



2009

Performance Requirements Reference book for All Courses



Australian Guild of
Music Education

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AUSTRALIAN GUILD OF MUSIC EDUCATION
THE AUSTRALIAN GUILD OF MUSIC EDUCATION SYSTEM

The Australian Guild of Music Education System can be divided into two sections.

- Creative Skills Program from Certificates to Advanced Diploma levels for musicians.
- Higher Education Program with Bachelor degree and a higher degree pathway for musicians and teachers.

Distance Education courses in music to Certificate I, II, III & IV, Diploma and Advanced Diploma are provided by the Australian Guild of Music Education Inc (AGMED), which is a Registered Training Organisation approved to deliver these courses in all States of Australia. All the courses are on the National Qualification Register.

Tertiary degrees, such as Bachelor of Music, are conducted and awarded by the AGMED and further degrees by a university via an articulation agreement.

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AUSTRALIAN GUILD OF MUSIC EDUCATION

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PERFORMANCE REQUIREMENTS

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SOLO PERFORMANCE

GRADE 1 TO PROFICIENCY – TECHNICAL (This includes sight reading) & PIECES

ASSOCIATE & LICENTIATE – PIECES ONLY

As a guide a student doing courses needs to be prepared to complete the levels for the following courses. Aural work will be tested during Aural exams, general knowledge

LEVELS TO ACHIEVE

Certificate I – III – need to complete a Grade 3 standard in the month of May, a Grade 3 standard in the month of August and Grade 5 in the month of November.

Certificate IV – need to complete a Grade 6 standard in the month of November.

Diploma Year 1/Advanced Diploma Year 1 – need to complete a Grade 7 standard in the month of November.

Diploma Yr 2/Advanced Diploma Yr 2/Bachelor of Music Year 1 – need to complete a Proficiency standard in the month of November.

Advanced Diploma Yr 3/Bachelor of Music Year 2 – need to complete an Associate standard in the month of November.

Bachelor of Music Year 3 – need to complete a Licentiate standard in the month of November.

If a student has no prior lessons but shows the abilities to perform pieces at a high standard during the audition, then the program for that student depending on the level will be to achieve all levels plus the level needed prior to the end of the year. Under circumstances where a student is enrolled on a 3 year course then the students work load will be spread out to suit the student's progression. E.g. If a student is enrolled on the BMus without prior lessons, the student would be given grade 1 & 2 over the Summer Semester prior to course attendance at the end of February. A test will be given if the tutor assesses the students level is achievable. Then the student is to study grade 3 & 4 through March – May, another test is given for these levels. Through June – August the student is to study grade 5 & 6, again a test is performed at the end of August. Grade 7 is worked on through September – November for the final exam. The following year two program would entail Proficiency March – August and Associate September – November. Year 3 Licentiate level. This can alter from student to student and the tutor will advise the student if levels are achievable prior to tests/exams.

PERFORMANCE NOTES

- **Program:** Performance notes should have exactly what you would find in a program if you were to see a show.
- **Content:** Cover page – Performers Name, Title (Performance Notes), List of pieces & time, Picture of performer (optional). Inside Pages – Individual piece name, information about piece (composer, original performer name, where performed, key, time signature, expressions etc.), personal details (such as why you chose the piece, how it makes you feel, challenging or easy etc.), notation attached (lyrics for singers) for examiners.
- **Layout:** This can be done in many ways but it should be done with a professional outlook. Publisher is good for a folded A4 book layout. Remember this program will have to be placed in your folio so the one you hand to the examiners and the one you supply in your folio might have to differ in cases of booklet layout.
- **Submitted:** Prior to each monthly performance and end of semester examination to the examiner or with the video. Also included in folio.

TOOLS REQUIRED

- **Syllabus:** Students are to purchase the AGMED Technical Syllabus (if available or one of the same standing). Also for guidance for pieces they will need to purchase the AGMED Classical or Modern Syllabus.

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- **Backing CD's:** If students are going to play along with backing tracks then they are to purchase their own backings and compile them onto one CD for examinations/lessons. (Singing students will be provided backings for their exercises & scales).

TECHNICAL WORK

- **Exercises and Scales:** To be practiced in grade/s studying. Refer to AGMED Technical Syllabus (if unavailable for instrument refer to the same quality and ask the Guild for advise regarding what to purchase).
- **Examinations:** Instrumental - the examiner will ask for scales to be played in required keys that should be known depending on the level. This also applies to arpeggios. All elements such as contrary motion, fluency, expressions, and exercises will also be asked from the student to perform. Singers – should play their backing CD and perform each scale or exercise in one key unless asked to perform a different key by the examiner.

