

# Dutch Organic Choir

Master's Project 2014-2015

Merel Martens

Master of Music (Cand. Musicae) Rhythmic Choir Direction

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# Introduction

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My name is Merel Martens. 2015 marks my 10<sup>th</sup> year as a choir conductor. I started leading some pop- and church choirs on the side of my music teaching education at the conservatory or Rotterdam, Codarts, in 2005 and nowadays I find myself working as a conductor, arranger, workshop leader and vocal coach fulltime. I knew very quickly that this is what I wanted to do, but also what I was supposed to do. Being the daughter of a violinist and a oboe player, music was a clear

choice. My background in teaching and piano playing are still very convenient in daily live as a choir leader. But it was only after I started my second bachelor in 2009, in Rhythmic Choir Conducting, that I found choir leading was supposed to be my main focus and not something extra, on the side.

Ever since I started that education, I was very much into thinking how to innovate the vocal music field, do something that is creative and artistically genuine and finding out how to get 'your choir singers' to sing and feel the best that they can. And I pretty soon found out; it's about working with people, not with singers. And key is; how to motivate a group of singers? Keeping in mind goals, concerts, busy lives and repertoire? That, I think, is the most interesting part of being a choir leader.

Around 2011, I met Peder Karlsson. And I felt so honored getting all sorts of compliments about 'natural leadership style' from him. As it now turns out, he has become a big influence and inspiration in my development as a musician, as a conductor, but also as a human being. In 2011 I was also first introduced to the world of international festivals, and I found out that there was a lot more for me to learn, if I was willing to check out what was happening outside of Holland. Following my ambition, I then ended up applying for a fulltime master 'Rhythmic Choir Conducting' with Jim Daus Hjernoer and Jesper Holm. And I met people like Roger Treece, Jens Johansen and many other inspiring musicians and conductors working this field. Roger Treece has also been a private mentor, discussing mostly music and arrangements. I deeply respect his knowledge and experience and Roger inspired me a lot when it comes to listening to music, creating thoughts and ideas for arrangements and how to approach repertoire ideas for choirs.

All these people and these steps led me to where I am today. My search in how to involve all singers into the musical process and making them feel responsible for the music now has got a new form; Dutch Organic Choir. A Choir that is based on rotated leadership, original repertoire and a combination of written music and improvisation.

I hope you will enjoy reading my Masters Project; Dutch Organic Choir!

# PDF for recruitment

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**Dutch Organic Choir**

met: Merel Martens  
& Peder Karlsson (ex-Real Group)

Elke donderdag  
19.30-22.00 in Utrecht  
Start 25-09

**Stijl?**  
Eigen, stijlvrrije a cappella muziek  
Geen dirigent, roterend leiderschap

**Wie?**  
Alle leeftijden  
Verschillende achtergronden  
(Klassiek/Pop-jazz/instrumentaal)  
Amateur en professional

**Auditie?**  
Jouw vermogen om te improviseren  
en anderen exact te schaduwen  
11/18/19-09

Aanmelden via [www.merelmartens.eu](http://www.merelmartens.eu)

 The Royal Academy  
of Music  
Aarhus / Aalborg

 THE  
Real  
GROUP  
ACADEMY

## Dutch Organic Choir

project plan

Master's education Project Plan  
by Merel Martens  
Version 1.5 – May 10, 2014  
Version 1.3 was approved by professor Jim Daus  
Hjernøe on 25th April 2014

### Group type

A new music group (a cappella)

### Repertoire

50% Original repertoire  
50% Circle song/improv  
Non-copyrighted music  
Process-oriented arranging; openness to change  
after the songwriter provides the basic material  
Introduce a starting point, and work collectively from  
that  
Pre-created frameworks, for example harmonies. Or  
riffs  
Music shall be developed without mics. But  
microphones can be used once the music has been  
developed

### Style and sound

Style free ("blue world"): open borders between  
what is arranging and what is improvisation  
Combine vocal techniques, harmonic structures  
etcetera from different styles and genres  
"Pure body music"; expressions and sounds that come  
natural to humans, regardless of which part of the  
anatomy that creates the sound  
No literal translation from instruments to vocal sounds

### Members

All ages and types of experiences are welcome  
Various backgrounds.  
Combine classical and rhythmical singers and  
instrumentalists.  
Both professional and amateur

### Auditions

Check singers capability of improvising as well as of  
"shadowing"; in other their capacity to balance  
individual and collective expression  
Max 30 singers. Min depending on auditions

## Dutch Organic Choir

project plan

### Performance

Audience participation  
Songs developed including audience lines  
If possible, audience improvisation. Perhaps as a  
result of the development of a performance  
In some pieces the audience could create the  
framework, and the artist group improvises. Or vice  
versa.  
One type of audience could be children

### Leadership structure

Shadowing  
Rotate leadership; voice part leaders, rehearsal  
leadership  
Improvisations: multiple people make choices  
Conductors also sing in performances  
A 'me' and 'us' culture, that can transcend group  
boundaries (temporarily)  
Group will be monitored by Peder Karlsson via  
Skype monthly. Goal is to have Peder over at least  
once in the process. In the meantime we can  
exchange rehearsal recordings.

### Ideas / discussions

Evaluation with children in different age groups. For  
ex 5/12/20(after may 2015)  
Discussion item: how make money within this concept?  
Singers pay a monthly contribution for the rehearsal  
room  
How to put in words the 'roles' Peder and Merel have  
Involve people that take an interest in the project by  
blogging/posting on social media from the start.  
Ask interested people to be our advisors/counselors,  
let people give feedback musically; out in the open.  
Ask people to join the rehearsal and give feedback?

### Timeframe

Now – summer 2014: preparations  
Sept 2014 auditions in Utrecht  
Late Sept – start rehearsals: Thursday's, weekly  
19.30-22.00  
Late feb/early march 2015 – first concert. Perhaps  
30 minutes or so.  
March 2015: evaluate with children, write evaluation  
April 1st 2015: hand in Paper/Master's Project

## Peder Karlsson

Merel suggested that I write something about how the ideas for "Organic Choirs" got started, from my point of view.

"Organic Family" is a title that Kaichiro Kitamura (vocal percussionist from Japan) gave to visions and ideas discussed during the Vocal Asia conference in Taiwan in August 2013, in an ad hoc meeting initiated by Clare Chen and me. Topics:

How to spread new ideas and make things happen in our local communities.

How to make new global connections via friends' and friends-of-friends' circles, with a focus on mutual support and inspiration.

Clare Chen, the leader of Vocal Asia, often asks "how can we help each other?". That is typically the starting point for our discussions. I really like her approach - both visionary and practical.

That first "Organic Family" meeting had a "round table"-style; with Christine Liu and Wuming Chen (Taiwan), Chan Xiang Ju (Singapore), Clare, Kaichiro-san ("Kai-san") and me.



Peder Karlsson  
photo: Mats Bäcker

## Peder Karlsson

Later, inspired by the talks we'd had, I was involved in various discussions on Facebook and other places about this vision called "Organic Family".

From September 2013 I immersed myself into the very hectic and hands-on lifestyle of Perpetuum Jazzile, and our preparations for concerts in Arena Stožice, Ljubljana, November 9<sup>th</sup> and 10<sup>th</sup>.

20000 people saw our show; two sold-out unforgettable nights.

I guess that was one of the biggest public a cappella concerts ever made with just one group. Quite far from the "Organic Family" visions about local community activities... perhaps.

But I felt then, and still feel, that Perpetuum Jazzile could play an important role for local choirs around the world, somehow.

After catching my breath from Arena Stožice, the ideas and visions from August slowly came back to me. A few months ago I had a Skype session with Merel, where I gave her an overview about various visions and ideas that I had picked up, packaged into a slightly more concrete title - "Organic Choirs".

Merel came back a week later and said that she

wanted to try this as a master's project, with me as her mentor. An idea that her professor Jim Daus Hjørnøe gave his whole-hearted support to.

Kai-san's title for a visionary concept has grown into a concrete project - in less than a year!

For me personally, it started many years ago.

The Real Group is an "organic choir", I think.

We always rotated leadership functions.

Various competences within the group were developed by individual preference, in an asymmetrical creative style.

My brother Fredrik is an important role model for me. He is an exceptionally inspirational, natural leader, I think, and he has learned about enthusiasm and wits from our father Janne, another natural leader. From an early age, we were invited by our parents to a say-so in important decisions. I think we are an organic family. My mother Eva used to say "What do you think, Peder?". She was my first role model.

# Auditions

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34 people applied for an audition to get into Dutch Organic Choir. I created an audition schedule, rented a room in Utrecht and spend 3 nights listening to singers and improvising with them. I asked a singer of VOÏSZ, who is also a friend of mine, to accompany me and evaluate all singers, and for every night I asked one extra person present for a good objective impressions of the singer that came to the audition. In advance, I sent out three videos, describing a bit of the expected content of DOC, together with a PDF made by Peder Karlsson about shadowing and cloning and leadership. You can check out the video's here by clicking the title:

- [Expectations and musical content](#)
- [Amount and type of singers](#)
- [Ambition and intensity](#)

During the audition we focused on three things. We had 15 minutes to cover everything and have a complete picture about whether this person should be part of the group. First I started playing a jazzy chord progression on the piano and asked the singer to improvise, building up intensity. Then, at a certain point, I would leave the piano and join the singer, where we would do some impro together, reacting on each other, call & response, sing 2-voiced, etc. This first part of the audition was important to see whether the singer was comfortable improvising and of course it was to show us a bit of her/his musicality.

The second part of the audition we worked on shadowing. I started to sing a line and the person who took the audition was asked to harmonize that line. After that, I would change the tone color, dynamics and sound quality. The singer was asked to copy this, to shadow me.

The third part of the audition was about the intension of why joining Dutch Organic Choir. In order for someone to be accepted in the group, you have to show that you are willing to go into the experiment of rotated leadership and style-free, original music.

After the auditions nights, a group of 16 people was formed, with a pretty high level of musicality. We intended to choose singers that would be approximately at the same musicality level, so that they would be able to lead each other and learn from each other. I think this will be more difficult if there is too much of a difference between the members.

