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## Licensed Implementation Operations Manual

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*Licensed to*  
**Emory University Jazz Studies**

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## Welcome

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Thank you for bringing *my serenata*™ into your rehearsal environment.

*my serenata*™ is a structured orientation instrument designed to help musicians briefly attend to their present internal state before returning their attention to collective music-making. It is intended to support rehearsal culture through a simple, repeatable practice that requires minimal instructional time.

**The orientation sequence is:**

**Pause → Orient → Contain → Continue**

*The objective is not discussion or interpretation. The objective is orientation.*

*my serenata*™ is designed to become part of the culture of rehearsal rather than an activity added to rehearsal.

It is not simply an opening ritual. *my serenata*™ remains quietly available throughout rehearsal whenever the ensemble would benefit from a brief moment of collective settling.

## Materials Included

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Depending on your licensed implementation, your *my serenata*™ materials may include:

- A mounted *my serenata*™ wheel
- *my serenata*™ card decks for participants (optional)
- A facilitator training deck
- A podium guide
- A digital orientation webpage for projection
- Access to the *my serenata*™ digital orientation instrument prototype (when applicable)
- Facilitator documentation

These materials are designed to work together while allowing flexibility for different rehearsal environments.

## Preparing the Room

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Whenever possible, the *my serenata*™ wheel should already be visible as students enter the rehearsal space. This may be accomplished by:

- displaying a mounted wheel, or
- projecting the digital orientation webpage.

*The orientation environment should feel like a natural part of the rehearsal room rather than an activity introduced after rehearsal begins.*

## First Day of Implementation

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### Step 1 — Introduce the Practice

Briefly explain that the ensemble will begin rehearsals with a short orientation practice designed to help musicians notice where they are before making music together.

If harmonic containment will be used for this initial orientation, briefly prepare the ensemble:

*“Before we play, we’re going to take a moment to orient. In a moment, you’ll hear a brief harmonic sound. As you hear it, simply continue holding your awareness of your color until the sound ends.”*

Allow the harmonic structure to play in its entirety.

*Keep the explanation brief. This is generally only necessary the first time the ensemble experiences the harmonic containment structure.*

### Step 2 — Initial Orientation

Invite students:

*Direct your attention to the wheel.*

*Locate the color that feels closest to where you are right now.*

Students simply identify a color internally. No explanation, interpretation, or discussion is requested.

Allow the harmonic structure to play in its entirety. After it concludes, continue naturally into rehearsal.

For implementations that do not use harmonic containment, allow a brief period of silence before continuing.

*Once students become familiar with the practice, the facilitator may simply say: "Locate your color." The ensemble will orient, hold their awareness briefly, and continue.*

### **Step 3 — Distribute the Card Decks (Optional)**

Students first experience *my serenata*™ collectively before receiving their own orientation instrument. The card deck is therefore presented not as instructional material but as a personal instrument to accompany rehearsal throughout the semester.

After the initial orientation experience, distribute one *my serenata*™ deck to each student.

Suggested language:

*"Today you've experienced my serenata™ together. I'd like each of you to have your own card deck to keep throughout the semester. Please bring it with you to rehearsals just as you would your music and other materials."*

Students should keep their card deck where they normally store rehearsal materials, such as an instrument case, music folder, backpack, or rehearsal bag. The card deck is intended to remain available throughout the semester.

## **Beginning Subsequent Rehearsals**

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As familiarity develops, facilitators should speak less rather than more. The orientation becomes recognizable through consistency rather than explanation. The facilitator may say:

*"Before we play, we orient."*

*"Locate your color."*

Allow a brief pause. Then begin rehearsal. No additional explanation is necessary.

## **Using *my serenata*™ During Rehearsal**

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*my serenata*™ may be used whenever the ensemble would benefit from a brief moment of collective settling before corrective instruction. When correction is needed, the sequence is:

## Locate your color → Brief silence → Corrective instruction → Continue

The facilitator simply says:

“Locate your color.”

Allow a brief period of silence. Provide the corrective instruction. Return immediately to playing.

*The purpose is to settle attention before instruction while preserving rehearsal momentum.*

### Examples

- “Listen across the section.”
- “Support the soloist.”
- “Keep the pulse underneath the phrase.”
- “Let’s take it again from measure 37.”

The orientation is not a discussion prompt. It is a brief reset that allows corrective instruction to land with steadier attention.

### If Someone Asks, “What Does My Color Mean?”

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Simply respond:

“There isn’t a correct interpretation. The purpose is to notice where you are, not to explain it.”

Then continue with rehearsal.

### On Initial Uncertainty

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It is common for participants to experience a brief moment of uncertainty the first time they encounter the orientation. Some may wonder:

- “Am I doing this correctly?”
- “What does my color mean?”
- “Why are we doing this?”

*This is normal and should not be interpreted as resistance or confusion requiring explanation. Allow the experience to unfold without elaboration. Initial uncertainty is normal. Resist the urge to explain. Trust the structure.*

With repeated use, participants typically become familiar with the sequence, and the orientation shifts from a novel activity to a shared rehearsal practice.

In prior implementation, students eventually began retrieving their *my serenata*™ card decks and placing them on their music stands without prompting before rehearsal began. Allow this to emerge naturally rather than requiring it. The long-term goal is for the orientation practice to become part of the culture of the ensemble.

## Format Options

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The projected wheel serves as the ensemble's shared orientation instrument. The individual card deck serves as each participant's personal orientation instrument. The projected wheel complements rather than replaces the card deck.

### Individual Card Decks (Optional)

Each participant's personal orientation instrument, available throughout rehearsal and throughout the semester.

### Projected Wheel or Mounted Wheel

A shared visual point of orientation for the ensemble. Particularly useful for first-day implementation and large groups. A mounted wheel provides a permanent installation within the rehearsal environment.

### Digital Orientation Webpage and Digital Orientation Instrument Prototype

These two resources serve distinct purposes and may be used simultaneously:

- Projected webpage — shared visual orientation for the ensemble
- Digital orientation instrument prototype — harmonic containment structures (the only access point for harmonic containment)

*When harmonic containment is used, project the webpage for shared visual orientation while the digital orientation instrument prototype provides the containment sound.*

## Facilitator Guidelines

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### The facilitator should:

- Keep language brief.
- Maintain a calm pace.
- Allow silence to do the work.
- Transition naturally back into rehearsal.

### The facilitator should not:

- Interpret colors.
- Ask students to explain their selections.
- Require sharing.
- Assign meaning to any color choice.
- Apologize if the experience feels unfamiliar.
- Fill the silence — the silence is part of the orientation.

### Facilitator Principles

- There are no right or wrong choices.
- Participants are never asked to explain or defend their selection.
- The experience is private.
- Consistency is more important than novelty.
- The orientation serves the music; it is not the subject of the rehearsal.

*Success is not whether participants like the experience. Success is whether it quietly supports attention and allows rehearsal to proceed.*

### Guiding Principle

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*my serenata™* is not intended to change how participants feel. Its purpose is to help them notice where they are before making music together.

*Like any instrument, my serenata™ remains quietly available until it is engaged.*

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