SIGHT READING

- **Exercises:** Provided by the tutor. Also students are advised to pick out new pieces and attempt to play/sing them on a regular basis to increase their knowledge in this area.
- **Examinations:** Score will be at the level studying and given by the examiner. The score is only minor but all points add up for the final result.

PIECES

- **Amount:** Usually 4 for pieces depending on level and duration of song selection (20min. Proficiency – 45 min. Licentiate)
- **Guidance:** Students are to refer to pieces either in the AGMED Classical or Modern Syllabus for a guide of what pieces to choose to perform for the grade that is being studied.
- **Repertoire:** Students are advised to also select extra pieces to help expand their repertoire. Sometimes if needed the tutor might call on a student to change to one of the extra pieces to perform instead of the song the student might have been working on as an examination piece through the year.
- **Singing students:** Type up the lyrics of songs and give their tutor a copy for feedback purposes. The lyrics are to be typed up in the form of each line being that of one breath. This is usually identified in notation by a comma, full stop or rest. This will help students focus on breathing prior to each phrase, diction and phrasing.
- **Backing Tracks:** The student is to provide their own accompaniment when/if needed. Karaoke or Midi tracks are acceptable. Singing students can use vocal cuts depending on the success of the vocal cut.
- **Interpretation:** Song content initial means that the music has to be felt by the listener. Most people can refer to this as emotions portrayed through the lyrics/music. E.g. 'That gave me goose bumps/shivers'
- **Extra elements:** Holding notes, staccato, speed & agility, legato, attacks, portamento endings, fluency, expression, pedal action, finger action & touch, stage craft etc. all depend on the pieces chosen. These should also be addressed in exercises & pieces.
- **Important parts of pieces:** Climaxes of a song are important, just as intros and endings. The music must live and die; just as each note must live and die. The pieces/compositions are a whole and should be treated as one. It is important for a student to get the original piece performed and listen to the whole to achieve its full beauty. Not all performers can be the same and students are to be aware that making a piece their own which changes can be acceptable for modern pieces.

LESSON & STUDY SCHEDULE

TUTORIALS

- **Lessons:** 30 minutes to 1 hour depending on holidays or the course enrolled in, alternate weeks the

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tutor will get the student to work through Exercises & Sight Reading and if time permits one/two pieces. Every second week the student will have to work on the pieces only. This will cover all elements depending on the instrument such as diction, phrasing, projection, interpretation, breathing, flow, touch, style, expression, emotion, overall quality etc.

- **Distance students:** Compile a video with 1 end of the month lesson containing Exercises, Sight Reading & at least 2 of the 4 Pieces they are working on. For the End of Semester (May/August/November) performance all technical requirements, Sight Reading and all 4 pieces are to be submitted. 9 video lessons/performances annually in total are to be submitted, the tutor may request for more due to the student needing further attention/feedback/tutorials.
- **Attending students:** Lessons with the appointed tutor at the Guild on the Tuesday, Thursday or Friday depending on tutor. If attending students cannot attend tutorials on the days mentioned it is up to the student to pay for the fees incurred for an outside tutor. As the courses are a 40 hour study work load the student is obliged to attend tutorials and there should be no excuse for not attending tutorial lessons with the appointed tutor other than a tutor not being specialized in the instrument.
- **Tutorial absence:** Special circumstances, such as Sickness, transport issues and under special consideration of a part time job changing days required to work. If the student is sick a certificate from a doctor is to be submitted to the Guild. The tutor is to be notified by phone prior to the lesson so if they can alter their own personal schedules.
- **Outside Tutors:** If a tutor is not employed at the Guild part of the student's fees will cover 9 lessons. We recommend the student attend weekly lessons from March – November for the ongoing push and advice needed from their tutors.
- **Extra lessons:** with an outside tutor other than those covered by course fees are solely up to the student's responsibility to pay the tutor. (excluding tutors within the Guild requesting students to attend weekly or submit weekly videos)
- **Notification to Outside Tutors:** A letter for outside tutors is provided for students to give to them. The tutor has to be aware of all that is required from the student to pass the course also the student is to show them the AGMED Technical Syllabus and AGMED Classical or Modern Syllabus.
- **Critiquing:** The student (distance/attending) is to record themselves via video camera and view their performances. A personal critique will enable a student to realise if there are flaws and adjust themselves accordingly. Distance students are to submit a written critique of the performance that is recorded so the tutor can see that the student has seen any detected errors. This is done due to some students not always noticing errors in their own performances while performing them. A tutor can notify a student of such errors but a student does not always believe the tutor unless they also view them for themselves. Plus if a tutor is made aware of the student not finding certain errors then they can correct a student's knowledge of performance to the fullest.
- **Discounted Course Fees:** Students fees that are discounted for obtaining outside tutorials are only regarding Degree students upon approval of the Dean. All Certificates I, II, III, IV, IV conversion, Diploma, Advanced Diploma students will not receive a fee reduction for outside tutors.
- **Mentoring System:** The Dean or appointed tutor allocated to a student with an outside tutor is to view the student once a month to review the students progress, this could be done either at the monthly performance or if required for selected individuals on a fortnight basis. This is to enable the Guild to determine the outside tutor is addressing all the requirements of the Guild performance. If weakness is shown in areas the Guild will notify the tutor as to weakness that needs addressing.