# Why Dutch Organic Choir?

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## *Origin*

A little bit of the origin you already read in the recruitment PDF. This is where Peder talks about Kaichito Kitomura and his 'Organic Family'. After this, I noticed a post on Facebook where Peder talks about 'a revolution', starting with vocal music. I then asked him for a skype to talk about his ideas. There were many! The basic principle was rotated leadership, fun and accessibility. Peder also talked about the opportunity of having Organic Choirs in local community and groups of kids who would be able to work like this. After, Peder also talked about a network of Organic Choirs and a repertoire base. He also mentioned that you'd probably need a pedagogical background to do this stuff with children, and that if he'd be starting a group like this in Sweden, people might be intimidated by the big name 'Peder Karlsson from the Real Group', and it would be difficult to find singers to join. I took in consideration all of his ideas and took a couple of them, combining them with my own thoughts.

At the same time, in my world, I was thinking of starting a new a cappella group. I didn't know yet what kind of group this ought to be and I wanted to take enough time to think of a concept that would actually make sense. I also wanted to start something new, because there are so many a cappella groups in the Netherlands already and I wanted this one to be different. In my other groups, I was already focusing more and more on putting the responsibility with the singers as much as possible and sharing the phrasing and coloring ideas with each other. On top of that, I spend some time thinking of what I could do for the masters project. I came up with some ideas but didn't feel like I found 'it' yet.

After Peder told me about his ideas, I took about two weeks to think about the content and about whether this would be a good idea. I finally figured it would be a good idea to start Dutch Organic Choir. These are the reasons for that:

- Rotated leadership will make the singers feel more responsible for the musical content;
- Rotated leadership provides the group of singers with a diversity of ideas to work with;
- Rotated leadership will provide a structure where sometimes you can lean back and shadow other singer and sometimes put your 'conductor head' on;
- The concept of 'Organic' stuff seems to be upcoming;
- Taking out microphones and just using the human body is kind of a 'counter-revolution', because nowadays so many a cappella records are overproduced, sounding like pop music;
- Making original music, co-created by a group, would be something new for me and something new for Holland;
- Creating original music would give us possibilities of losing the boxed thinking of 'styles of music'. We are able to combine ideas, backgrounds and influences;
- Vocal groups might already work with the 'rotated leadership' style, but it gets much more complicated in a choir situation with more than say 15 singers. This will be a challenge.

There were also a couple of question marks.

- How do we determine if singers can join? The concept of auditions didn't seem to match with the original idea;
- How do we work with money?
- How do we determine what (repertoire) ideas to go with? Or, how do we structure decisions?

## **I'm so excited.**



### *Goals*

I am pretty certain that we would be able to show that the commitment will go up, if the singers feel more responsible.

Because we would work a lot with shadowing, we would get many good ideas and a broad sound palette in the group. I personally think that it's a pity if a choir sounds like a conductor most of the time. I also think this might occur when the conductor pre-sings a lot of the lines. If there are good singers involved, I think it's way more interesting to take these different qualities as a starting point. This way you create a big sound palette within a vocal group or choir and this is of course also interesting and exciting for the audience.

If you are the one being shadowed, you will probably also feel more involved and responsible for the music.

Another goal I had in mind had to do with mixing styles. I found that in Holland, and as far as I know this is the same in some other European countries, there is a pretty strict diversion between the 'rhythmic choir scène', the 'classical choir scène', the instrumental scène, the 'vocal improvisation' scene and many other scenes. But why? We all make music and some of the concepts from other angles might be able to help you grow. It would be so much more interesting to leave the 'style-thinking' and go into a place where we can all learn from each other and combine the best of it all. This thought had been given an extra push for me since I had talked about the concept 'blue planet' with Roger Treece. The album he wrote, *Vocabularies*, demonstrates this principle, I think. If you ask me, I notice a lot of rhythmical feel, but also classical elements and a lot of world or folk-music elements. Roger told me that

if you would leave our planet Earth and watch it from a distance in space, at a certain point the whole planet will look like it's blue. The white of the mountains, blue of the sea, the green of the woods and the yellow of the deserts will all be melted into one color; planet earth! I think this metaphor is just magic and I totally think it makes sense when it comes to thinking about music. All of us musicians have the same goal; make music that excites us. Why not do it together?

### *Audience Participation*

Since the idea; 'why not do it together' can be taken a little further, the concept of audience participation is a big element in Dutch Organic Choir. Because all people on earth can make music and it will make everyone feel good, we might as well start by taking our audience into the music-making process. I sometimes feel like the audience that goes into a concert (including myself, sometimes), mainly sits back and has an attitude like; I'm here. Now go and excite me! The whole concept of making the singers in the group feel more involved and responsible for the music, of course also applies to the audience! On top of that, if the audience feels like they can identify themselves with the singers on stage, they will feel like joining our excitement. They will feel like something is being created in the moment. We all make music together!

### *Future perspective*

Like I mentioned in the PDF, I would very much like Dutch Organic Choir to be a permanent group after the first six months. The first six months will be structured a bit by me, but of course not too much. After that, I can not decide; we will continue. If we are an organic group, we should decide together. This will also be the time where everyone involved can express their feelings of how they want to continue. What did the rotated leadership bring you? What do we think about the time investment and ambition level? What should we aim for in the future, what will be our goals? Will we still sing without microphones? Do we like the repertoire, so far? What new challenges can we find? How many group members do we want? All of these questions and many more will have to be answered by the group and after the first six months, the basic principles of the Dutch Organic Choir might be adjusted a little. We shall see! Evaluation is planned for Thursday April 2<sup>nd</sup>, after our gigs on March 19<sup>th</sup> and March 28<sup>th</sup>.



# The Process

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After the auditions in September, a group of 16 singers was formed. I notified all people that took an audition via email about the outcome. A couple of them were very disappointed, obviously. One of them was actually mad; she said I made her believe it was all about the mindset. I tried to explain to her why we made this selection. After having a couple of discussions with the 'judges' that I took with me to the auditions, we decided that the rotated leadership also implies that everyone should be able to take leadership over the other members. Therefore it is very important to have a group that is as equal as possible. The 16-singers group we selected was formed by mostly professional musicians. Not professional singers per se, but people who make a living out of music. The bar was set, pretty high.

The first 8/9 rehearsals we spent to get to know each other. First we had the kick-off with Peder, on September 25, 2015. This was basically presenting the methods: Floor-Roof, Human Metronome, Shadowing, Circle Singing, Sound Painting and little games & ice-breakers. The rehearsal was led by Peder and me and was structured in advance. Afterwards, everyone had fallen in love with the concept of DOC and with each other. It was the best start we could imagine! After the kick-off, we spend our rehearsals talking structure, dividing tasks, ideas and improvising a lot. We did use some existing written scores to practice blending & sound, but mostly we just had fun building circle songs and doing free improvisations. It turned out that people presented ideas very quickly. Singer 1 was the first one to take a written out A and B part for a circle song to experiment with, later Singer 2 took the lyrics, harmony and melody of a written song. Singer 3 offered to show us some of the structures Rihannon works with, in free impro. On top of that, every rehearsal someone else did a warm-up. Who-ever felt like it could jump in and take a lead in improvising or warm-up. This was a lot of fun.

Over time, 4 singers decided to leave the choir, all for different personal reasons. Getting closer to Christmas, everyone could feel we needed a little more structure when working towards concerts in March. That's why I decided to do the members' questionnaire in December. Half-way the first 6-month project, it felt like a good moment to see how everyone was feeling in the group and if there were any point ready for improvement or discussion.

The outcome was quite positive, at least constructive thinking was presented by the members. I will tell you more about the members' questionnaire in the next chapter.

After we evaluated the questionnaire on Januari 8<sup>th</sup>, we structured our rehearsals a lot more, working towards our performances in March. More tasks were divided and we rotated roles.

A couple of observations to share with you about this process:

- It's very important to have a good ethos when working with the DOC formula;
- The concept of rotated leadership makes the rehearsals more alternately;
- Embodied singing and warm-up are important to get the group together, energy-wise;
- It's important to have a rehearsal leader, so that we start the rehearsal in time, don't take too long of a break, etc. If no-one is in charge, people will wait for each other to take initiative;
- It's a bit difficult to swap roles, especially if you have ideas about the content of the music or the rehearsal process. We don't want to undermine each others leadership but sometimes we do have good ideas;
- We have to agree on 'overall improvement points';
- For me, personally, it wasn't hard to follow someone else's lead, but it's another big step to also support the choices and rehearsal process;
- Having rotated leadership sometimes also feels like having 'no leadership', especially if decisions have to be made. Little example; if singers are late, how do we fix this?



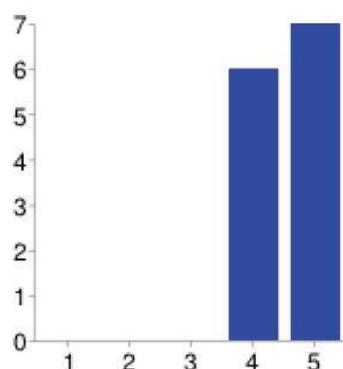
## Questionnaire December 2014

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Heading towards Christmas we had been singing together for about 8/9 rehearsals. We took some time to get to know each other, do a lot of improvising around chord progressions, themes and free melodies and tried to talk to each-other, finding out who else was with us in this great experiment. Up to this point, there was not much structure in our rehearsal process, basically everyone who had an idea could just jump in and share some thoughts. This spontaneous method did work for us in the beginning, and fortunately it turned out that everyone was ok jumping in and taking the lead. This was so exciting to see! It also showed that we had selected a group of people that fit together quite well.

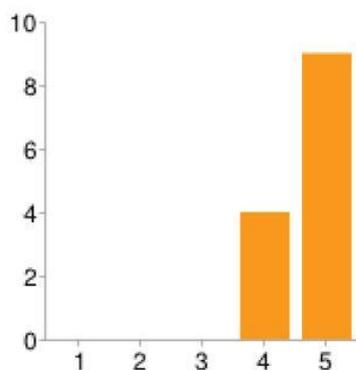
Our first concerts were planned in March and around Christmas I felt the urge to know what the other members were experiencing so far. Therefore, I decided to do a questionnaire, half-way the first six-month-project. This turned out to be very interesting! Of course, all of the members joined Dutch Organic Choir hoping to find what they were searching for. I was curious to see whether it fitted their expectations already.

