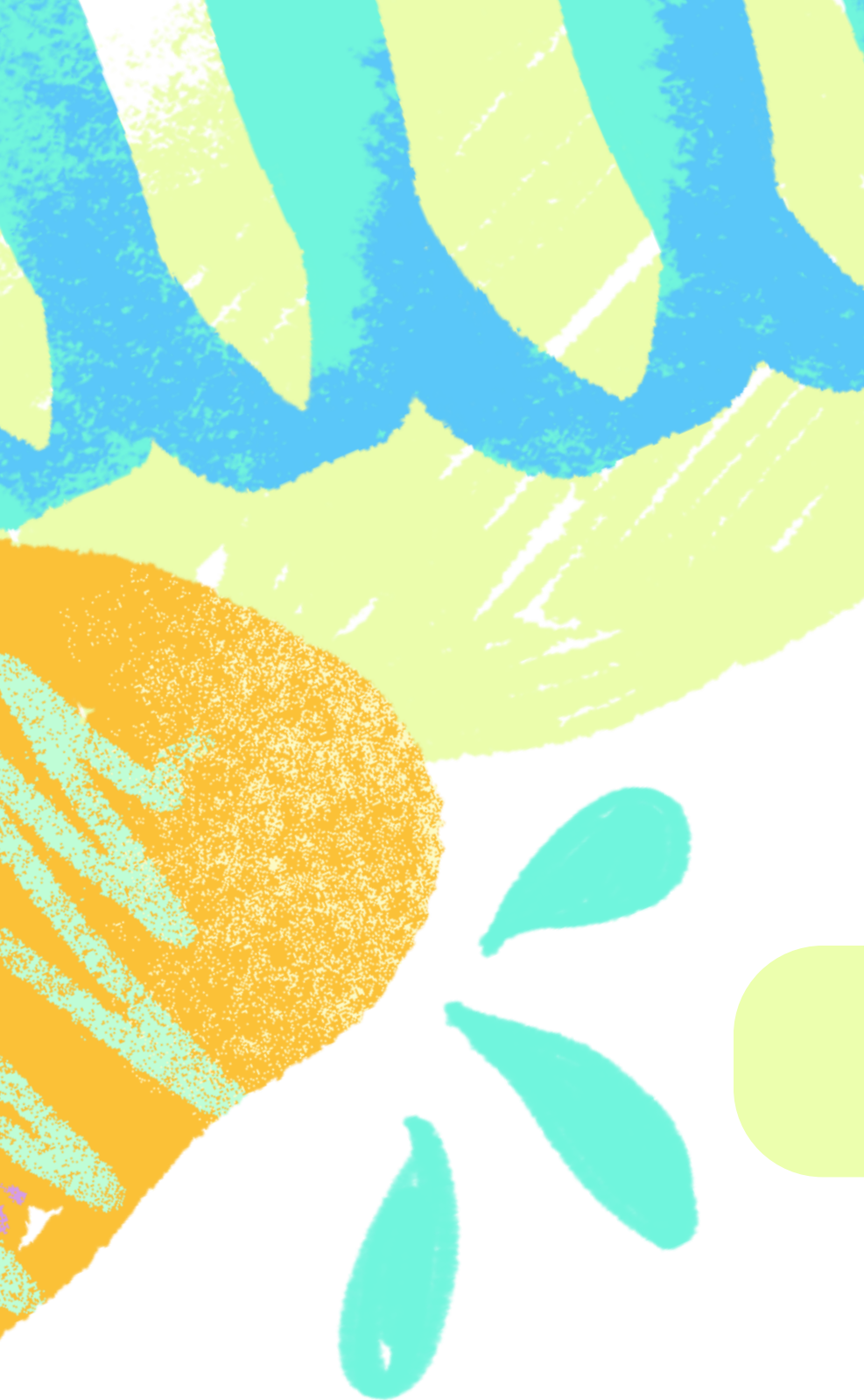
Introspectively ♩ = 52 *opt. solo mp*

Soprano I
There'll be no sep-a - ra - tion, Son. _____

Soprano II
There'll be no sep-a - ra - tion, Son. _____

Alto
There'll be no sep-a - ra - tion, Son. _____

Piano
ff *mp*



6
30

S1 *mp* dreams, dreams, *mf* dreams, dreams, dreams,

S2 *mp* dreams, *mf* dreams, dreams,

A *mp* dreams, *mf* dreams,

Pno. *mp*

33

S1 *mp* On nights when fox-holes are your

S2 *mp* On nights when fox-holes are your bed,

A *mp* On nights when fox-holes are your bed,

Pno. *p*





Creative Performances

Imagery

- Visualize the stories and emotions in the text
- Use imagination, both singers and teachers