HOMEWORK/PRACTICE

- **Practise:** Exercises, Sight Reading, Aural & Pieces once through at least 4 nights minimum. If time is an object of difficulty due to part time work it is best that the student separates the Exercises and Pieces for alternate weekdays or weekends.
- **Time schedules:** Students are to use the following form and show it to the tutor each lesson. The tutor might advise the student to which area needs more time practised. A good study schedule is a productive one.
- **Practice makes perfect:** The more time you're willing to put into your major the more improvement and progression you will be able to detect.
- **Distractions:** Going out, Partners, Children, T.V., Entertaining etc. If you wish to pass your course these distractions/obligations all have to be scheduled into your study times. Remember the money spent on the course and strive to alter your lifestyle around your practice at all times. A good hint with T.V. practice in the add breaks. When entertaining, perform some of your pieces during the visit and

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this can be put down as practice time. Children love to sing, involve them into your practice sessions by encouraging them to sing with you. Another good thing with children find something to occupy them during your practice times, drawing, games etc. Going out should be kept at a minimum but if it is at other peoples places take some Karaoke CD's and get them to perform some and then perform yours also. Partners have to realise this is a goal of yours and should be supportive during this time. Like with children or entertaining, include them when possible. Find a place you can practice in peace so you can concentrate on all the requirements. The best time is when you're alone so you can focus at all times. Sometimes having headphones for T.V. sets or for your instrument/amplifier is a good option if you haven't got an extra room and your child or partner is trying to listen to a show/cartoon/video game.

OUTSIDE TUTORS

THIS APPLIES TO THE DEGREE STUDENTS ONLY

- **TUTOR APPROVAL:** The tutor is expected to obtain a certificate that is higher than the level in which a student is being taught. A copy of their degree/certificate should be sent to the Guild for approval verification. NOTE: This is only acceptable in cases when there is no tutor at the Guild that can teach a student a particular instrument.
- **FEES:** (\$1000 full time payment per annum/\$500 part time payment per annum total will be paid to the tutor in segments for each semester.) **FEE HELP Students:** The Guild will pay the outside tutor fees per semester. This will have to be relayed to the outside tutor as they might want fees paid in advance. The Guild can not pay until it starts receiving payments from DEEWR for the student. The Guild receives these fees in portions throughout the year. The Guild will reimburse the student in cases where the student has had to pay the tutor fees up front. **Full Fee Paying Students:** Students that pay their own individual fees will not be required to pay \$1000 of their course fee when the Guild does not have a particular instrumental tutor and if the outside tutor has been approved by the Dean. The Guilds secretary has to be notified that the Dean has approved of the outside tutor prior to the secretaries knowledge, he will then notify her of approval for the amount to not be charged to the student and invoices will be adjusted accordingly. Note until the secretary receives notification invoices will include the tutor costs.
- **WHO THIS APPLIES TO:** This only applies to Diploma yr 2/Advanced Diploma yr 2/Degree students that play an instrument the Guild do not have a tutor in that particular instrument. The Dean or Lecturer in charge will still mentor the student to check all requirements are being addressed by the outside tutor.
- **TOTAL LESSONS:** If the tutor charges \$25 per hour then you should receive in total of 40 (1hr) lessons per (full time) year or (part time) 20 (1hr) lessons for the first year and 20 (1hr) lessons for the second year. If he/she charges \$40 per hour then you should receive in total 25 (1 hr) lessons per (full time) year or (part time) 12 (1hr) & 1 (1/2 hr) lesson for the first year and 12 (1hr) & a 1 (1/2 hr) lesson for the second year. You will need to find out how much he/she charges and work on a system of the tutor invoicing the Guild for their services quarterly (per semester).
- **NOTIFICATION TO THE GUILD:** The student is to forward the letter and lesson plan within to their chosen tutor for him/her to reply to the requested information. Along with a lesson plan after each lesson (monthly submission of all lessons) the tutor will have to make up a document (invoice) which covers tutorials cost of lessons, dates of lessons, totalling the amount of \$1000 full time/\$500 part time.
- **LESSONS COVERED:** The total amount of lessons covered in course fees per year is \$1000 full time/\$500 part time, the amount of lessons the student receives from an outside tutor all depends on the Tutor's individual lesson costs. Any lessons over the \$1000 full time/\$500 part time allocation is to be paid by the student.
- **TABLE BELOW:** An example for your tutor as a guide only (once your tutor has set a time and date with you regarding your lessons then he/she should email a document like the diagram below to the Guild). A copy should be supplied to you also. If you miss a lesson on a set date then your tutor and you should make up the lesson on a separate day so you do not miss out on any lessons that are paid for. Any extra lessons that you attend other than those covered in the \$1000 full time/\$500 part time allocated amount will be at your own expense. The tutor will have to mail the invoices at the end of each semester (end of May, August and November).