### How happy are you if you sing with DOC?



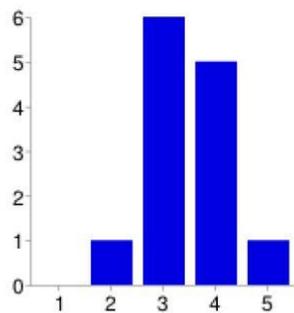
1	0	0%
2	0	0%
3	0	0%
4	6	46%
5	7	54%

### How would you define the selection process/auditions?



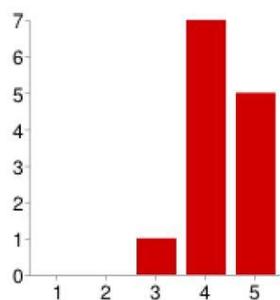
1	0	0%
2	0	0%
3	0	0%
4	4	31%
5	9	69%

**What grade would you give the way we structure our rehearsals?**



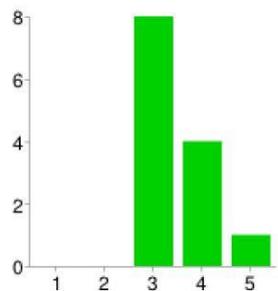
1	0	0%
2	1	8%
3	6	46%
4	5	38%
5	1	8%

**How comfortable do you feel, singing amongst the other DOC members?**



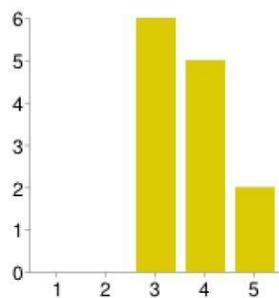
1	0	0%
2	0	0%
3	1	8%
4	7	54%
5	5	38%

**In march we have a couple of concerts. How responsible do you feel for the organisation of the concerts?**



1	0	0%
2	0	0%
3	8	62%
4	4	31%
5	1	8%

**In march we have a couple of concerts. How responsible do you feel for the musical content of the concerts?**



1	0	0%
2	0	0%
3	6	46%
4	5	38%
5	2	15%

### *Evaluation members questionnaire*

7-1-2015, by Peder Karlsson & Merel Martens

There are 14 singers in DOC on 7-1-2015. 2 dropped out. 13 filled out the questionnaire (Merel didn't).

Audition process: All positive

Quote: 'It needs strong leadership to create shared leadership.'

Peder: 'Merel, you communicate leadership style from day 1. This could be a compliment. Maybe this was shown in the audition process. It's the foundation for respect for leadership in the group, very good point.'

Some singers express they would like to sing precisely a written piece.

Maybe we should send out a written piece and midi so they can prepare, asap. Let's decide on this on 8-01. Take a vote? Share ideas? And how much importance do we give it? points?

Watching the music-making process: impro could be worth more! Try to evaluate together and be more precise.

A couple of people talk about how someone fits in the group, referring to motivational talk. This must be a compliment, we think.

Merel: energy-wise it was quite intense for me to do the auditions. Peder : share this with the group, how this was or you. This is an experience where singers have to be trained - see it from the leadership point of view.

If people say they would like to feel more comfortable in order to take the lead, this might be a personal thing.

At a certain point there's a long comment about making decisions - difficult point to find a solution to.

This questionnaire is communication. We use words to communicate about music, that's not very natural. Plus, it's only one person at a time. We need a lot of time to make decisions and fool around, and we don't really have it.

If singers don't make a comment about what they think, musically, it might not relate to confidence but to time responsibility. They feel like they don't want to take too much of the precious time. Idea Peder; use hand signs for talks.

Idea: take Peder Karlsson's creativity workshop, later in the process. Plus, we can develop awareness for non-verbal communication, this will also save us some time. But it will also come as a result of working together.

Overall, about the decision-making process: usually it should be the person in charge.

Practically we should find a solution together. Peder: right now I think we need a little more direction for the whole.

Who has the right to decide what? What if someone has the right in 1 rehearsal and someone else can be later. If we have a demo recording we actually have something to go back to later. Another idea for sharing ideas without taking too much of the time; the individual paper - write the ideas down on paper and hand them over later to the person in charge. If you have the inspiration and don't want to lose it, just write it down at that moment.

Important: who is in charge of the overall rehearsal?

Master's Project 'Dutch Organic Choir'

The long comment in the questionnaire: he/she needs structure! Time has come to provide that. Up to now everything we did made sense.

How responsible do you feel: good outcome! In a normal choir situation no one would fill out 5, but the conductor. Most of the choir singers would fill out 1/2/3.

#### Leadership

- It's difficult to swap roles. Let's practice → right. This also is the case in repertoire. Switch between layers. Initiative and shadowing/following. We should all practice during rehearsal.

Leadership story Miles Davis – he inspired leaders. People that would play in his band would usually quit the band and started leading another one themselves. In order for someone to go and want to lead another one, there should be something 'lacking' in the current situation. One thing – if members of his band would write something, Miles would put his name on it in terms of copywriting. Being an asshole could sometimes actually create something positive.

- We need a stronger bond, compassion & direction.
- Would you like to be considered one of the leaders → mostly the same kind of answers.
- Start the rehearsal with some mindfulness would be so interesting. Or use energy, in a warm-up. Based on a long relationship with a group this could make sense. Teambuilding can take time.

#### Everything can be related back to the level of comfort that the singers feel.

I feel too insecure to lead, but I am working on it so I can do my part in the future. Because I do want to be a part of DOC → does he/she feel like this is necessary to be a part of the group? Some people provide initiative on a subconscious level. Intuitively. Some leaders will be invisible. That's ok.

If you're a leader or not, it's not for you to decide. If you don't want to be the leader, others will make you into that one anyway. The other way around, how hard would it be if you want to be a leader, are not one naturally and people don't listen to you.

If someone has a natural leadership appearance and you get to know that people better, it will disappear a bit.

Some other comments refer to → needing more structure.

#### Rehearsal structure

- How about the warm-ups? We can make a basic plan that we can leave if necessary. We can also keep it spontaneously and some people will jump in if they feel good. Let's give it a vote or a talk, Thursday. Merel: I like that everyone knows 'there might be a chance I have to do the warm-up' and if you feel like it that particular evening; you can jump in.

Idea for the rehearsal structure:

- Rehearsal planner: this person decides how the evening will look, plan different slots after requests from the members and will be the time-keeper during rehearsal. This person can also rotate;
- Slot-leader: this person will be in charge of one slot. Could be 5 minutes, could be 30 minutes;
- Use the idea of writing ideas down, not to waste too much time sharing ideas;
- Every slot will end with a 4 minute 'recap/summery'-moment. We can decide together if we want to use that.

For example

19.45-20.05 Warm-up – Singer 1

20.05-20.25 Impro slot – Singer 2

20.25-20.45 Repertoire slot – Singer 3

20.45-21.05 Repertoire slot – Singer 4

21.05-21.20 Break

21.20-21.40 Repertoire slot – Singer 5

21.40-22.00 Repertoire slot – Singer 6

22.00-21.15 Free impro slot – Singer 7

# Concerts March 19<sup>th</sup> 2015

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## *Content and Presentation*

When Peder and I initiated Dutch Organic Choir, we talked about getting children on board. We believe children have a lot of wisdom and they will probably be very good at the 'playfulness' principle the Organic Choir works with. On top of that, children are really honest and have a lot less expectations and judgements, compared to the average adult. Therefore, I came up with this idea: we present our first concert to three different age groups. Afterwards, we evaluate through the use of a questionnaire, answered by the different age groups. Then we can investigate if there is any difference in how audience appreciates a concept like Dutch Organic Choir.

The evening concert with the adults was filmed. You can watch it here: [Concert Dutch Organic Choir](#)



During this concert we presented the following content:

- Very Organic – Mathieu Vulto  
A piece written by Mathieu that is based on different frames and an order. The order is improvised on stage, with soloists that improvise over it;
- Audience participation and talk by Mathieu Vulto  
A game with body sounds and a game with applause (last one not in the film);
- Sandy – Lisa Kèzèr  
A written song and arrangement by Lisa, no improvisation. During the process we started with a melody and chord progression improvising over it. It gave Lisa some great ideas;
- Talk about free impro by Kees, asking for input;
- Supported solo impro  
We pick three singers who might step up and do an improvised solo based on three words we get from the audience. The other DOC members can step in if they feel like singing supporting lines. They follow the soloist;
- Brief evaluation by Kees;
- Audience participation by Merel as an intro  
Solmization singing with the audience and end on an open fifth to go into the next piece;
- Lascia ch'io pianga – Händel lead by Margriet Prins  
Lead by Margriet, first a free impro duet based on classical singing. Then making clusters and presenting the piece written by Händel. After that a rhythmical and melodic circle song, based on Berklee Circle sharing ideas, with impro over it. Ending with a combination of the arrangement and impro;
- Talk about concept by Suzanne Mateysen;
- Fly – Merel Martens  
Written piece with audience participation in the middle.

**Attachment 1: Audience Questionnaire March 19<sup>th</sup> 2015**

**Attachment 2: Audience Questionnaire Analysis**

The questionnaire is in Dutch. Here's a brief translation of the questions:

- Which concert did you attend?
- What is your age?
- Would you tell us a bit about your background?
- What is your gender?
- How much fun did you have during the Dutch Organic Choir concert?
- How would you rate the music of Dutch Organic Choir?
- What part of the concert made the biggest impression on you?
- How much fun did you have singing along and having an active role in the concert?
- Would you like to sing in a group like this?
- Was it clear to you when the music was improvised and when it was not?
- The best thing about the Dutch Organic Choir concert was ...
- Do you have a tip for Dutch Organic Choir?

If you watch the analysis pdf, you'll find that a couple of things are also in Dutch. This is because the questionnaire was in Dutch and I got some help from Dutch people building the diagrams.



### *The overall results*

It's actually going to be very hard to find interesting differences in this analysis. That is because the answers are very positive, almost without any exceptions. I will try to walk you through it and point out some differences and interesting conclusions.

The first two pages give you the overall outcome of the questionnaire. All of the answers are present in these pages.

The first page tells us that the majority of the people who filled in the questionnaire, were present at the 'Goois Lyceum' concert. The majority is also 12-19 years old and we can also Master's Project 'Dutch Organic Choir'

see that there were many female listeners in the audience. The final diagram on the first page shows us that a big majority of the audience has an active music live or background. This is of course great, especially since all of the children up to 20 didn't choose to be in the concert, but it was arranged for them by teachers, so it was a spontaneous gathered crowd, not people who bought tickets, for example.

The second page gives us even more general info. The top 2 diagrams show four possible outcomes: very happy to very sad. The fifth smiley with :-( is actually not even in it because no-one filled it in! That tells us that 144 out of 154 filled in a 4 or 5 when asked the question; how much fun did you have? I think this is an exceptionally great outcome! When asked to rate our music, again no-one used 1 :-((, but 134 out of 152 answers are 4 or 5. This makes a person happy, right?

