



PITCH PERFECT

WORKBOOK GUIDE.

A course dedicated to revising your own singing ability. This course is designed to boost confidence and improve skills in areas such as pitching, intervals and leading vocal groups.



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PITCH PERFECT

COURSE OVERVIEW

OBJECTIVES

To gain further knowledge of appropriate singing techniques, including their purposes.

To be able to confidently sing a melody line with a clear understanding of pitch and tone

To be able to clearly identify interval pitches.

To be able to confidently lead a group vocal warm up and participate.

To be able to practically exercise all of the above confidently in groups or solo.

YOUR PERSONAL GOALS

What is it you would like to gain from taking this course?

ADDITIONAL NOTES

Add any additional notes before starting the course here.



LESSON ONE

ANYONE CAN SING - HERE'S HOW

At the Musical Me we believe that anyone can sing. Something we hear all the time is "I'm tone-deaf" or "I sound like a cat dying".

However, if you were to pick up a guitar or sit down at a drum kit for the first time you wouldn't necessarily know instantly how to play. So the same principle applies to singing. We simply need to learn how. In this part of the course, we are going to look at the fundamentals of developing your voice so going forward you can start to surpass your vocal potential.

LESSON TOPICS

Breathing
Posture
Warming up

The Importance of Breathing



LET'S TALK ABOUT BREATHING

Breathing is so natural and automatic to us; it's hard to believe that we could be doing it incorrectly. Breathing exercises for singing can dramatically improve the standard of our vocal performances, and make us feel more comfortable when we sing. By using the correct breathing techniques and performing regular vocal warm up exercises, we relieve any strain or tension in the voice and body, leading to producing a freer, fuller vocal sound.

WHY IS IT SO IMPORTANT?

All vocal notes and phrases rely on having a steady flow of air to produce them. If we learn to manipulate this flow of air, we can start to see a significant difference in the quality of our overall singing. As breathing is so intuitive to us, it's all too easy for us to forget how to breathe appropriately to create a steady flow of air for our vocals. What happens then is we may begin vocalising our notes from the throat only with poor airflow and an increased risk of potentially significant damage to our voice.

"Singing is the result of a process called phonation"

The Importance of Breathing

WHAT IS PHONATION?

Our larynx, the muscle around our vocal folds is found at the root of the tongue. Try placing your hand around your throat and say your name. You should feel a vibrating sensation. This is what we call phonation.

During phonation, air passes through a person's vocal folds in the larynx, which causes them to vibrate together and create sound.

WHY IS IT IMPORTANT?

Based on how the singer chooses to increase or decrease the tension in their vocal folds, and the amount of air passing through them, they can change the type of sound they produce.

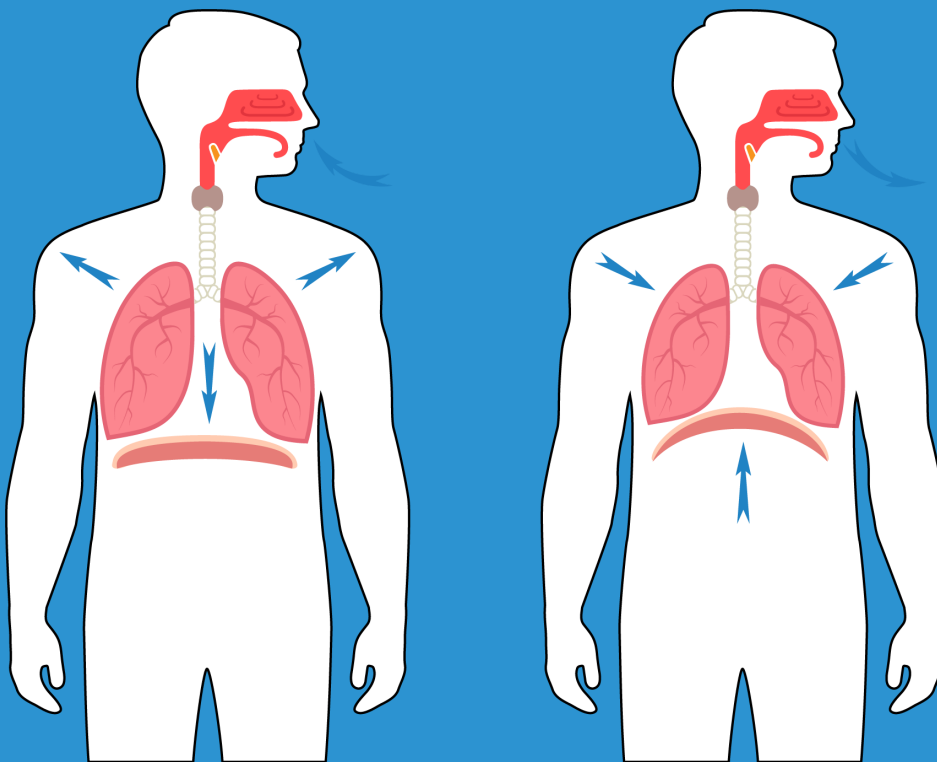
Without the proper amount of air passing through the vocal folds, a sound is not possible. That is why regular breathing exercises are critical to the success of any aspiring vocalist.

HOW TO BREATHE PROPERLY

"When singing instructors talk about supporting the voice, they are typically referring to breathing from the diaphragm. But what is it?"

What is the diaphragm?

The diaphragm is a large muscle that covers the bottom of the rib cage. When a person "sings from their diaphragm," they flatten it, which lets the individual breathe deeply and have tighter control over the release of air across the vocal folds. When the diaphragm flattens, it allows the lungs to maintain function.



INSPIRATION

EXPIRATION

HOW TO BREATHE PROPERLY

How does it work?

The additional air provides "support" to the singing voice. The goal is to work the entire body, including the muscles between the ribs, abdomen, and back. One way to improve control of the diaphragm is through partaking in regular breathing exercises. These exercises help develop a constant flow of air with power and force.

WHY NOT TRY THIS AT HOME?

