

Conduct with Charisma

A Workshop for Choral Directors

**Am I charismatic?
How would I know?
And what am I supposed to do
about it?**



“ Thanks for a fantastic day yesterday! I'm still bubbling! I really enjoyed it and learned a great deal.

“ I truly believe your cutting edge research is going to change how we view the art of conducting and our relationship with our singers.

Date: 24 November 2012

Time: 10.00 am - 4.30 pm

Venue: Moseley Exchange
149-153 Alcester Rd,
Birmingham B13 8JP

Cost: £75 per person
(£65 for bookings before 1 Oct 2012)

Contact:

liz.garnett@helpingyouharmonise.com
0121 249 0813

Charisma can be a problematic subject for conductors. It is said to be essential for musical leadership, but it is also considered a magical quality beyond our control. People with all the musical skills and personal commitment to direct choirs find themselves doubting their legitimacy because of the mystery surrounding this elusive yet fundamental ingredient.

This workshop lifts charisma's veil of mystery to explore its inner workings. Through presentations, group discussions and practical exercises, you will discover how charisma works, and thus how to make it happen at will.

By the end of the day you will have a set of practical strategies of immediate benefit to your choir, and a framework of understanding to inform longer-term analysis and planning.

Highlights:

- How charisma works; why it emerges in some situations and not others; what we can do to create the conditions for the magic to happen
- How to determine the agenda for your own charisma; how to identify your personal strengths and core values to give your choir inspirational direction
- How to recognize where and when you are already being charismatic; discover which of your current rehearsal strategies promote or inhibit charisma

About the facilitator:

Dr Liz Garnett is a freelance choral clinician with a versatile and innovative approach to performance coaching. Her groundbreaking work on musical charisma has origins in the research for her second book, *Choral Conducting and the Construction of Meaning* (2009), and in her work with advanced performance students as Head of Postgraduate Studies at Birmingham Conservatoire.



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