When we watch the rest of the second page, we get info about the way they liked being involved in the concert (sing along). Also these answers are very positive. Everyone but 11 people choose to fill in a 3, 4 or 5. Also, the majority of people would like to sing in a group like this. What I also think is interesting, is that it shows that many people have trouble hearing whether the songs were improvised or not. I think this is a compliment! Most people answered: sometimes I can hear it, sometimes I can't. After that, people said no. So I guess DOC is on the right track when it comes to getting comfortable improvising on stage. The final bar graph shows the song that made the biggest impression. It's very clear: people just love to listen to 'Sandy'!

The most important conclusion is that people are very positive and had a lot of fun, even though we did some experimental stuff. It's very clear to me that once you involve audience in the music-making, they will totally like this. This, I think is an important conclusion. Some people, at least in Holland, feel like the audience just wants to sit and observe, but this questionnaire shows that, overall, people very much like to be involved.

### *The results based on gender*

Page 3 and 4 are split up by gender. We can check all of the same answers to the questions, determining if there is a difference in male or female listeners in the audience. We can see that the only person who gave the 'fun' only a 2 out of 5, is a female listener. When we check the second diagram, it shows that men had as much fun as women. ;-)

The second topic shows a little more. There are 8 men who said it wasn't so much fun to sing along, and only 3 women who said so. And since there were many more women at the concert, this is an interesting outcome. This tells us that for men it could be more scary to sing along. They might feel less confident if they are in the 12-19 age range, because of their changing voice. We'll check that later.

On page 4 we can see that the men do like our music more. The majority of them gave us a 5. Maybe the men are a little more relaxed when they don't have to sing along, and they appreciate to lean back and listen a little more, because they like what they hear?

Another conclusion that we can make is that the women liked Sandy and Fly more than the men. These two songs had written out arrangements and were not based on impro. The men showed a little bigger interest in Very Organic, which has an up-tempo feel. Sandy and Fly are more like ballads. The men might like a little more up-tempo music.

### *The results based on age*

Page 5 and 6 are based on the three different age ranges. <12, 12-19 and 20+. Let's see if we can find any differences in this analysis.

First, the only person who filled in a 2 at 'fun' is from the 12-19 category. If we check the second diagram, we can see a difference in how much fun the audience had. The 20+ category gave us the most 5's. So the adults appreciate this concept the best! The little children mostly filled in 4 out of 5, which tells us that they are a little less distinct, but still very positive, overall.

The second diagram shows us that singing along was appreciated the most by the adults. To be honest, this is not what I expected in the first place. I think, again, Dutch audience sometimes feels like they want to be entertained. Lean back. But this questionnaire shows us that the adults (there were adults present on all 3 concerts), are into sing-alongs the most! That, I think, is an interesting outcome! The 2 younger age groups show a diagram that is more alike. Also very positive, of course. But again, a little less distinct than the adults.

There is not so much I can add about the diagrams that show the results to the question: could you hear what was improvised. It still shows that 'sometimes' has the most answers, and after that the answer 'no'. I still think this is a compliment for us. Whether we improvise or sing written lines shouldn't be too obvious. It is interesting to see, though, that for the little children the answer 'yes' is bigger than the answer 'no'. There is a difference there. The little children probably are more intuitive when it comes to understanding this. The youngsters are so much more aware of how they present themselves and how others come across, that they will probably also watch and listen more careful.

On page 6 we can check out the diagrams for 'how would you rate the music'. We can see that the 20+ and <12 age categories are the most positive, here. 12-19 are relatively the most critical, with 2 people who said 2 out of 5.

Next to that, the diagrams show us that the majority of the youngsters do want to sing in such a group! This is surprising, I think. The little children are the ones who are the least positive about singing in such a group.

Last but not least on page 6, we see the diagrams for 'what made the biggest impression'. This is interesting. Sandy is a big hit with the 12-19-year-olds, but if we check the adults, Lascia is the biggest impression. This is probably the most innovative song out of 5, and we were very pleased to notice that the children and the youngsters also listened to it carefully in the concert. It's a big conclusion we can make here; the little children like different songs, the 12-19-year-olds were all very moved by the tearjerker and the adults want us to sing something out-of-the-box. Interesting!

### *The results based on background*

I also asked the audience whether they have an active background in music. I think it's interesting to see if people who are more trained, educated or used to music-making, like the DOC concept more than people who don't.

On page 7, first we see the diagrams for 'fun', again. This shows a slightly more positive outcome from the people who don't have a background in music. Maybe the people who have more experience can also be a little more critical? The second diagrams show us that the people who don't have a musical background had a little less fun singing along. I think these people might also be a little bit insecure.

The third diagram shows that the audience with an active background in music thought it was more clear to hear whether a performance was improvised. Since they are more trained, this is probably just logical.

On the last page, page 8, we can see that the listeners with no background in music are more positive about our music. Again, this could relate to the people who are in music being more Master's Project 'Dutch Organic Choir'

critical. But of course we are talking slightly different outcomes, because overall everyone is very positive!

The second diagram on that page shows us that the people who are active in music, also feel more like singing in such a group. This makes sense. But also, the people without a background in music, are very positive! That is surprising, I hope we really inspired everyone in the audience to sing. ☺

### *Tops & Tips*

It's great that the outcome of this questionnaire was so positive, uplifting! Since we also asked our audience for comments, I would also like to share some of the 'tops and tips':

#### Tops:

- Originality
- 'Togetherness'
- Professionalism
- Fun
- Audience participation
- Enthusiasm
- Flow
- Everyone is equal

#### Tips:

- Keep going
- Adjust your clothing style
- Use familiar repertoire, pop songs (youngsters)
- More dancing (children)
- Mention the audience participation?
- Explore more music styles in the future
- Go to a TV show audition ;-)
- A little more up-tempo/humor



Master's Project 'Dutch Organic Choir'

# Repertoire

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## *Structure*

Dutch Organic Choir has an interesting approach when it comes to repertoire. A part of that is inspired by Roger Treece, who created a concept called 'blue planet'. He describes the following; if you leave planet earth and go into space, you'll find that at a certain point, the yellow of the desert, white of the mountain tops, green of the woods and blue of the sea have melted into one color: blue planet. It's all connected and all of the elements are in need of each other. It's the same with music. Why do we label music, as much as we do nowadays? Every style has interesting aspects and we can all learn from listening and exploring as much music as possible. Dutch Organic Choir wants to make original music, as style-free as possible. A couple of basic principles:

- Combining meters;
- Combining scales;
- Combining written music with improvisation;
- Combining influences from world or folk music with rhythmical and classical aspects;
- Much room for audience participation;
- Instant composition with the group members and the audience;
- Partly based on written compositions;
- Partly based on melody/lyrics/chord-progressions that we can have fun with;
- Whatever feels natural and feels good;
- Not imitating any instrumental sounds;
- Use body sounds and vocal 'sounds' that feel natural;
- Combine vocal techniques from Classical, Rhythmical and other styles;
- Clone other voices;
- Non-copywrited music;
- Music developed without microphones. Overhead microphones can be used in performance;
- Pre-created frameworks as a starting point;
- Process-orientated arranging; the group can change the material after the songwriter presents his first ideas.

And of course there will be many more things to add, once we determine how to continue from here. Not all of the points above are represented in the repertoire yet. But since we are still in the starting process, I hope they will be in the (near) future.

## *Fly*

As a part of my master studies, Malene Rigtrup teaches me about arranging. We had a Skype talk in the fall when we talked about a couple of my existing arrangements when she asked me if I had ever written something from scratch. I told her I didn't. That was the start of her challenging me to go and write something. Which I think is very scary and way more vulnerable than making an arrangement of an existing song. She told me to get some inspiration from a poem on the internet, since I told her I thought lyrics would be the hardest part. I found a poem that started with the first sentences of fly and took it to the piano. Very quickly many ideas came up and I had started writing. But after the first 2 lines, I found that the lyrics should go into a different direction. So from there I started writing myself.

You can see another version of the song here: [Fly in concert](#)

The intro and the verse combine two different meters, mostly. The 'doo doo's', you could say, can also be felt in 6/8, but the song itself is written in 4/4. This becomes clear when the bass comes in. I would love for us to in the future not show the original tempo in the into, so that the audience will actually feel the 6/8 more than the 4/4. In the verse the mezzo comes in with a lyric that could go anywhere, in my opinion. The whole has a calm and soft vibe. In the pre-chorus the tenor supports the melody in a different chord-progression.

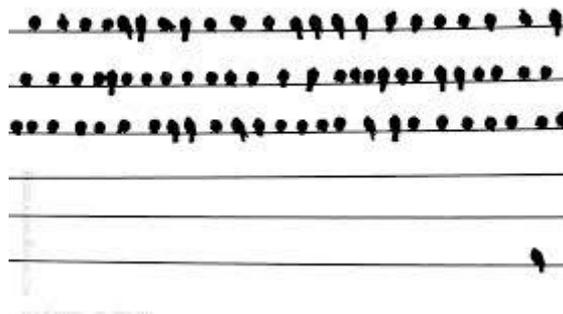
In the chorus the rhythmical feel from the verse is gone. The sound is supposed to be open, wide and full. I tried to write different melody lines. This was something new for me, music that is developed and written to be sung by voices, not arranging an instrumental song. I tried to give the singers a lot of options for phrasing.

After the first chorus there are only 2 lines left, to create some clarity and transparency to improvise over. In this part we do a call-response improvisation with the audience. Trying to grab the atmosphere as good as possible.

In the second verse we go back into a more intimate setting. The bass shadows the melody line in harmony and the lyrics get a little more sad. My thought was to refer to the current situation of nature. It's a wake-up call.

After the second pre-chorus, this time in a minor setting, we go into two verses where we expand our dynamic range trying to do much phrasing.

I think, for a first composition ever, I like Fly. The lyrics are the biggest challenge for me. Someone I asked for feedback told me it would be even more interesting if I could find a way to put something more personal in it. That will be one of the challenges for my future life as a composer. ;-)



# Conclusion

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I would say that this master's project has been a success. I really enjoyed starting this group, thinking about how to encourage singers to think outside the box, see how rotated leadership will work out and investigate what the audience thinks of the concept. I have spent a lot of time working on this project, but it was definitely worth it, since I also learned a lot myself.

## The music

It's something quite new and very exciting for us here in Holland, an a cappella group who only sings original material and tries to combine content from different styles. We have all seen the positive outcome of how the different audience groups define the quality of our music. That tells me that it's not necessary for the audience to hear a familiar song, if the repertoire is presented with care and enthusiasm. As long as the singers believe in the material, you can sell the audience anything. I also think that combining elements from different music styles is the future. We can all learn from each other and music is supposed to be universal! The language we all speak!