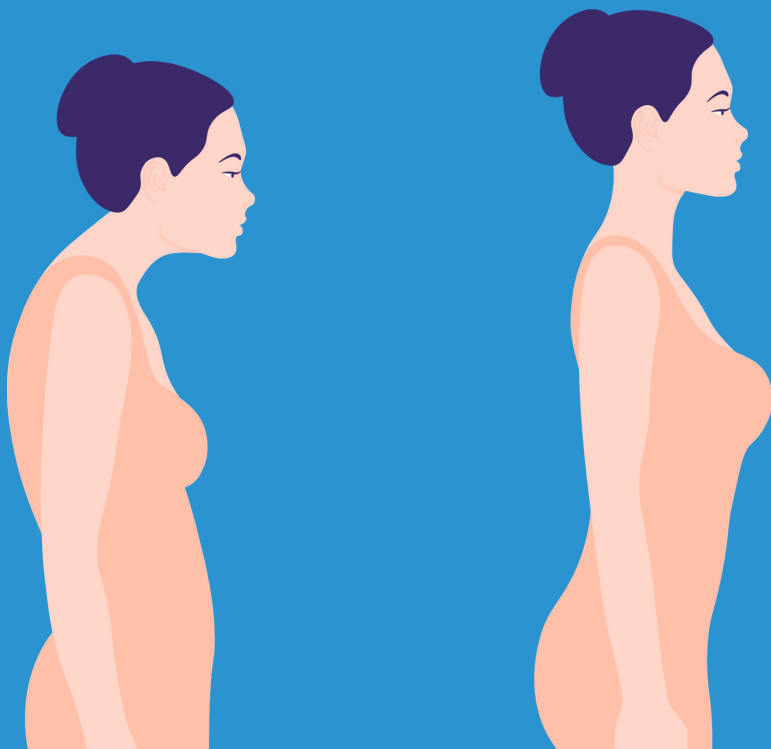
- Place your fingers over your belly button.
- Inhale deeply and focus on the sensation of air filling your belly.
- Focus on your stomach moving outwards instead of inwards as you inhale.
- Slowly exhale the air through your mouth.

Avoid having your chest or shoulders raise to facilitate breathing.

TOP TIP

TRY LYING DOWN AND BALANCING A BOOK OVER YOUR DIAPHRAGM. BREATHE IN AND TRY TO MAKE THE BOOK RISE!

THE IMPORTANCE OF POSTURE IN SINGING



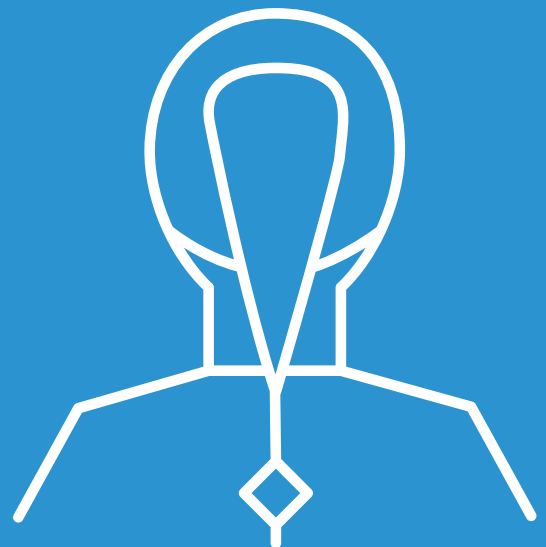
LET'S TALK ABOUT POSTURE.

The way someone stands when they sing impacts directly on their breathing and in turn the quality of their overall singing. For example, taking a deep breath can be a challenge while standing hunched over. Good posture is essential to improve the quality of sounds a singer can produce; it also improves the efficiency of their breathing.

Having good posture creates the best possible space in the chest cavity so that the lungs can expand to their full potential.

This extra room means a singer can hold notes well and for longer, dramatically improving their vocal stamina. Optimised posture, though, should keep the chest high, which in turn allows for more comfortable breaths from the diaphragm during singing.

Good posture can also help relieve any tension in the vocal folds and allows for smooth airflow resulting in a richer, fuller sound.



"Good posture is essential to improve the quality of sounds a singer can produce"

What does good posture look like?

WHY NOT TRY THIS OUT?

- Stand straight with your body relaxed.
- Feet should be shoulder-width apart with your weight tilted slightly forward.
- Shoulders should be back and pushed down; not raised.
- Check your joints are relatively loose.
- Ensure your chin is parallel to the ground and not tilted upwards.
- Your chest needs to be held up in an elevated position

It should feel relaxed and comfortable.

WARMING UP



LET'S TALK ABOUT WARMING UP

if you have ever seen a runner in a marathon or watched Olympic track and field, you know the significance that runners, especially sprinters, put on stretching. Going into high-intensity exercise without priming the muscles first, leaves them susceptible to injury and the same principle is applied to the vocal folds, these are muscles that need appropriate stretching before use to avoid injury or damage.

Making vocal warm-ups a regular part of a singing routine helps keep the voice in shape. Consistent repetition will provide you with strong breathing muscles to sing more efficiently in the future (especially for reaching higher notes and improving your range). Best of all, the warm-ups can be as short and straightforward (or as complicated) as you like. Some of the most popular warm-ups include intervals and scales which we will come back to later in the course. These allow the singer to focus on specific goals, such as breathing technique, tone quality, and more. Even twenty minutes of warm-up a day can pay massive dividends.



"Performing vocal warm-ups improves the elasticity of the muscles while removing excess mucous from the throat."

WARMING UP

WARM UPS YOU CAN TRY AT HOME

- Stand straight with your body relaxed.
- Perform lip trills or 'R' rolls in the form of a siren
- Hum a five note major scale (Repeat five times)
- Tongue Twister Challenge! - Peter Picked a Peck of Pickled Peppers (how fast can you go?)
- Jump an octave. Pick a note and see if you can jump up to the same note an octave above
- Breath in for four beats. hold for four beats and then exhale for eight beats

Always ensure you fully warm up before singing



LESSON TWO

SINGING TECHNIQUES

So now we've learnt about developing our voices. Let's take a closer look into the way we can use techniques to enhance our overall singing performances.