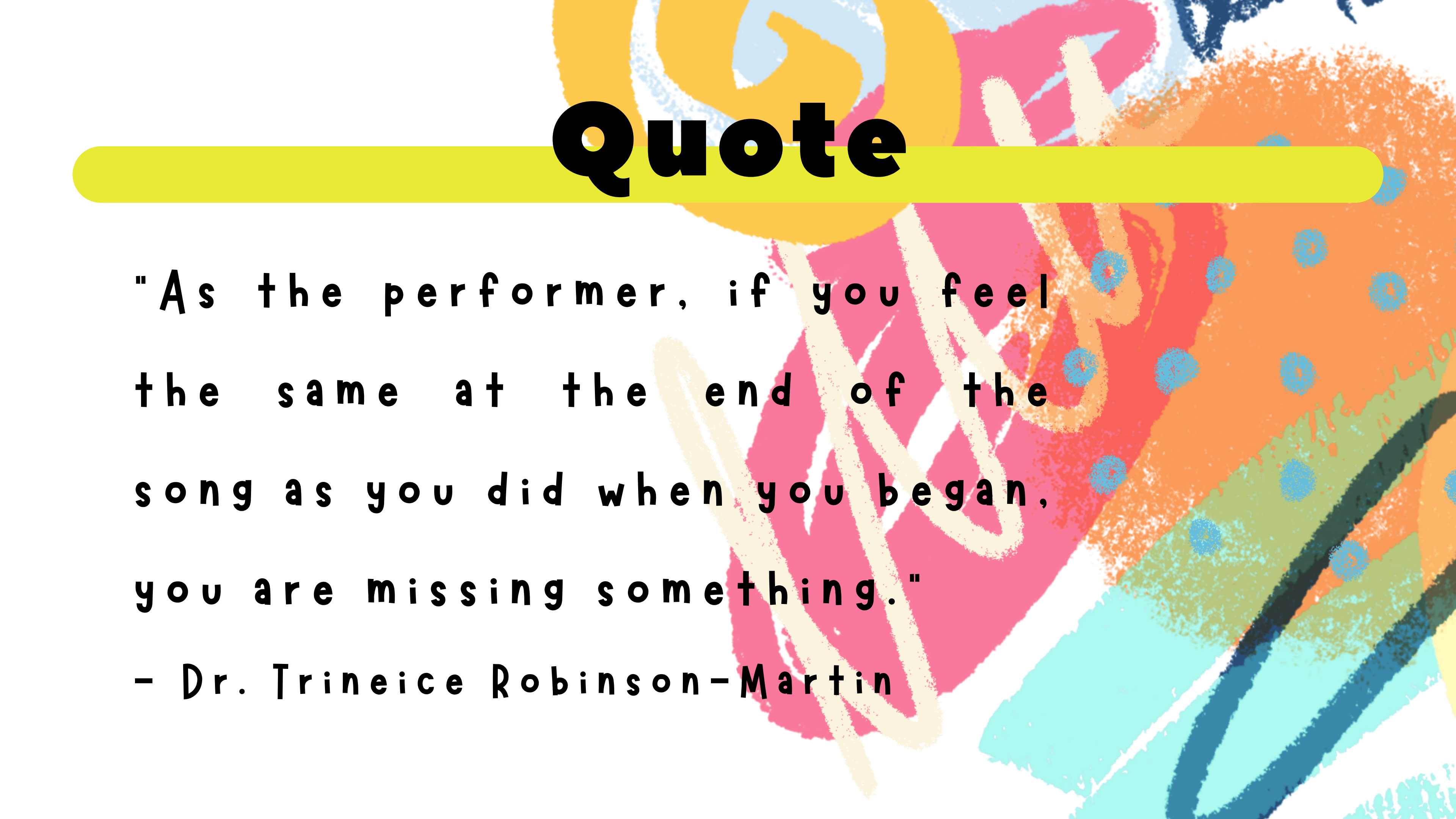
Staging

Consider different formations:

- Mix voices
- Use full riser and performance space
- "Family" clusters
- New formations

Movement

- Visual appeal for the audience
- Movement s to tell a story.
- "Dance"/choralography
- Hand gestures
- New formation
- Props



Quote

**"As the performer, if you feel
the same at the end of the
song as you did when you began,
you are missing something."**

- Dr. Trineice Robinson-Martin

Programming

Telling a larger story

- Is the program a run of single octavos?
- Is it sharing a bigger picture/message?
- Is there a theme to the concert or a theme to a set?
- Is the message of the repertoire meaningful to the singers? If not, how can you make it so?
- Can you draw in a larger audience, expanding support network of administration and donors?

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