## The rotated leadership

It's been said by a couple of people in the audience that we indeed sound a little differently, performing different pieces. This is awesome, because it totally makes sense, being taught the different music pieces by different members. For everyone in the group it was ok to step back and let someone else take a lead. We have been struggling with sharing our own ideas on a piece of someone else, though. And also; decision making is still a thing we could improve. We sometimes act a bit too careful, not trying to undermine anyone else's authority. For the rehearsals it also works very nicely; it's a good feeling to listen to different people from time to time, it keeps the energy in the room fresh and the rehearsals alternately.

## The audience participation

It's been found that the audience loves to be involved in the music making. Once they are active, they are more present during a concert, and I even think they will have a more deep experience in letting the music in. Almost without any exceptions, everyone likes to sing along and be a part of the music making. My idea was to create a concert with DOC and the audience, not letting it be something they only witnessed. This turned out to be fun for everyone, both on stage as well as in the audience.

## The concept of 'Organic Choirs'

Go for it! It will totally improve the responsibility feeling of the group members, create a much more broad sound en music palette for your group and it'll be a lot of fun!

# Acknowledgements

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Many people have been involved in making this master's project a success. The most important of all is Peder Karlsson. Peder is a great inspiration in renewing the vocal scene. We have spent many hours talking about leadership in vocal music, music in general, performance and how to motivate a group. Without Peder, there would not have been a Dutch Organic Choir. I'm very grateful for sharing ideas, structure, content and music with him. A standing ovation for mister Karlsson, please!

Of course I also want to thank the singers of Dutch Organic Choir. Chantal Sennema, Suzanne Mateysen, Lisa Kèzer, Marije van Aken, Eglé V Pranaityté, Margriet Prins, Sander Gieling, Mathieu Vulto, Vanessa Vieto, Nico Willemsen, Kees Kool and Driek Heesakkers. These singers jumped into this initiative with much energy, ambition and curiosity. They are open for experiment, are good listeners and created a very warm and open atmosphere for us to make music in. Thank you guys!

Next, I want to thank Niels Bosworth, Robbert Bakker and Gerben Lodder for helping me with the lay-out of this paper. The work of the analysis, I wouldn't have been able to do myself. Thanks to you, this paper looks professional!

I also want to thank Malene Rigtrup, for giving me the needed push to make a composition. In our arranging class she challenged me to make a composition. I never thought it would be as much fun as it turned out to be. And since one of DOC's principles is to only sing original music, it made total sense to sing the composition with the singers. I think I have found a new part of my professional life as a musician to explore.

Next to that, I want to thank Jim Daus and Jesper Holm, my choir leading teachers for giving me a lot of inspiration, input, feedback and positive reinforcement. You really stimulated me to think even more outside of the box, when it comes to choir leading. Thank you!

Also, thanks to Roger Treece, who once told me about his 'blue planet' idea, when thinking about music. The style-free principle DOC works with is based on a lot of inspiration that I got from you!

Last but not least, I would like to thank everyone who took an interest in the DOC over the last year. When Peder and I came up with the idea, it was around march 2014. Now, a year later, Dutch Organic Choir exists and had a great start! Everyone who came to the auditions, who liked us on facebook, who showed an interest in talks – thank you! Thanks to you the whole concept of the 'Dutch Organic Choir' kept growing and some of you gave me/us really valuable input!

# Enquete Dutch Organic Choir concerts

Dank je wel voor je aanwezigheid bij de allereerste concerten van Dutch Organic Choir! We hopen dat je een leuke voorstelling hebt gehad. We willen je daar graag een paar vragen over stellen. Alvast bedankt voor je antwoorden!

## Bij welk concert was je aanwezig?

- 12.15 Goois Lyceum
- 15.45 Fantaziehuis kids
- 20.45 Fantaziehuis avond

## Wat is je leeftijd?

## Wat is je muzikale achtergrond?

## Wat is je geslacht?

- Man
- Vrouw

## Hoeveel plezier heb je gehad tijdens het concert van Dutch Organic Choir?

1 2 3 4 5

:(      :-D

## Hoe goed vond je de muziek van het Dutch Organic Choir?

1 2 3 4 5

:(      :-D

## Wat maakte op jou het meeste indruk?

- Opening: Very Organic
- Sandy

- Impro solo met begeleiding
- Lascia ch'io pianga
- Fly

**Hoe leuk vond je het om regelmatig zelf mee te zingen?**

1 2 3 4 5

:(      :-D

**Zou je zelf willen zingen in een groep als deze?**

- Ja
- Nee
- Anders:

**Kon je duidelijk horen wanneer de muziek geïmproviseerd was?**

- Ja
- Nee
- Soms, niet altijd...

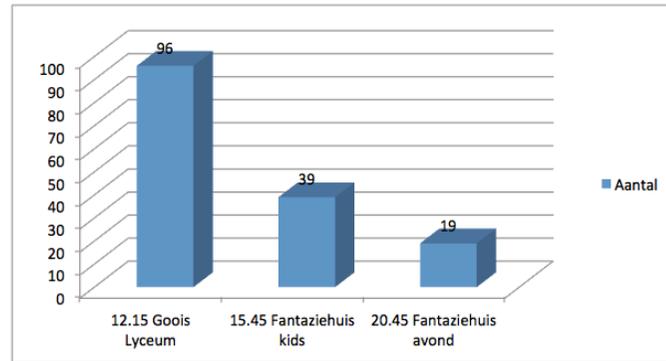
**Wat vond je het beste aan het concert van Dutch Organic Choir?****Heb je een tip voor Dutch Organic Choir?**

Verzenden

*Verzend nooit wachtwoorden via Google Formulieren.*

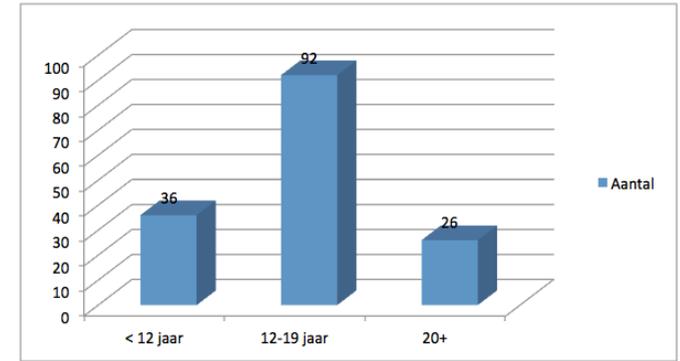
**Bij welk concert was je aanwezig?**

	Aantal	%
12.15 Goois Lyceum	96	62%
15.45 Fantaziehuis kids	39	25%
20.45 Fantaziehuis avond	19	12%



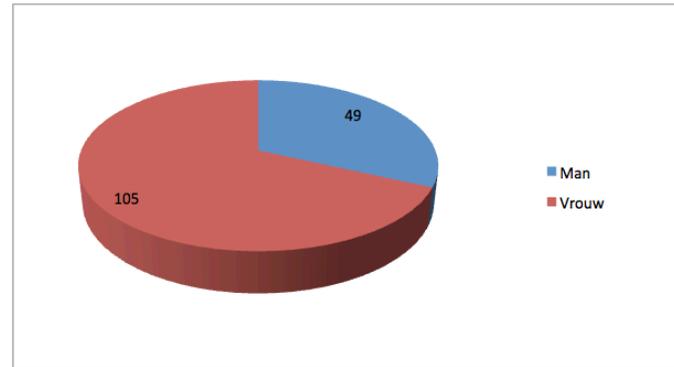
**Leeftijdscategorie**

	Aantal	%
< 12 jaar	36	23%
12-19 jaar	92	60%
20+	26	17%



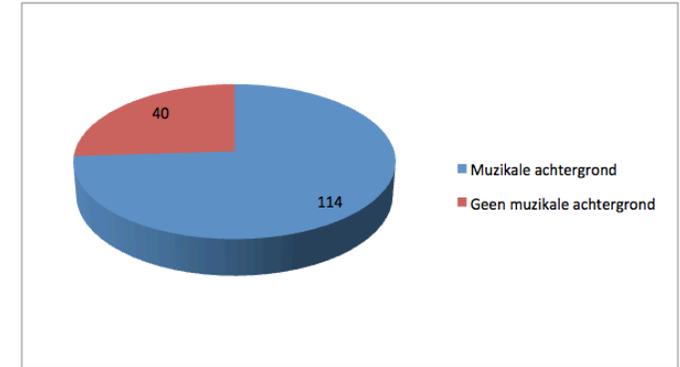
**Wat is je geslacht?**

	Aantal	%
Man	49	32%
Vrouw	105	68%



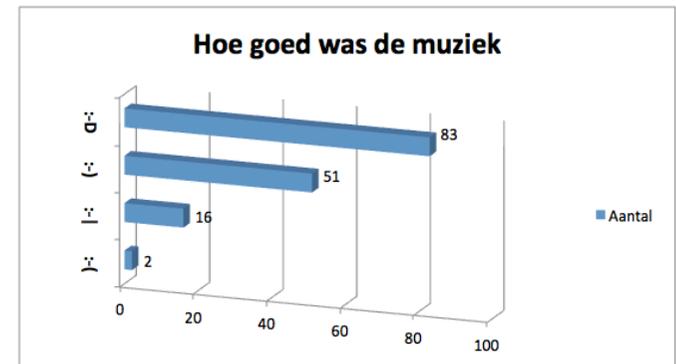
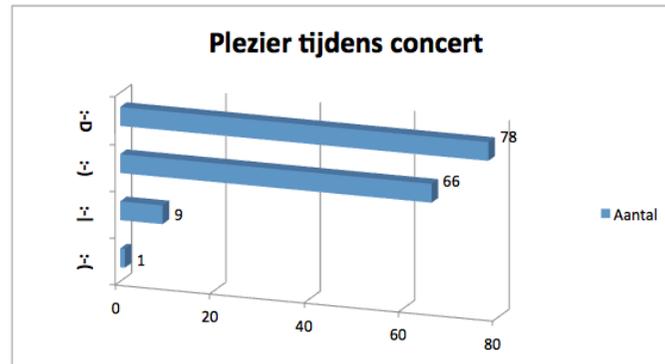
**Heb je een muzikale achtergrond?**

	Aantal	%
Muzikale achtergrond	114	74%
Geen muzikale achtergrond	40	26%



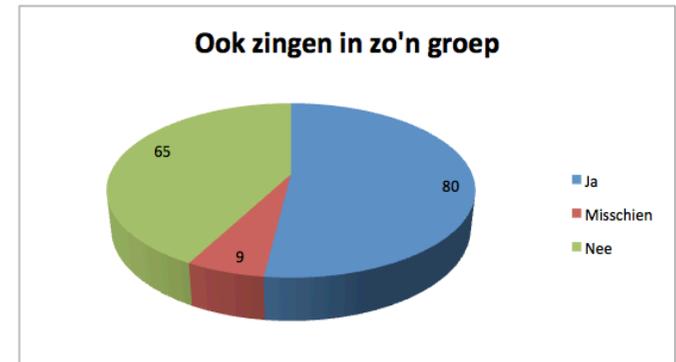
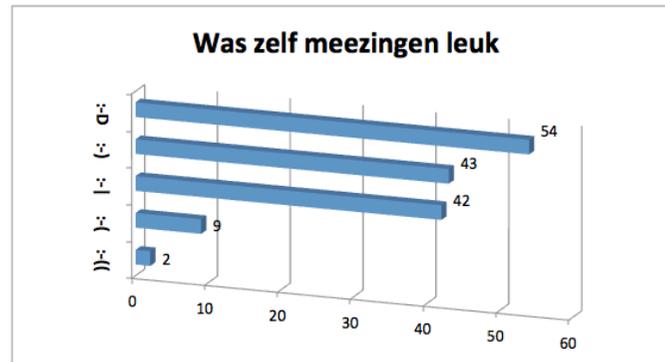
Hoeveel plezier heb je gehad tijdens het concert van Dutch Organic Choir?