Understanding the vocal registers is the first step towards becoming a versatile singer. Every person's voice is unique so by taking the time to experiment with where your registers lie you will become much more at home with your own voice.

LESSON TOPICS

The Vocal Registers
Pitching & Intervals
The Singing Vowels

THE VOCAL REGISTERS

The term vocal registers simply mean where the sound resonates, and by resonates, we mean where we feel the vibrations in our bodies. So with that in mind, let's start by looking at the two main vocal registers we're going to learn about in this lesson: Our chest voice and head voice.

THE HEAD VOICE

Our head voice or falsetto is our second main register, and this can account for the sound being felt in your head. Our head voice is placed higher and tends to sound more floaty and soft. This is because our vocal folds are thinner and stretched when we use our head voice, which allows us to reach higher notes in our range.

THE CHEST VOICE

Our chest voice is the most natural voice we have. We mostly use this voice when speaking. We use it primarily to sing lower notes and phrases; as the lower you go, the thicker the vocal folds become, making the sound fuller and richer.

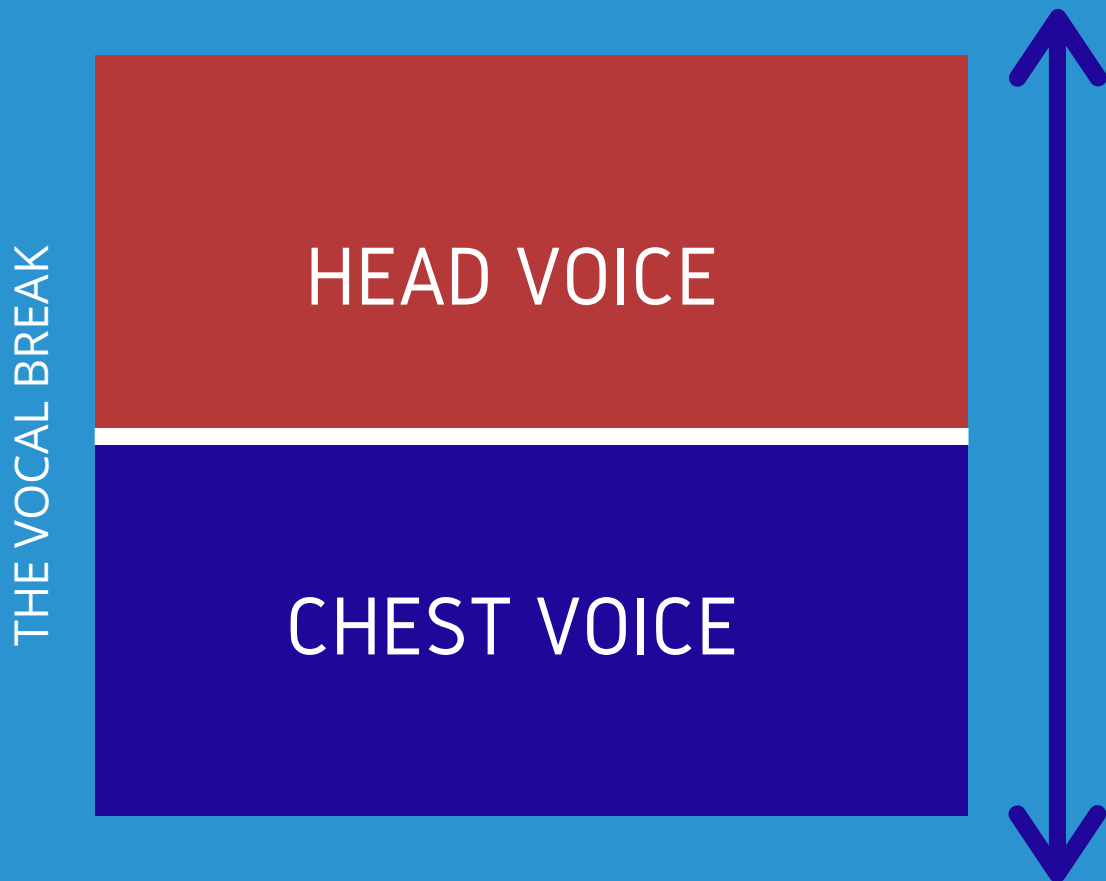
WHY NOT TRY THIS: Place one hand on your chest and speak your name clearly. See if you can feel a vibration.



THE VOCAL REGISTERS

The Vocal Break

There comes a point in every voice where the voice has to move from one register to the other. This is the area of the voice we call the vocal break. Once you can understand your vocal registers, where they are, and can pre-empt your vocal break, you will be well on your way to becoming a technically skilled singer.



TOP TIP!

To find your break start from the lowest note you can do and go as high as you can go and come back down.

PITCHING & INTERVALS

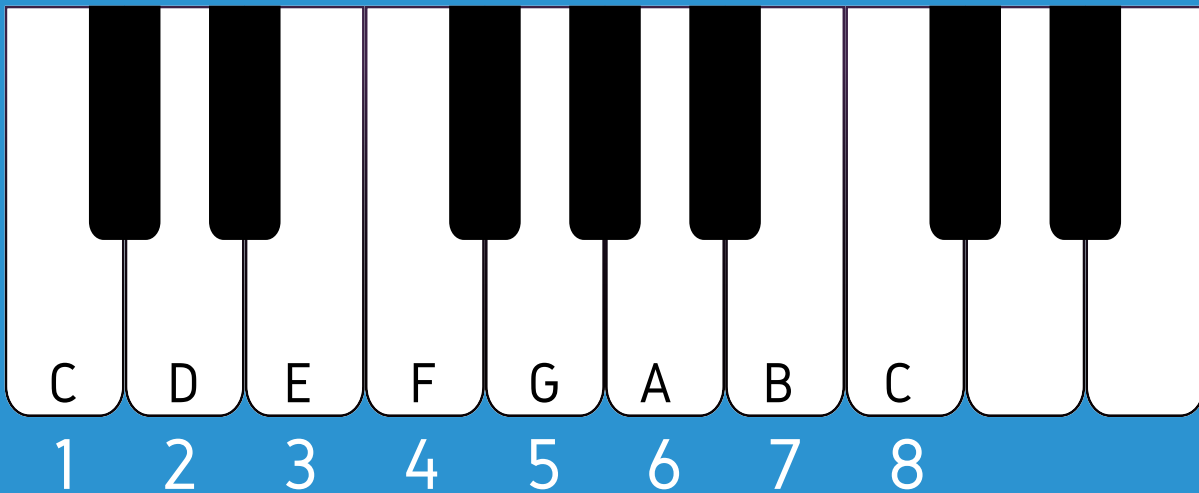
"When singing instructors talk about supporting the voice, they are typically referring to breathing from the diaphragm. But what is it?"