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Example only

Date of Lesson	Lesson #	Total Time of Lesson	Attended Lesson	Cost of Lesson	Total
16/02/2007	1	1 hour	Yes	\$25.00	\$25.00
21/02/2007	2	1 hour	Yes/No	\$25.00	\$50.00
08/03/2007	3	2 hours	Yes/No	\$50.00	\$100.00
Etc.	Etc.	Etc.		Etc.	Etc. until \$750/\$325

ENSEMBLES

GROUPS

- **Specified Groups:** The Dean/lecturer will place students into groups to perform pieces. (Distance students will have to practice with a group of their own choice or will be given a DVD recording of the attending student's performance to practice with. Midi/Mus recordings can also be used)
- **Own Choice:** The student is allowed for examination purposes to choose members for an ensemble. A minimum of 2 performers per ensemble is required.
- **Leadership Role:** Given group - students are to choose the leader of the group. Own choice group – you are the leader of your group. A student is to lead their group – directions of parts to play, in charge of score, should always be present for practice/performances, weaker sections dealt with, decision making for suggested improvisation sections or key, a strong leader makes a great ensemble group and performance.

PIECES

- **Set Pieces:** Pieces will be handed/posted out through the year from the Dean/lecturer for students to practice.
- **Own Choice:** Students can choose either their own personal composition or a known piece for any ensemble presented. Note for examinations more comments are given when a student chooses to do their own composition.
- **Selection:** There are no requirements other than the pieces are to have separate parts and the duration is at least 3 minutes.

CHOIR

ATTENDING STUDENTS

- **Practise Sessions:** Students are to all participate in Choir, some students may be requested to play their instrument, if a student is not a singer they still do not have any excuse to not participate in choir, choir should be fun, and a team effort from all to produce a good final production.
- **Performances:** Semester examinations, Guild graduation ceremony, Monthly video recordings
- **Pieces:** These will be handed out during the year and collected after each practise.

DISTANCE STUDENTS

- **Participation:** Students are not obliged to participate if distance. It is recommended for students that are distance to join a local choir. If a student has joined a local choir it can be included into their report if a video of the practice or performance is submitted.

CONDUCTING

- **Practise Sessions:** Students are to all practice in their own time plus when directed by lecturers.
- **Performances:** Semester examinations (3rd year students) during ensembles/choir pieces (as directed by lecturer), Video recordings for distance students.
- **Pieces:** Ensemble pieces or choir pieces when directed.

NOTES ON CONDUCTING

The art of conducting began when one musician in a group was given the task of leading the other members in such a way that the result showed a sense of common purpose. Entries, speed, volume, etc. were all matters that could no longer be left to the discretion of the individual participants. Someone had to decide when to play, how to play, when to get louder or softer, etc..

The right hand is used to give the beat:	
The most basic role of the conductor is to give a beat - the patterns used are named for the time signatures for which they are normally required. Conductors will usually beat with their right hand (whatever hand they normally used for any other activity). When starting a pattern, the hand should be held high enough to be visible to all the performers and the movement should be animated with a little bounce of the hand at the start of each beat.	
References:	
http://www.people.vcu.edu/~bhammel/theory/resources/flash/conduct.html 2/4 Time, 3/4 Time, 4/4 Time Practice with a interactive ball via this link Plus see the below images for guidance.	
'The Art of Orchestral Conducting' by Rudolph Dolmetsch; published by Bosworth, London, 1942	
The left hand is reserved for other useful gestures conductors may wish to make:	
cuing	Used to help a soloist or soli section in an ensemble make his, her or their entry. A preliminary gesture (raising an index finger) alerts the performer(s) of an impending entry and a down beat with the left hand index finger marks the entry itself
crescendo	With the palm facing down, slowly raise a lowered hand to indicate by how much and at what rate the group should be getting louder
diminuendo	With the palm facing down, slowly lower a raised hand to indicate by how much and at what rate the group should be getting softer
preparation	To start a group, give an upbeat (that is, the beat before they start playing), then conduct the pattern appropriate to the time signature or beat pattern. The preparatory beat should be at the same tempo as the first bar
hold	To observe a fermata (hold) or a longer final note at the end of the piece, the hand, held at mid-level and with the palm facing up, is moved slowly to the conductor's right with the group holding the note for as long as the hand moves
cut-off	The conductor usually uses both hands each following opposing sides of a vertical circle so that when the hands meet the players stop