	Aantal	%
😊	1	1%
🙂	9	6%
😊	66	43%
😊	78	51%



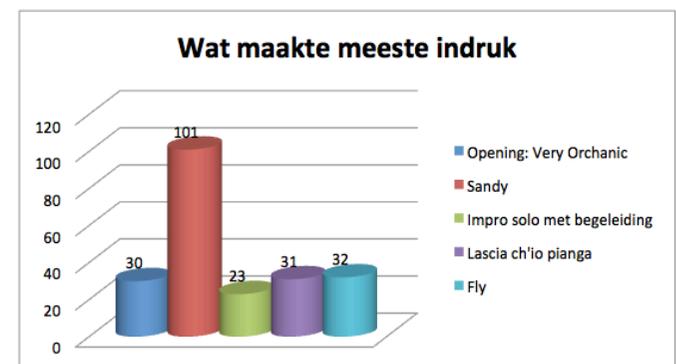
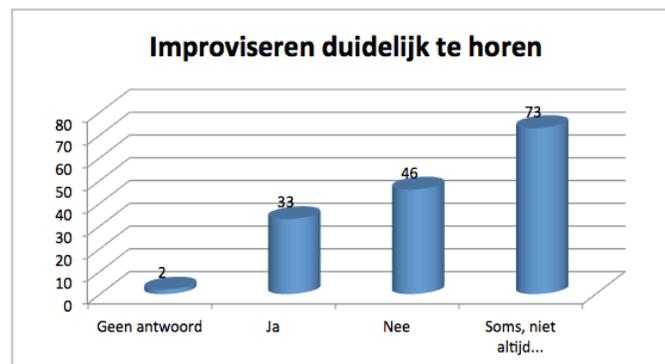
Hoe goed vond je de muziek van het Dutch Organic Choir?

	Aantal	%
😊	2	1%
🙂	16	11%
😊	51	34%
😊	83	55%



Hoe leuk vond je het om regelmatig zelf mee te zingen?

	Aantal	%
😊	2	1%
🙂	9	6%
😊	42	28%
😊	43	29%
😊	54	36%



Zou je zelf willen zingen in een groep als deze?

	Aantal	%
Ja	80	52%
Misschien	9	6%
Nee	65	42%

Kon je duidelijk horen wanneer de muziek geïmproviseerd was?

	Aantal	%
Geen antwoord	2	1%
Ja	33	21%
Nee	46	30%
Soms, niet altijd...	73	47%

Wat heeft de meeste indruk gemaakt?

	Aantal	%
Opening: Very Orchanic	30	19%
Sandy	101	66%
Impro solo met begeleiding	23	15%
Lascia ch'io pianga	31	20%
Fly	32	21%

Wat is je geslacht? BY Hoeveel plezier heb je gehad tijdens het concert van Dutch Organic Choir?

	Geen antwoord	1	2	3	4	5
Man	0	0	4	20	25	
Vrouw	0	1	5	46	53	
Totaal	0	1	9	66	78	

Wat is je geslacht? BY Hoe goed vond je de muziek van het Dutch Organic Choir?

	Geen antwoord	1	2	3	4	5
Man	0	0	7	14	28	
Vrouw	0	2	9	37	55	
Totaal	0	2	16	51	83	

Wat is je geslacht? BY Hoe leuk vond je het om regelmatig zelf mee te zingen?

	Geen antwoord	1	2	3	4	5
Man	1	7	14	11	14	
Vrouw	1	2	28	32	40	
Totaal	2	9	42	43	54	

Wat is je geslacht? BY Zou je zelf willen zingen in een groep als deze?

	Ja	Misschien	Nee
Man	24	4	21
Vrouw	56	5	44
Totaal	80	9	65

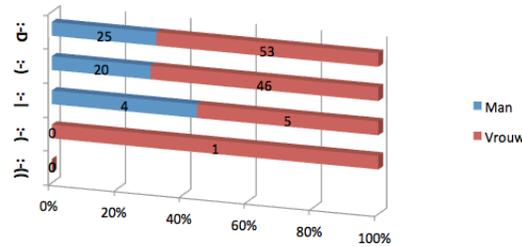
Wat is je geslacht? BY Kon je duidelijk horen wanneer de muziek geïmproviseerd was?

	Geen antwoord	Ja	Nee	Soms, niet altijd...
Man	1	16	10	22
Vrouw	1	17	36	51
Totaal	2	33	46	73

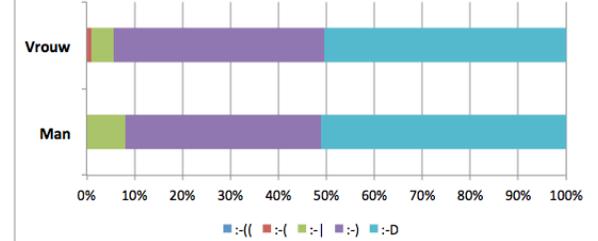
Wat is je geslacht? BY Wat heeft de meeste indruk gemaakt?

	Wat heeft de meeste indruk gemaakt?				
	Opening: Very Orchanic	Sandy	Impro solo met begeleiding	Lascia ch'io pianga	Fly
Man	12	31	8	11	9
Vrouw	18	70	15	20	23
Totaal	30	101	23	31	32