How do we improve our pitching?

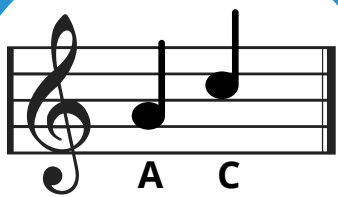
Pitching is one of the biggest challenges that singers face. We are not merely moving our hands to the right note - we have to physically move internal bodily muscles to sing the right note. So let's look at a few ways in which we can start to tackle this strange phenomenon and become experts at pitching notes.



PITCHING & INTERVALS



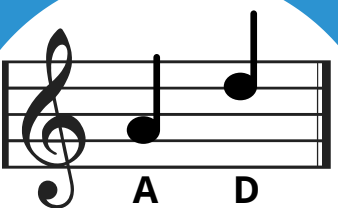
An interval is a distance in pitch between two notes. Intervals are used throughout all songs that use more than one note. We hear them all the time without necessarily realising, that's what they are. Take a second to think about one of your favourite songs and think about the notes used. Can you hear any jumps between notes? These are intervals. Understanding intervals as singers is an incredibly useful skill as it allows us to be far more accurate when pitching.



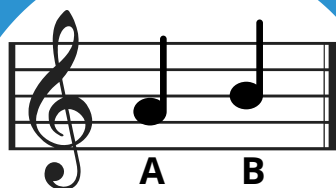
This is a third



This is a fifth



This is a fourth



This is a second

THE SINGING VOWELS



LET'S TALK ABOUT THE SINGING VOWELS

Every word we sing contains a vowel. Without vowels, words would make no sense at all. For this purpose, it's crucial that we, as singers, have substantial knowledge and understanding of how to form these vowels.

When we sustain a word in a song, we always sustain the vowel. When we do this, it's necessary to position the mouth in a certain way, depending on the vowel itself.

Before we start using the vowels, we need to consider our tongue placement in the mouth. Your tongue needs to be kept forward in the mouth, tucked neatly behind your bottom teeth.

The back of the tongue should be kept away from the throat to keep the sound nice and clear. Always try to keep your tongue relaxed and free from tension when singing.

Now we've fixed that we can look at forming the vowel sounds.



"Remember - the vowels are not sung in the same way they are spoken ."

WHAT ARE THE FIVE VOWELS

- 'AH' as in 'Father'
- 'Eh' - as in 'Fair'
- 'Ee' - as in 'Meet'
- 'OR' - as in 'Sure'
- 'Oo' - as in 'Blue'

TOP TIP!

The key to good production of these is in the formation of the mouth. Keep the lips relaxed as you gently position them for each vowel. We want to ensure there is little to no tension anywhere around the mouth as this will affect the overall tone we produce.

THE SINGING VOWELS

How do we form the vowels?

THE 'AH' VOWEL

Position the mouth in an oval shape. Place two fingers (pointer and ring) between the top and bottom teeth lengthwise to assure that you have enough space. Don't tense up the jaw and keep your tongue relaxed. With the mouth in this position speak the word "haaaaa." Hold on to the word sustaining the ah sound. Follow this with singing the same word in an easy and comfortable tone. Be sure the pitch is not too low or too high.

THE 'EH' VOWEL

Eh can be done again from thinking of Ah. But making the shape slightly wider and less circular. Eh sounds best when there's loads of space in the mouth. Unlike Ah, where you drop your jaw fully downward, with Eh you only need it to go about halfway. Make sure you don't pull your jaw backwards and cause tightness, as this will affect the sound.

THE 'OO' VOWEL

All you have to do is bring your lips forward and make a little hole for the sound to come out of. Like this. Imagine you're whispering. If it sounds breathy it might be that you're mouth is too wide. We want to create a small tunnel for the air to pass through.

THE 'OR' VOWEL

'Or' is a wider version of Oo. It's not quite 'Ah', but not quite 'Oo'. An easy way to remember how to do Or is to do Oo, and then open it slightly wider, Keeping the lips relaxed and forward.

THE 'EE' VOWEL

We want our Ee vowel to be nice and forward. A good way of practising this is to say the word "drum" and then say the word "dream", but both words should have the same shape.

THE SINGING VOWELS

Find the Vowel

Assign the correct vowel to each word.
(Answer sheet p.39.)

WORDS**VOWEL**

CAR

BEACH

HOW

CARE

SHOE

MARSH

POURS

MOUSE

QUEUE

GAME

HEAT

COURT



LESSON THREE

LEADING EFFECTIVE VOCAL WARM UPS

As we learnt in the last part of the course - without an adequate warm-up, a singer can run the risk of causing damage to their voice and not be able to use it to its full potential.

When we are working with groups of young singers, it is vital that we lead an effective vocal warm-up with them to show them the benefits of warming up their voices in a fun and engaging way.

LESSON TOPICS

Body & Facial Warm Ups

Melodic Warm Ups

Using Body Language

BODY AND FACIAL WARM UPS

The lip trill is a fun and effective vocal exercise.

Sometimes called “lip bubbles”, this exercise is essentially the noise you'd make if you were imitating the sound of a toy car or airplane. The mouth is almost closed, lips buzzing or flapping together as you phonate (make noise) and release air.