CONDUCTING PATTERNS

Although some conducting teachers recommend a conducting in a box, beats on the sides will look distorted to people who aren't directly in front of the conductor--Thus they won't be able to tell exactly when the beat is.

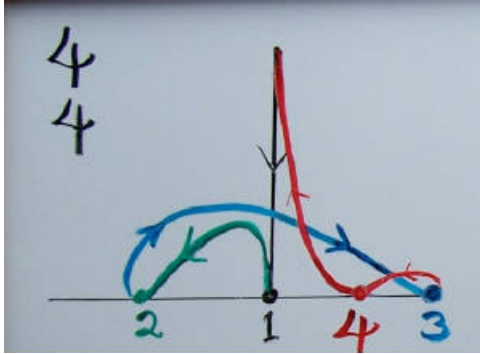
There should be a slight "bounce" at each of the dots on the line, so that the exact beginning of the beat is obvious.

CUES

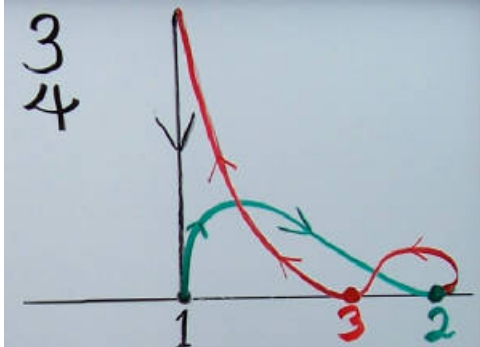
*To create a CUE, exaggerate the beat before the beat that the music is supposed to begin on. Example: to begin 4/4 meter music on beat 1, conduct a vigorous--but in rhythm--beat 4, and breathe in **as if** you are going to sing along. To cue 4/4 meter music that starts on beat 4, breathe in on, and exaggerate, a conducted beat 3. The conducted CUE BEAT should always be the correct motion for the beat before music should begin, and the cue beat should always be the same duration as any of the rest of the beats.*

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4/4 pattern is also used for 4/2, 4/8, and a fast 12/8.



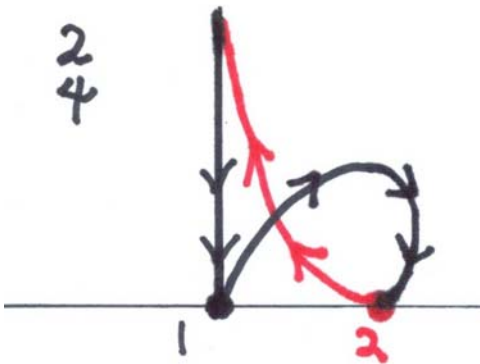
3/4 pattern is also used for 3/2, 3/8, 3/16 and a fast 9/8.



Conducting patterns shown here are for the right hand (as seen by the conductor). Left handed conducting is an exact mirror image -- with the up-beat always coming from the side and the downbeat being directly in front of the conductor.

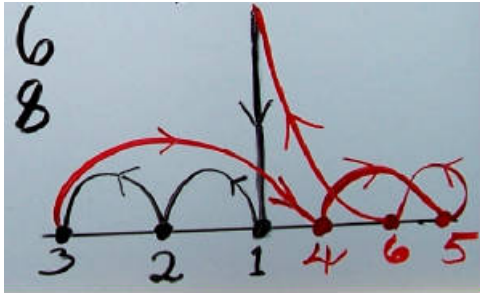
2/4 pattern is also used for fast 6/8 and cut time (2/2).

2/4 pattern comes straight down and bounces on the line for beat one, then circles out and bounces on the line again for beat two on it's way back up to the top of the downbeat.



2/4 pattern can also be a backwards J that bounces on the line for beat one and then bounces on the line again for beat two on it's way back up to the top of the downbeat. This is more difficult for the players/singers to follow than the Mc Elheran technique but is in fairly wide use and might be easier to use in very fast music because it requires less hand and arm motion.

If the 6/8 rhythm is a fast one, it is often better to conduct it in 2 three-part beats--using the same conducting pattern as 2/4.