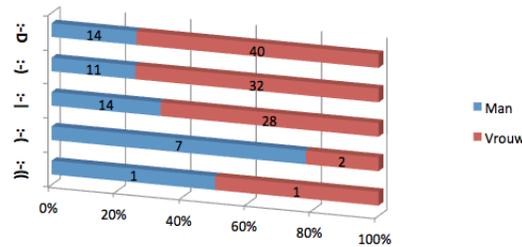
Plezier tijdens concert



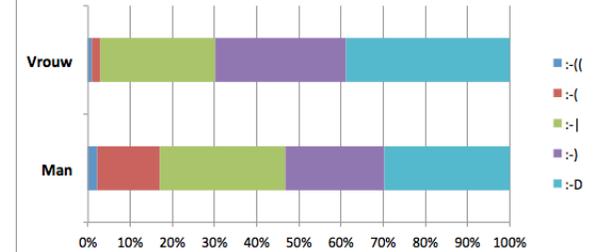
Plezier tijdens concert



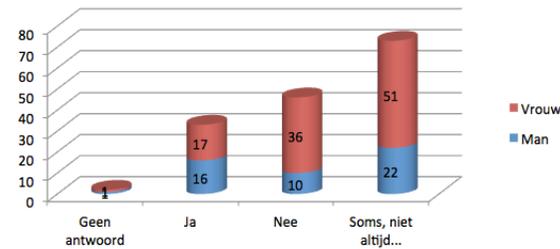
Was zelf meezingen leuk



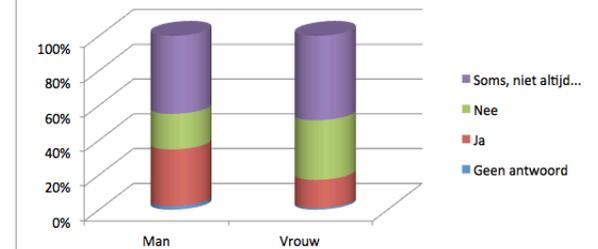
Was zelf meezingen leuk

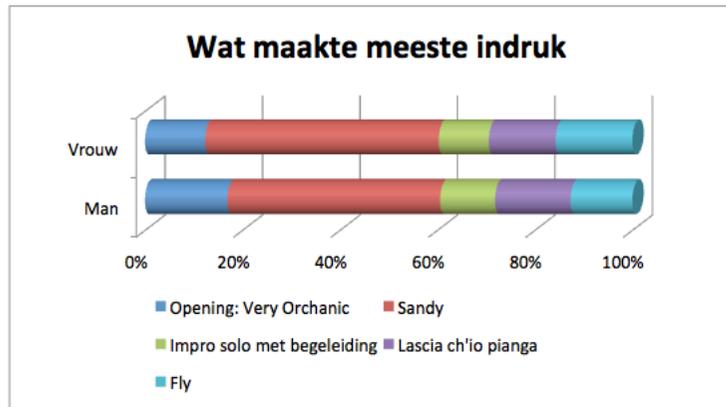
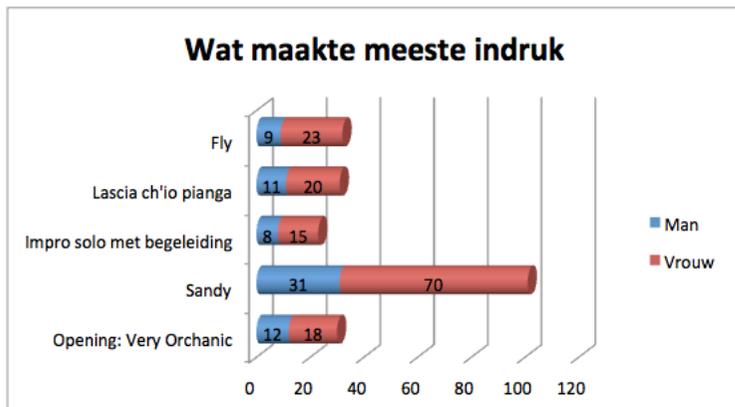
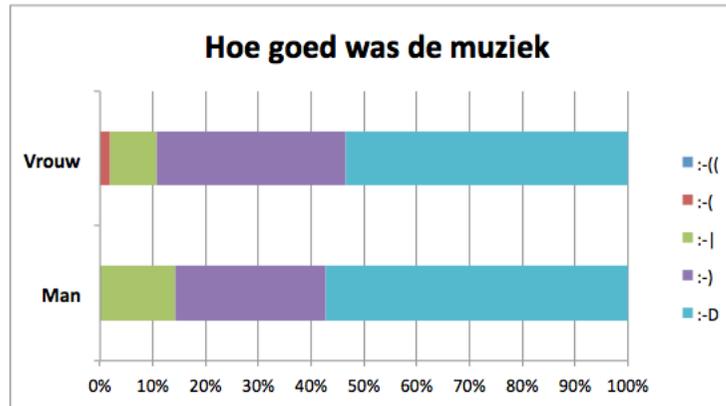
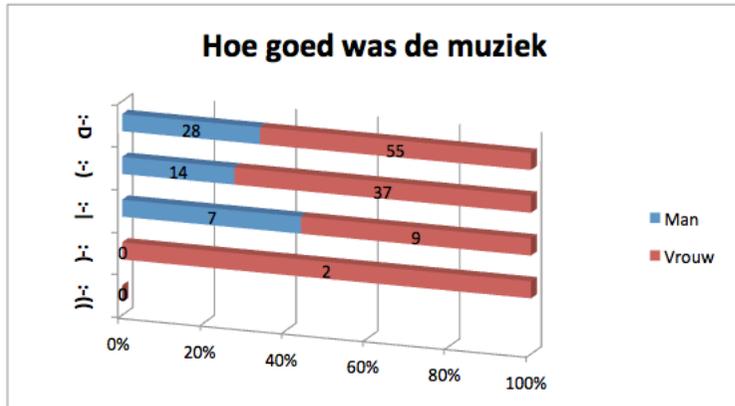


Improviseren duidelijk te horen



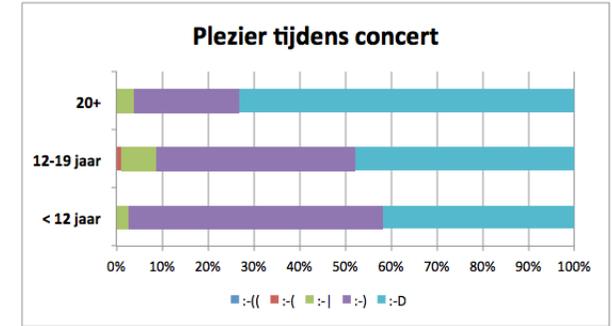
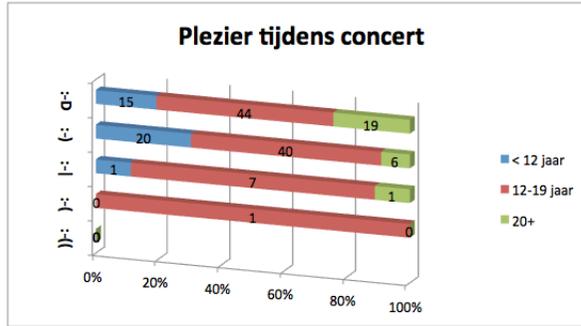
Improviseren duidelijk te horen





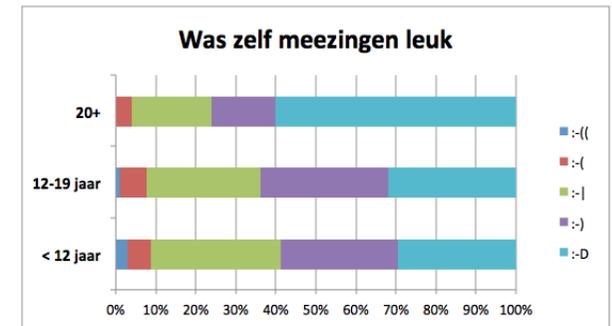
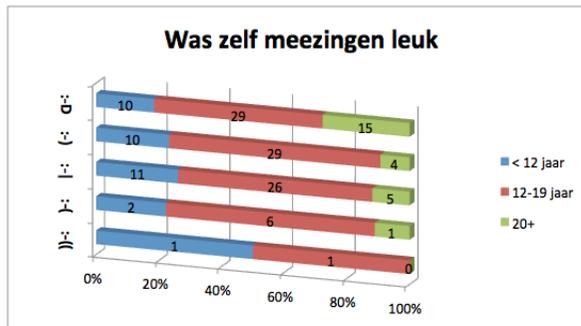
Leeftijdscategorie BY Hoeveel plezier heb je gehad tijdens het concert van Dutch Organic Choir?

	0	1	2	3	4
< 12 jaar	0	0	1	20	15
12-19 jaar	0	1	7	40	44
20+	0	0	1	6	19
Totaal	0	1	9	66	78



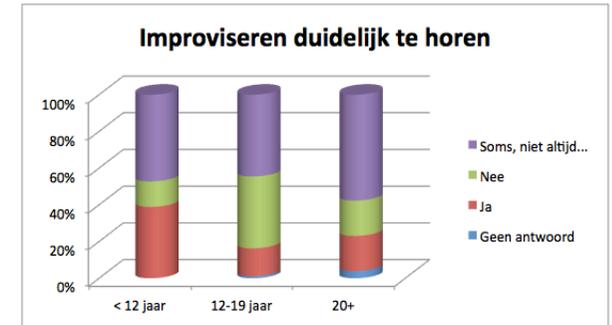
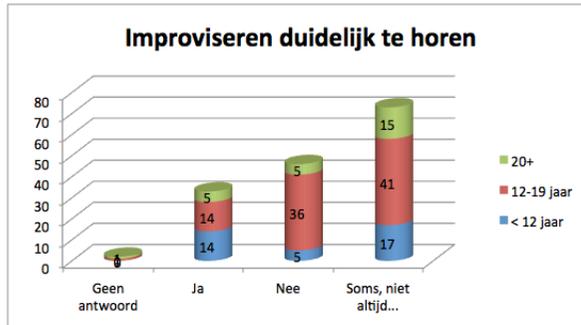
Leeftijdscategorie BY Hoe goed vond je de muziek van het Dutch Organic Choir?

	0	1	2	3	4
< 12 jaar	0	0	2	12	22
12-19 jaar	0	2	13	32	43
20+	0	0	1	7	18
Totaal	0	2	16	51	83



Leeftijdscategorie BY Hoe leuk vond je het om regelmatig zelf mee te zingen?

	0	1	2	3	4
< 12 jaar	1	2	11	10	10
12-19 jaar	1	6	26	29	29
20+	0	1	5	4	15
Totaal	2	9	42	43	54



Leeftijdscategorie BY Zou je zelf willen zingen in een groep als deze?

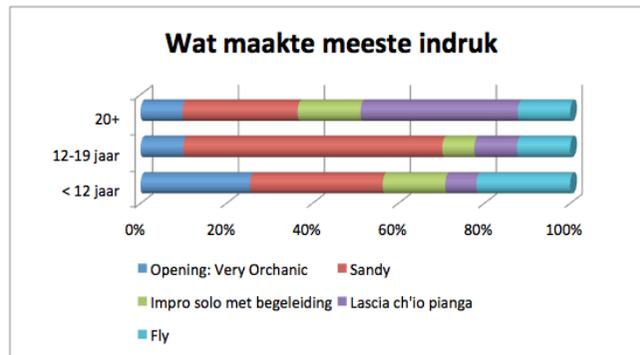
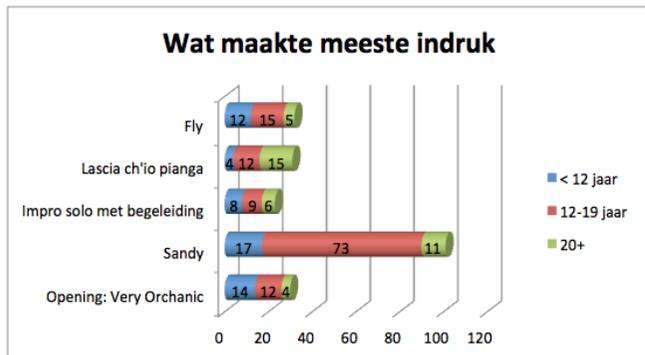
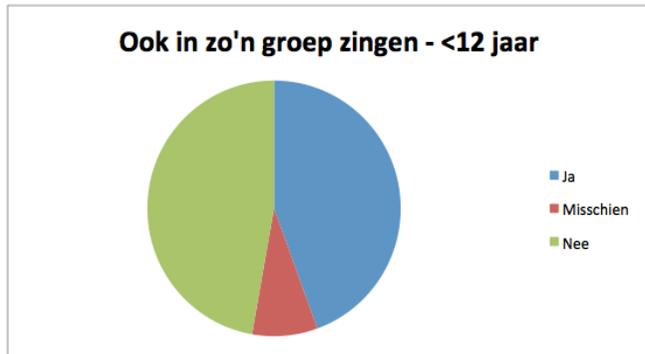
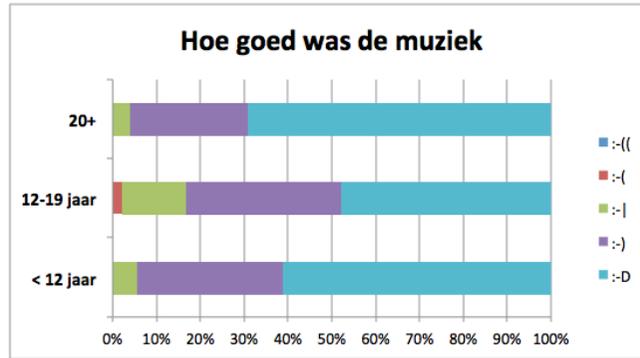
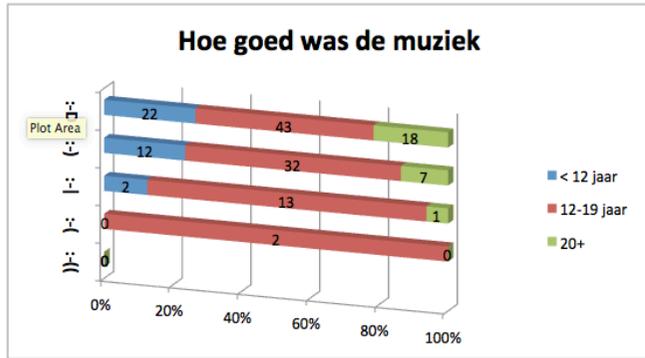
	Ja	Misschien	Nee
< 12 jaar	16	3	17
12-19 jaar	50	5	37
20+	14	1	11
Totaal	80	9	65

Leeftijdscategorie BY Kon je duidelijk horen wanneer de muziek geïmproviseerd was?