LIP TRILLS AND SIRENS

WHY NOT TRY THIS FOR YOURSELF:

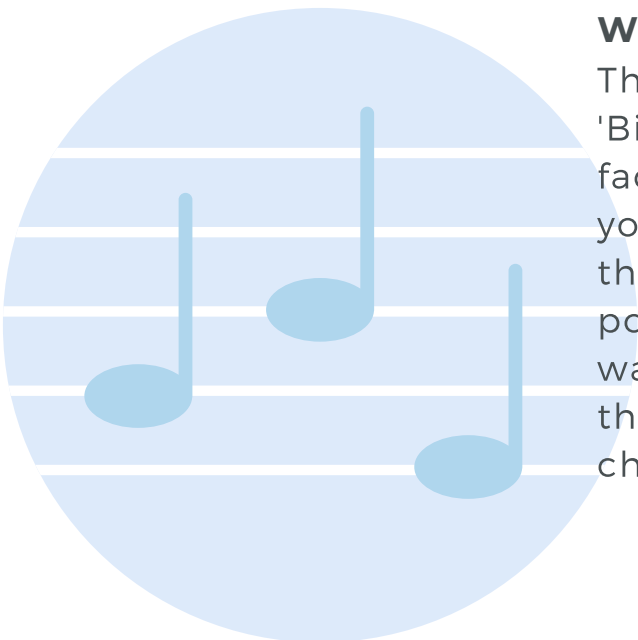
Starting a warm-up is a daunting task, but the more you throw yourself into it, the bigger the response you will get from the group. One way to gently ease yourself into a warm-up is to start with lip trills and sirens.

These are great for flexing our vocal folds without pushing too hard. Trying a few of these before starting teaching will do wonders for your vocal stamina. They also warm up the muscles in our face.

THE BIG FACE, LITTLE FACE GAME

WHY NOT TRY THIS WITH THE KIDS:

This game is nice and simple. If you say 'Big Face' the group has to make their faces as wide and big as possible. And if you say 'Little face', they need to make their faces as squished and small as possible. This again is amazing for waking up our facial muscles early in the morning and getting younger children participating with the group.



MELODIC & GROUP WARM UPS

Time to add in a melody!

Children learn far quicker from demonstration over-explanation. This is the part of the course where you have the opportunity to think about what you have learnt so far with regards to techniques and pitching and intervals.

The more regularly you add in melodic vocal warm-ups, the more confident your group will get in pitching, and you'll start to notice an improvement in their general performances of the songs they're learning. So stick with it!

BURN SOME ENERGY!

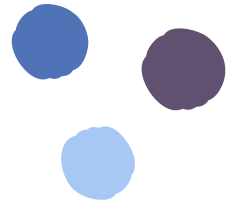
KIDS HAVE A LOT OF ENERGY TO BURN - SO WHY NOT START OFF WITH A FUN, EASY PHYSICAL ACTIVITY THAT WILL BURN OFF SOME ENERGY WHILST WARMING UP THEIR VOICES. A REALLY EASY EXERCISE IS SHAKING OUR ARMS AND LEGS WHILST COUNTING DOWN FROM TEN. START WITH YOUR LEFT ARM, THEN YOUR RIGHT, THEN THE SAME WITH YOUR LEGS. ONCE YOU'VE COUNTED DOWN FROM TEN, THEN GO TO 9, THEN 8, AND SO ON! THIS EXERCISE WILL GET YOUR KIDS LAUGHING, MOVING AND READY TO SING!



MELODIC & GROUP WARM UPS

BREATHING!

IF THE KIDS ARE BOUNCING OFF THE WALLS, WHY NOT TRY SOME EASY BREATHING EXERCISES TO DRIVE THEIR FOCUS BACK WHILST PRACTISING GOOD BREATHING TECHNIQUE. THERE ARE LOTS OF WAYS TO DO THIS IN A FUN AND ENGAGING WAY, FOR EXAMPLE, YOU COULD TELL THEM TO BREATHE IN PRETENDING THEY ARE SIPPING THROUGH A STRAW, OR EVEN HAVE THEM PRETEND TO CHEW BUBBLEGUM WHILST INHALING A DEEP BREATH



SINGLE NOTES!

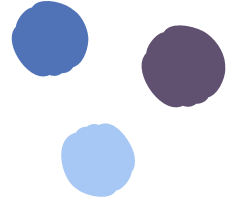
WHEN YOU'RE WORKING WITH YOUNGER SINGERS, YOU MAY WANT TO START A SINGING WARM-UP WITH SINGULAR NOTES. INSTEAD OF JUST SINGING 'AHH' WHY NOT TRY COMING UP WITH FUN WORD COMBINATIONS, OR HAVE THE CHILDREN CREATE THEIR OWN. FOR EXAMPLE "CAPPUCCINO CAULIFLOWER CHEESECAKE" OR "DOUBLE PUDDLE TROUBLE BUBBLE"



MELODIC & GROUP WARM UPS

THE ALPHABET

ONE OF THE FIRST THINGS CHILDREN LEARN HOW TO SING IS THEIR ABC'S SO WHY NOT TRY TURNING THIS INTO A FUN, AND CHALLENGING GAME. YOU COULD SPEED IT UP, OR SLOW IT DOWN. NO MATTER HOW YOU HAVE THEM SING IT, YOU KNOW THAT THE CHILDREN WILL KNOW WHAT THEY NEED TO BE SINGING. THE BEST WARM-UPS FOR KIDS ARE THE ONES THAT CONSIDER THE NEEDS OF THE GROUP.



ANIMALS!

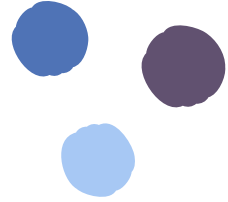
INSTEAD OF HAVING THE KIDS SING LIKE PEOPLE, WHY NOT ASK THEM TO IMITATE AN ANIMAL. YOU COULD START BY HAVING THEM HISS THEIR NOTES LIKE A SNAKE, OR 'BAAH' THROUGH THEIR SCALES LIKE A SHEEP. THE POSSIBILITIES ARE ENDLESS! BUT WHATS IMPORTANT IS THE CHILDREN WILL BE HAVING FUN, AND WARMING THEIR VOICES UP AT THE SAME TIME SO DON'T BE AFRAID TO JOIN IN AND ENCOURAGE THEM.