One may conduct with or without a baton; however closing the hand is a useful signal to indicate a change from open vowel to a hum.

ACCENT PATTERNS FOR COMMON RHYTHMS

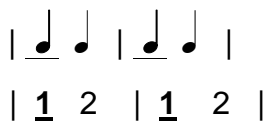
Just to re-state the basics, here are the usual accent patterns for common meters:

SIMPLE METERS

Simple meters include 2/4, (2/2, 2/8), 3/4 (3/2, 3/8) and 4/4 (4/2, 4/8)

2/4 meter has one accented beat and one unaccented per measure:

2/4 = 1 - 2 - | 1 - 2 - |



4/4 meter is divided into groups of two with a large accent on the first beat of the measure and a smaller accent on beat 3:

4/4 = 1 - 2 - 3 - 4 - | 1 - 2 - 3 - 4 - |



3/2, 3/4 and 3/8 meters have an accent on beat 1 and no accents on the other beats.

3/4 = 1 - 2 - 3 - | 1 - 2 - 3 - |etc.|



COMPOUND METERS

Compound Meters: 6/8, 9/8 and 12/8 are divided into groups of 3.

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6/8 = 1 - 2 - 3 - 4 - 5 - 6 - |



1 2 3 4 5 6 | 1 2 3 4 5 6 | 1 2 3 4 5 6 |

9/8 = 1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9 - |

12/8 = 1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9 - 10 - 11 - 12 - |, etc.

While you CAN conduct all the beats in these compound meters, they are often conducted as if they were actually simple meters -- using only the accented beats.

6/8 can be conducted in 2,



1 - - 2 - - | 1 - - 2 - - | 1 - - 2 - - |

9/8 can be conducted in 3 and 12/8 can be conducted in 4. (Notice that even though the beats are groups of 3, the accent pattern is the same as their simple meter counterparts.)

COMPLEX METERS

5/4 (5/2, 5/8), 7/8 (7/4, 7/2), 11/8 (11/2, 11/4)

Complex meters, such as 5/4, 7/8 and 11/8 and variations thereof, are usually most successful when performed by professional musicians. It is only the RARE small, volunteer choir that is able to perform in these meters. The accent patterns are variable and differ from piece to piece and sometimes from measure to measure. If you have the knowledge, the well-trained singers, the time to rehearse, and love the music, go for it. Otherwise, you could probably do several other anthems in the time it takes to learn one complex metered piece.

CONDUCTING TIPS AND TECHNIQUES:

1. **DON'T SING WITH THE CHOIR.** You can't hear what the choir is doing over the sound of your own voice and your own singing distracts you from helping your performers.
2. **LEARN EVERY PART.** There is no substitute for your own practice. Aim for being able to sing the first notes of every part of every entrance correctly, whenever that choir section needs the help.
3. **PRACTICE CONDUCTING EVERY PIECE IN FRONT OF A MIRROR.** You need to be able to conduct without burying your face in your music anyway; so this is a good way to check whether or not you have learned your music.
4. **MONITOR YOUR FACIAL EXPRESSIONS AND BODY LANGUAGE.** Singing is a very emotional action. If people *believe* they can sing, they can. If you are smiling or have a look of approval on your face, your choir will be much more likely to sing well. (See #8 in this section, new.)
5. **TO TELL WHO IS SINGING WHAT PART,** assign different nonsense syllables to each part, such as: altos sing all their notes with a "da" syllable, basses sing "lu", while sopranos sing "mi" on all of their own notes, etc. Then if you hear an alto syllable on a soprano note, you'll know the altos are getting pulled off the part instead of thinking that the sopranos are suddenly much stronger, and you'll be able to work on the problem.
6. **TO HELP YOUR SINGERS UNDERSTAND HARMONY,** instead of relating every part to the melody, start rehearsing the Basses first. Then rehearse Tenors with basses, then Altos, and finally add Sopranos. This makes your basses--the foundation of western music--extremely secure. It also

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helps your inner voices learn how their parts fit with the harmony--rather than being dependant on the melody. (Warn your accompanist ahead of time; this rehearsal technique requires a different piano skill.)

7. **DON'T START AT THE BEGINNING EVERY TIME. START WITH THE MOST DIFFICULT CHORD OR PHRASE OF THE MUSIC.** Then move back a bit and lead into that section. When that is mastered, start from even further back and continue through the problem phrase and beyond.
8. *When you are conducting a choir, your face must represent the meaning of the song/music so they can understand how to sing the song.