	Geen antwoord	Ja	Nee	Soms, niet altijd...
< 12 jaar	0	14	5	17
12-19 jaar	1	14	36	41
20+	1	5	5	15
Totaal	2	33	46	73

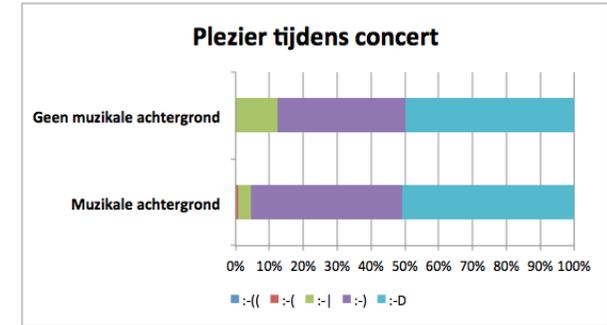
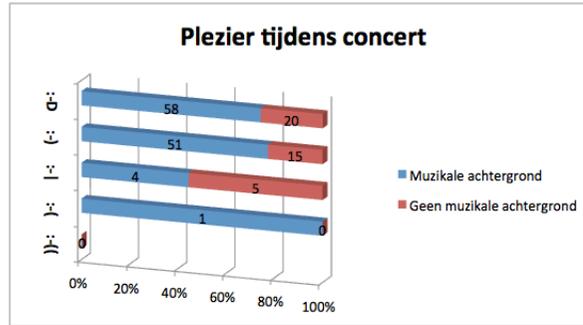
Leeftijdscategorie BY Wat heeft de meeste indruk gemaakt?

	Wat heeft de meeste indruk gemaakt?				
	Opening: Very Orchanic	Sandy	Impro solo met begeleiding	Lascia ch'io pianga	Fly
< 12 jaar	14	17	8	4	12
12-19 jaar	12	73	9	12	15
20+	4	11	6	15	5
Totaal	30	101	23	31	32



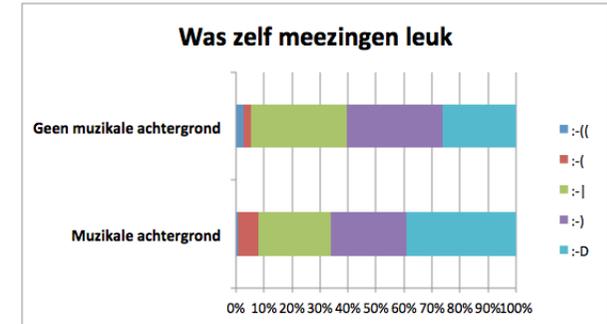
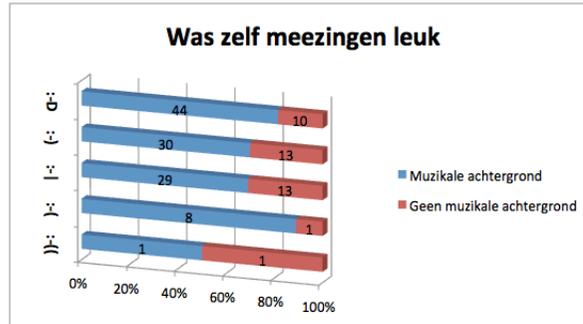
Heb je een muzikale achtergrond? BY Hoeveel plezier heb je gehad tijdens het concert van Dutch Organic Choir?

	:-)	:-)	:-)	:-)	:-)
Muzikale achtergrond	0	1	4	51	58
Geen muzikale achtergrond	0	0	5	15	20
Totaal	0	1	9	66	78



Heb je een muzikale achtergrond? BY Hoe goed vond je de muziek van het Dutch Organic Choir?

	:-)	:-)	:-)	:-)	:-)
Muzikale achtergrond	0	1	9	40	62
Geen muzikale achtergrond	0	1	7	11	21
Totaal	0	2	16	51	83



Heb je een muzikale achtergrond? BY Hoe leuk vond je het om regelmatig zelf mee te zingen?

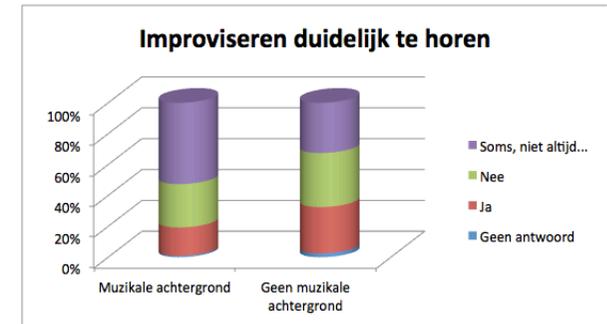
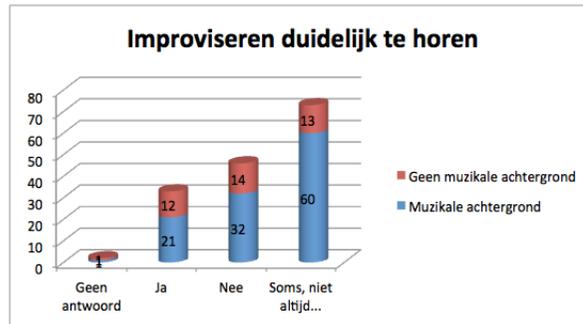
	:-)	:-)	:-)	:-)	:-)
Muzikale achtergrond	1	8	29	30	44
Geen muzikale achtergrond	1	1	13	13	10
Totaal	2	9	42	43	54

Heb je een muzikale achtergrond? BY Zou je zelf willen zingen in een groep als deze?

	Ja	Misschien	Nee
Muzikale achtergrond	62	8	44
Geen muzikale achtergrond	18	1	21
Totaal	80	9	65

Heb je een muzikale achtergrond? BY Kon je duidelijk horen wanneer de muziek geïmproviseerd was?

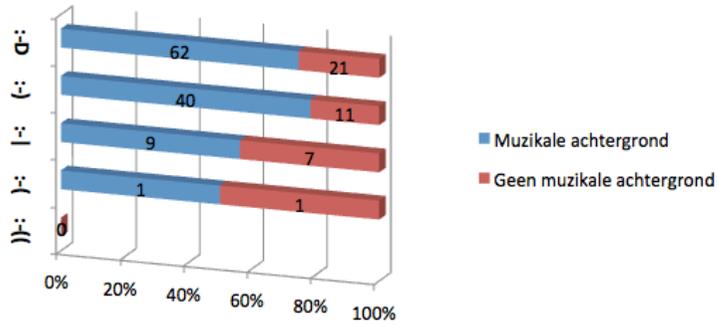
	Geen antwoord	Ja	Nee	Soms, niet altijd...
Muzikale achtergrond	1	21	32	60
Geen muzikale achtergrond	1	12	14	13
Totaal	2	33	46	73



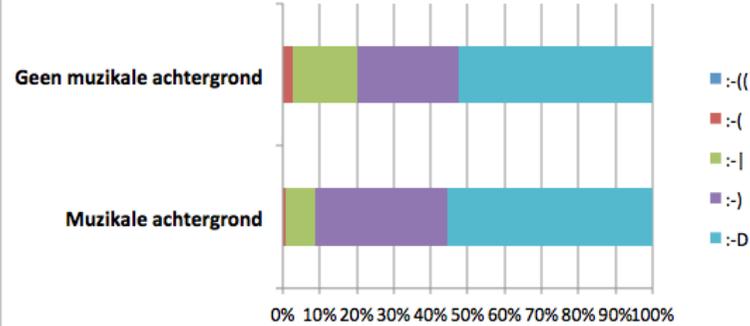
Heb je een muzikale achtergrond? BY Wat heeft de meeste indruk gemaakt?

	Wat heeft de meeste indruk gemaakt?				
	Opening: Very Orchanic	Sandy	Impro solo met begeleiding	Lascia ch'io pianga	Fly
Muzikale achtergrond	22	72	16	25	23
Geen muzikale achtergrond	8	29	7	6	9
Totaal	30	101	23	31	32

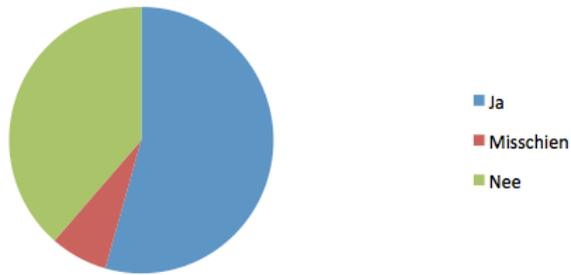
### Hoe goed was de muziek



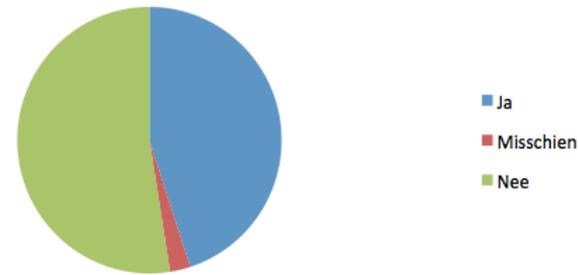
### Hoe goed was de muziek



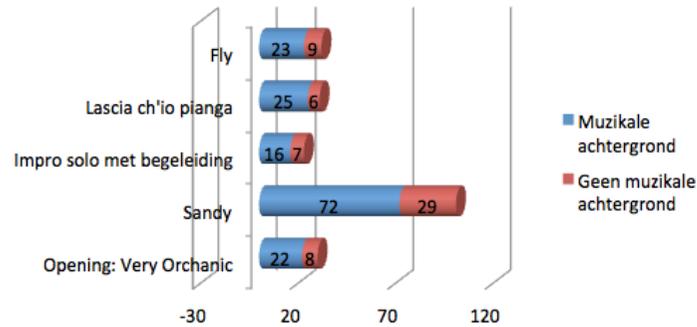
### Ook in zo'n groep zingen Muzikale achtergrond



### Ook in zo'n groep zingen Geen muzikale achtergrond



### Wat maakte meeste indruk



### Wat maakte meeste indruk