MELODIC & GROUP WARM UPS

SING A ROUND!

FOR THE SLIGHTLY MORE ADVANCED, OR OLDER GROUPS OF SINGERS YOU MIGHT WANT TO FINISH OFF THE WARM-UP BY SINGING A SONG IN A ROUND, OR CANON. A ROUND IS WHERE ONE GROUP STARTS OFF AND THE NEXT GROUP STARTS TO SING THE SAME SONG A BIT LATER. STARTING A ROUND IS SIMPLE. HAVE ALL THE CHILDREN SING THROUGH THE SONG TOGETHER IN UNISON FIRST TO ENSURE THEY KNOW HOW IT GOES. THEN SPLIT THE GROUP IN HALF, OR INTO MULTIPLE GROUPS. HAVE ONE GROUP START AND THEN WHEN THE SONG GETS TO THE END OF THE FIRST LINE, HAVE THE OTHER GROUP BEGIN.



"THERE ARE LOTS OF SONGS THAT WORK AS ROUNDS BUT ONE OF THE MOST FAMOUS ONES IS 'ROW, ROW, ROW YOUR BOAT'"

THIS IS A GREAT EXERCISE FOR GETTING CHILDREN TO BE MORE INDEPENDENT IN THEIR MUSICIANSHIP AS THEY WILL NEED TO LISTEN VERY CAREFULLY AND NOT GET THROWN OFF BY THE OTHER GROUPS SINGING AT A DIFFERENT TIME TO THEM.

MELODIC & GROUP WARM UPS

1. Row, Row, Row, Your Boat

Row, row, row your boat
Gently down the stream
Merrily, merrily, merrily,
merrily
Life is but a dream

2. Fire's Burning

Fire's burning, fire's burning
Draw nearer, draw nearer
In the gloaming, in the
gloaming
Come sing and be merry

3. Frere Jacques

Frere Jacques, Frere Jacques
Dormez-vous? Dormez-vous?
Sonnez les matines, Sonnez les
matines.
Ding, dang, dong. Ding, dang,
dong.

WHY NOT TRY
SOME OF THESE
VOCAL
ROUNDS?

▶ 4. I Like The Flowers!

like the flowers, I like the daffodils
I like the mountains, I like the rolling hills
I like the fireside, when the lights are low
Boom-dee-ah-da, Boom-dee-ah-da
Boom-dee-ah-da, Boom-dee-ah-da

USING BODY LANGUAGE



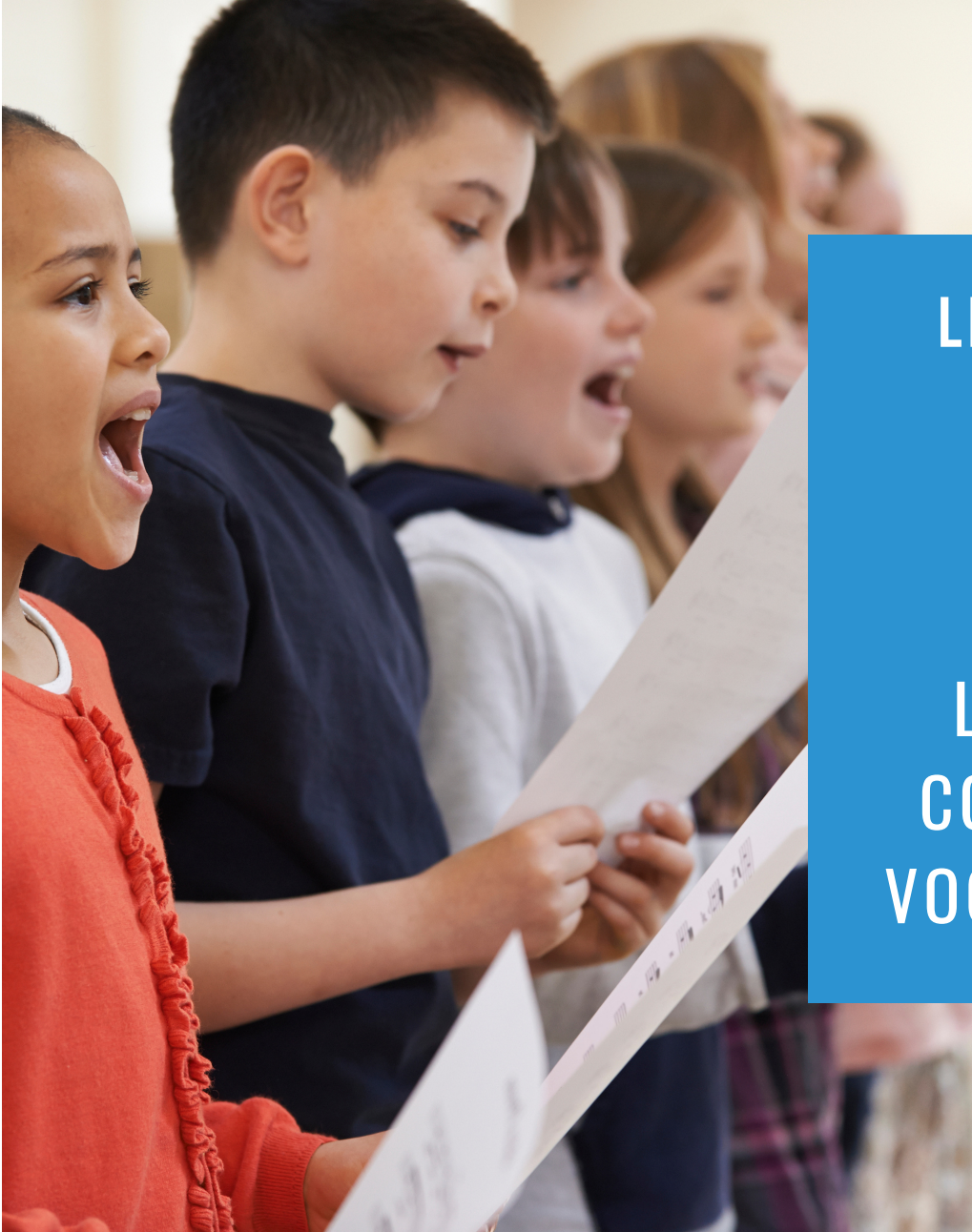
LET'S TALK ABOUT BODY LANGUAGE

Your body is a powerful tool and controller in the classroom, so don't be afraid to use it when warming up your groups. When you're running a vocal warm-up, you want to be demonstrating good posture to the group and even correct their posture if you feel like they aren't standing appropriately. Explain to them the reasons behind good singing posture and how this will help them improve their singing skills if they aren't sure how it works.