MUSICAL ENTRANCES:

1. **LOOK** at the person and/or section that you are conducting.
2. **EXAGGERATE THE BEAT** in the conducting pattern before any new part's entrance. Be sure the actual rhythm is not changed.
3. **BREATHE WHEN YOU WANT YOUR SINGERS TO BREATHE. TAKE AN EXAGGERATED BREATH** on the beat before any new part is supposed to start. (This works for instrumentalists as well as singers.)

BREATHING TECHNIQUES:

1. Breathe silently. Audible breathing is a result of air forcing the vocal cords open; this will give that singer a sore throat.
2. Neck and shoulders should stay relaxed. Tight muscles around the throat will create a "pinched" vocal sound.
3. The stomach should expand when you breathe. The diaphragm--which controls lung expansion--cannot be controlled voluntarily. The only voluntary muscles available are the stomach wall muscles.
4. After a stomach-controlled breath intake, gradually tighten the stomach wall to control the quantity of air being released with singing.

BREATHING EXERCISES:

1. Pronounce the "SSS" for some of your exercises and just blow out air for others.
2. For both these exercises, singers should create a very narrow stream of air (as if they were blowing through a drinking straw), focused on a common point somewhere behind the director.
3. Of course, remind the singers to gradually tighten the abdominal muscles to help control the stream of air.
4. After singers can breathe in rhythm to your directing, have them sing a unison/octave Ah or Ooo, still breathing in rhythm.
5. **LISTEN** for **TUNING** at all times.

There are several styles of conducting patterns in use.

HELPFUL ORGANIZING AND PLANNING ADVICE FOR CHOIR DIRECTORS

GIVE YOUR CHOIR A VOICE IN LOGISTICAL DECISIONS. Rehearsal times and places should be when and where the most key singers and your accompanist *CAN ATTEND*.

IF YOU FEED THEM, THEY WILL COME. A "brainstorming" potluck before the beginning of each season is a good time to ask for the singers' opinions and support.***

LISTEN TO EVERYONE, BUT MAKE YOUR OWN DECISIONS. The best choirs sound like one person singing 2, 3, 4, or more parts. The singers must do musical things **ONE WAY--YOURS**. Being a benevolent dictator is the most efficient way to run a choir; and it's the only way that works well.

START WITH EASY MUSIC. Don't overestimate the abilities of your group. It is much better to perform easy music well than difficult music poorly. You can graduate to more interesting music later when you have a better idea of your singers' capabilities.

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GET A COMMITMENT from a core group of singers (preferably some--at least 2 or 3--from each vocal part) to attend all rehearsals.

DON'T BE DISCOURAGED if you have poor attendance at first. Adjust the schedule to a time that singers can attend. Many singers won't join until they think they will be part of a group rather than alone on a part. Others don't want to be part of something unless it is already good. You will have to have a few successes--show that you are a competent director--before they will join the choir.

REMEMBER YOU NEED YOUR SINGERS. Without the singers, you would be just a person making funny hand movements. They aren't being paid to be there; therefore you must give them a reason to attend. They must get something out of being there--and KNOW that they're getting something, or they won't make the time to show up for rehearsal. Things that they can get out of choir attendance: inspiration, musical knowledge, mini voice lessons, approval, friendship, fun.

ACCOMPANISTS ARE WONDERFUL! If you are lucky enough to have an accompanist, appreciate him or her. Give the accompanist the music ahead of time so they don't have to sight-read during rehearsal. Practice your tempos and conducting with the accompanist before you get to choir rehearsal. Compliment and thank your accompanist in front of the choir.

*****KEEP AN INVENTORY** of all the music.

NEVER FORGET YOUR ROLE AS TEACHER. Teach the music, vocal techniques, timing, note-reading, sight-singing, pronunciation, conducting patterns, musical interpretation.

Every concept they learn is one less that you will have to teach by rote.

DAY TO DAY PREPARATION THAT MAKES MAKING MUSIC EASIER

HELP FROM PEOPLE

Elect Choir Officers. There can be a choir president, a music secretary, a communication leader, and a section leader for each vocal part.

The Choir President can help with logistical planning.

The Music Secretary can help [keep track of the music](#), folders, photocopies, etc.

The Communication Leader can be the one who starts a telephone chain if rehearsal or performance times and/or places need to change unexpectedly.

Section Leaders can be the ones who take attendance records within their own vocal part and always plan to be there.

Get a Commitment from a core group of singers to attend all rehearsals.

PHYSICAL PLANNING

Comfort: Make sure the rehearsal room has a comfortable temperature, good ventilation, reading-brightness lighting, and comfortable chairs.

Comfort 2: Wear comfortable shoes (and clothes). Since you will be standing for more total time than anyone else, be sure it's possible to do without pain.

