

Great choreography should be the spontaneous product or reaction of the character. So you should choreograph the character rather than characterize the choreography.

Walk Though the Creative Process

- 1. Character**
- 2. Era**
- 3. Intended style**
- 4. High points and low points**
- 5. Chords**
- 6. Posture**
- 7. Crescendos and decrescendos**
- 8. Questions/statements**
- 9. How does the song make you feel**
- 10. Attitude of story line**
- 11. Posture**
- 12. Action words, words that “feel” or repeated words**
- 13. Use different elements of delivery. Smooth, percussive, word oriented.**

Just about all songs have a story that is being told. Make sure the story is not only told with the music but with the words, embellishments, and visual plan. They must all compliment each other, and it should all build to the end.

Make sure the moves make sense. Sometimes an explanation for why you put a move where you put it will help chorus members remember it better.

Look for a variety of moves. Sometime we get caught in a rut and we keep using the same moves. Check in on the character of the song for a possible new move.

Help them to draw from their own emotional experiences.

Stop all movement occasionally. The contrast is very effective.

Create something in the visual plan that can help to accentuate the important lyric, tempo and harmony of the song.

We all teach the same things only in different ways. These may be a few new things to think about when creating your visual plan.

- 1. Hydraulics: Hydraulic movement - Simply put - It is a device, (the knees and thighs) used to lift a heavy object (the singer) a short distance in order to transfer or increase torque (energy).**
- 2. Platforms: The creative use of floor space (foot spacing).**
- 3. Stretch and release: How to use the core of your body to store and release energy.**
- 4. Levels: How to add leveling (variety of body heights) of singers to create interesting pictures. (“Smoke, melt and explode concepts.”)**
- 5. Action or repeated words: Use these kinds of words to your advantage.**
- 6. Attention to the “goesinta’s” and “comata’s”:** The simple act of getting from hereto there.
- 7. When to go down the tile. Know when to use the 4th wall to your advantage. (4th wall – the wall between you and your audience. When are you including them and when are you not including them)**

After you have created your masterpiece, look at it from a distance. Is it still effective? Don’t be afraid to change something if it is not.