In the warm-up, you will be the energy source needed to fuel the rest of the room. If you are working with a group who seem less enthusiastic - try moving around the room whilst you conduct the warm-up or make your arm movements bigger and more exaggerated to build the energy in the class.

You can apply the same if the group are notably harder to control, make your movements slower and calmer whilst standing firm, moving your arms more gently, creating a sense of calm and composure. Try reflecting this in your voice when you speak to the group and give instructions. This will help you lower the energy in the room.

"Remember to start with a physical warm-up of the body and then move onto melodic warm-ups. Try to be creative and be the energy you'd like to see in the room."



LESSON FOUR

LEADING & CONDUCTING VOCAL GROUPS

Now it's time to look at how we lead and conduct our vocal groups during their lessons. Children will learn faster when they have a confident leader running them through the piece of music they are learning.

Eventually, you can take the conductor out of the equation, and they will have the skills you will have taught them to carry on independently.

But for now, this is the part where you play a large role in helping them perform a piece of music successfully.

LESSON TOPICS

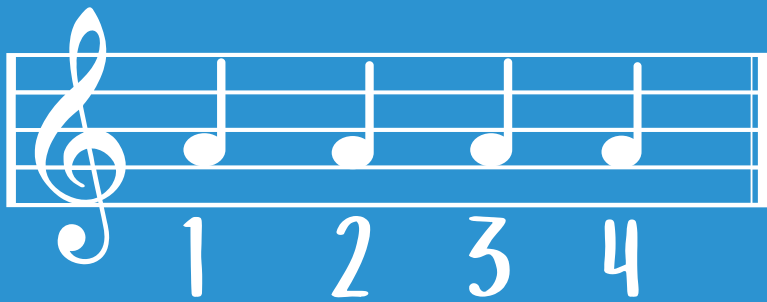
Keeping the Pulse

Starting/Ending a Piece

Starting/Stopping a Part

Changing Dynamics

KEEPING THE PULSE



LET'S TALK ABOUT THE PULSE

The pulse is the first element we need to establish in the music. A pulse is a consistent beat throughout the piece. Similar to our heartbeat, it tends not to speed up or slow down. It gives us the pace at which to perform our parts alongside.

Our arms and legs are powerful tools in conducting; they can help us demonstrate tempo, pulse and cue endings/beginnings of pieces - all without saying a word. Once we have found the pulse in the music, we can click this throughout the piece, with an exaggerated hand clap on every beat one in between

You can do the same with your legs - a hand clap on the one and marching on all other beats.

All variations will work as long as you have something emphasising the first beat of every bar. This will give the children the best chance of remaining in the right place throughout the piece. The more exaggerated the movement, the more likely you will have the children hooked and focused on keeping in time.

TOP TIP!

Most primary level music pieces will be in a time signature of 4/4. Therefore you will only need to count to four each bar and repeat!

To find out more about time signatures - why not try our music theory course!