Set-up: Have chairs set up ahead of rehearsal time. (The Choir President could **arrange** for this.)

Extras: Keep two or three **extra folders** with complete sets of music ready for new members. (If current members borrow the extras because they forgot their own, make sure they return it.)

Extras, #2: These extra folders can also be ready for people who insist on interrupting the rehearsal to talk with choir members. The offending interrupter can be greeted with a cheerful "I'm so glad you decided to sing with us today. Here's a music folder for you." And then they're either going to stay and sing or be embarrassed by having to acknowledge that they're just here to interrupt.

HELP FROM TECHNOLOGY

Group Email: Use a group email list to communicate with your choir members.

Choir Website: Have a choir website with the rehearsal schedule, music list, pictures. You don't have to spend a lot -- or even ANY -- \$\$ to do this. There are **many** free website hosts that even have easy online web-builder software and you just have to put up with the ads. The Tripod logo below is **a link to one of the**

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many available free services, and is the server for this website. Ad-free services can cost as little as \$5/month.

On-line Listening: When you've bought choir music from a company that has on-line listening, give your singers the web address (link it to your website if you have one.) so they can listen on their own.

***** Keep a Music Library Inventory:** Ask your "Choir Secretary" to keep track of all the music the choir owns, who has borrowed it, etc.

ORGANIZE YOURSELF

Folder Organization: Organize your music folder. Keeping music in the order you'll need it saves time AND you're less likely to omit rehearsing future music that needs work.

Minimize Page Turns: If you make photocopies of the backs of all your pages, and then tape the music out flat, you won't lose your place as easily. This is especially useful if you direct AND accompany.

Be Dependable: Be EARLY to rehearsal.

Plan Ahead: Today's music practice list and rehearsal tactics should be planned ahead of time.

Plan Ahead #2: Make sure you know the music inside and out, and have all your dynamics and tempos planned ahead of time. If you've already decided what needs to be done and where, singers are more likely to accept your authority as director. If there is a question of what to do, singers who are also trained musicians will help answer that question, creating differences of opinion or discussion that uses up rehearsal time.



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To the Tutor,

This document is a guide for all tutors teaching students currently enrolled in a course through the Australian Guild of Music Education.

Tutors are to mail their qualifications and a copy of any Certificates/Diploma's/Degree's held in their major instrument to the above address 'C/O The C.E.O. Bernadette Norton'.

Tutors please note you must be at a level higher than the student's current level/level trying to achieve.

As a guide a student doing courses needs to be prepared to complete the levels for the following courses.

Diploma Yr 2/Advanced Diploma Yr 2/Bachelor of Music Year 1 – need to complete a Proficiency standard in the month of November.

Advanced Diploma Yr 3/Bachelor of Music Year 2 – need to complete an Associate standard in the month of November.

Bachelor of Music Year 3 – need to complete a Licentiate standard in the month of November.

Tutors are to make up ongoing lesson plans and reports comprising of the elements that student's need to obtain at these levels. Elements consist of Sight Reading, Aural training, Playing from memory, Technical Work & General Knowledge (depending on the level), and 4 pieces that have been approved by the Guild. (The student should have purchased the Technical Syllabus and AGMED Syllabus at the start of the year) If songs are not listed in the AGMED syllabus the student has to send a copy of the notation into the Guild to be approved. The AGMED syllabus lists pieces only as a guide to what is expected in knowledge at a particular level. Modern pieces are acceptable depending on the expertise that is shown during the performance is shown.

The student will be made aware that they have to perform once a month at the Guild (or if distance via video).

Attending students may be required to perform 'Own choice' solos weekly depending on time permitting. Tutor's can also help aid the student with any extra pieces (own choice) to help the student to not loose interest in their Major instrument.

Students have to attend at least 9 lessons annually (depending on the course enrolled the Guild reimburses the outside tutor for the lessons only covered by their fees). We recommend the student attend weekly lessons from March – November for the ongoing push and advice needed from their tutors. Any extra lessons with the tutor other than those covered by course fees are solely up to the student's responsibility to pay the tutor.

Correspondence to the Guild can be through email or post. 'Attention' Bernadette Norton C.E.O'.

Please notify me of any concerns or queries a.s.a.p. so we can work as a team to enable a positive result for the student. Regards

Bernadette Norton

Chief Executive Officer

The Australian Guild of Music Education Inc.

AUSTRALIAN GUILD OF MUSIC EDUCATION
LESSON PLAN

Student	Date	Time	Duration
<u>Lesson objective</u>			
<u>Technical work</u> Scales Exercises Arpeggios			
List A			
List B			
List C			
List D			
<u>Sight Reading</u>			
<u>Overall Comments</u>			