STARTING A PIECE

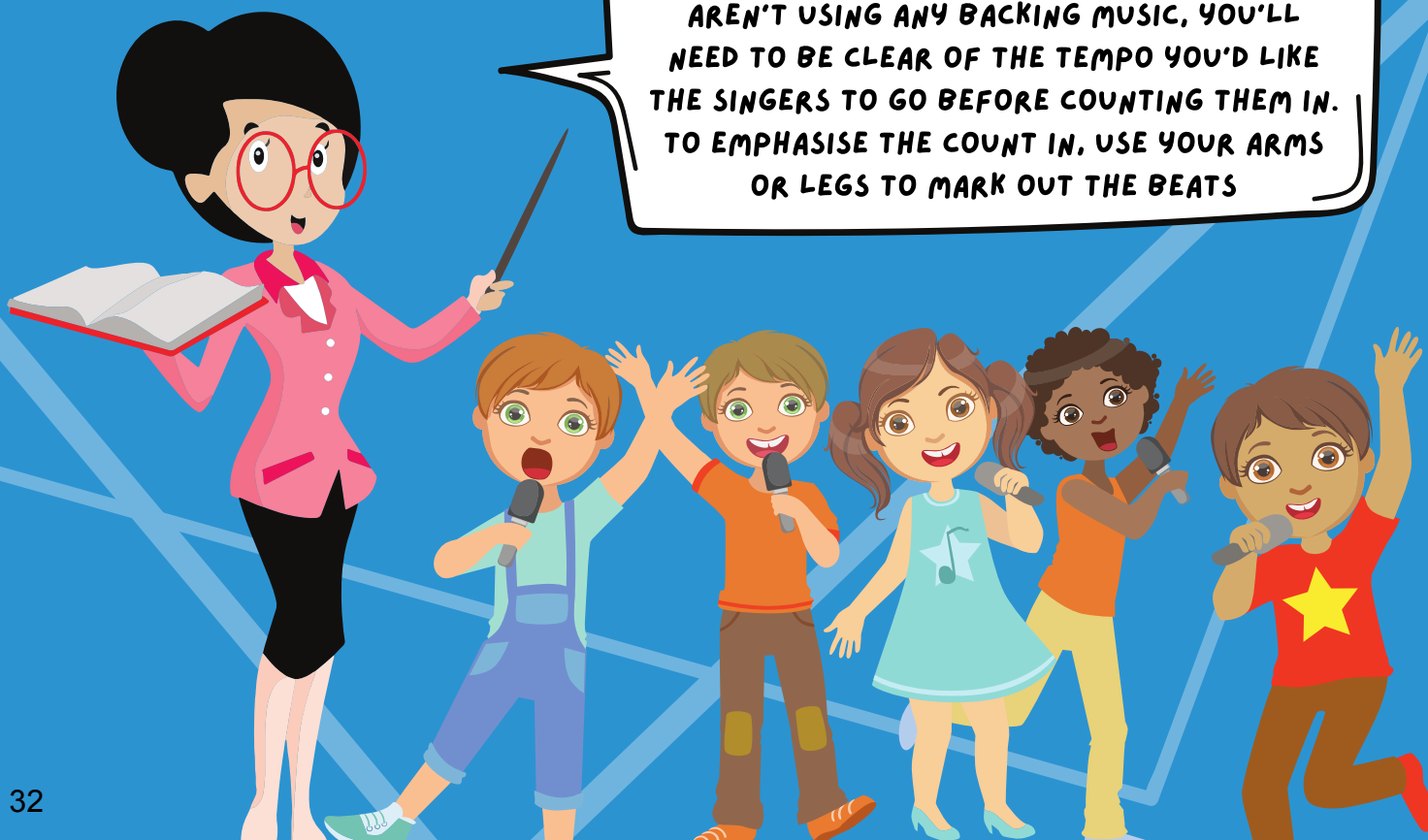
Starting a Piece

Trying to get children to all start their voices at precisely the same time can be a challenge; however, let's explore a few techniques that will make this easier. To give yourself the best chance of having a successful opening, make sure you stand in a place where all the children can see you. Using eye contact check everyone is in a position to start by looking at each child directly before beginning. Once you have done this, use your hands and voice to give a clear count in.

TOP TIP

Always run practices of the beginning regularly; making sure the group knows exactly how many counts they have before they start to sing. The more you practice, the easier it will become.

THIS COUNT SHOULD BE AT THE TEMPO YOU WOULD LIKE THE SINGERS TO START AT - SO THE COUNT IN IS CRUCIAL FOR THE KIDS TO KNOW HOW FAST THEY NEED TO SING. YOU CAN FIND THIS TEMPO BY LISTENING TO THE MUSIC YOU ARE USING TO BACK THE SINGERS. IF YOU AREN'T USING ANY BACKING MUSIC, YOU'LL NEED TO BE CLEAR OF THE TEMPO YOU'D LIKE THE SINGERS TO GO BEFORE COUNTING THEM IN. TO EMPHASISE THE COUNT IN, USE YOUR ARMS OR LEGS TO MARK OUT THE BEATS



STARTING/STOPPING A PART

Starting/Stopping a Part

There may be times when you have a piece of music to teach that requires individual children to drop in and out of singing. This can mean cueing various parts at different times instead of all together. This can be when it starts to get a little daunting as the children will be looking to you for reassurance of their entries and exits during the piece so similar to the previous parts you will need to make these as evident as possible. By keeping the pulse throughout the piece of music using one of our hands or legs, we can then use our other arm for cueing singers to start and stop throughout.

HOW DO WE STOP A PART?

A flat open palm facing the children is a clear indication that they should not be singing at this time. Therefore when you take the palm away, they will know to expect to come in soon. This is also a great way of stopping a piece during practice when you would like to go back and correct or work on any parts that need additional support.

To give yourself the best chance of this being a success, make sure the children are positioned in the parts that they are singing. Therefore you can ensure groups starting together can be cued in easily.

ENDING A PIECE

Ending a Piece

Having a successful ending to a song will give your children a huge boost in confidence going forward. Similarly to how you would start the piece you're going to need to do some more physical and verbal counting.

The trick to a successful ending is to be prepared. You need to be clear on exactly where you'd like to put the end in at least a full count or four beats before you attempt it. By doing this, you can then give the children a verbal cue or hand signal to signify the ending count is about to happen.

BOTH OF THESE TECHNIQUES WORK WELL; HOWEVER, THEY WOULD BE REDUNDANT IF THE CHILDREN WEREN'T FOCUSED ON YOU AS THE LEADER OF THE GROUP. ENSURING THE CHILDREN ARE FOCUSED ON YOU DURING THE PIECE BEFORE YOU CUE AN ENDING IS A VITAL PART OF CONDUCTING. YOU CAN TELL IF YOU HAVE THEIR ATTENTION BY CHECKING FOR EYE CONTACT BEFORE SIGNALLING AN ENDING CUE.



CHANGING DYNAMICS

Once we have mastered leading a group of singers, We can now start to look at what else we can add to the piece. Our bodies can enable us to change the dynamics and mood of a piece.

HOW DO WE CONDUCT DYNAMICS?

By making our bodies smaller, leaning forward and bringing our hands closer together when conducting we create a sense of quiet, as opposed to raising our bodies and making our movements wide and large to ask the group to give us a louder dynamic.

WHY DOES IT MATTER?

Being able to command dynamics whilst conducting is a crucial skill for being a capable conductor. Once you master one, you can try to add in multiple dynamics throughout one piece. Changes in dynamics can completely transform the overall feel and emotion of a piece of music. Creating moments of intensity or suspense for example.

WHY NOT TRY THIS: One section of the piece you are conducting could start quietly and then try to get a louder dynamic in a separate section





PITCH PERFECT

Why not use this opportunity to reflect on the work you have done so far?

Name _____

Date _____

Occupation _____

Exam Score _____

How will you take the information you have learnt during this course forward into your general practice?



PITCH PERFECT

Why not use this opportunity to reflect on the work you have done so far?

What are the benefits of leadership training in association with the Primary Music Curriculum?



PITCH PERFECT

Why not use this opportunity to reflect on the work you have done so far?

What elements singing were you unsure/unconfident with prior to taking this course?

What elements of singing do you feel have improved since taking this course?

Find the Vowel

ANSWER SHEET

WORDS**VOWEL**

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MUSICAL ME

A white silhouette of a person in a dynamic, jumping pose, playing a trumpet. The figure is positioned between the words 'MUSICAL' and 'ME' in the logo.

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