

By 'singing' we refer to a range of singing and vocal activities including beatboxing, rapping, and use of VOCA's (voice output communication aids).

## Good Vocal Leaders are:

### ENGAGING

They are flexible, responsive and share their enthusiasm to create enjoyable, relevant and well-paced sessions.

### SUPPORTIVE

They respect group members, value effort, celebrate achievements and encourage reflection.

### INCLUSIVE

They enable all group members to participate, by taking different abilities into account and respecting everyone's contribution.

## How to recognise the principles in a leader:

- They have the right repertoire for the group
  - They know the repertoire they are using
  - They use a variety of approaches
  - They can use a range of repertoire
  - There is appropriate pace to the session
  - They are responsive to individual styles of learning
  - They plan sessions well but can respond to the session dynamic
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- They model the attitudes expressed in the principle
  - They have appropriately high expectations of individuals and the group
  - They use reflective questioning
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- They choose the right repertoire for the group, including vocal activities that will contribute appropriately to their spiritual, moral and cultural development
  - They plan for different learning styles and needs, including for example: the repertoire, speed of the track etc.
  - They understand the impact of the environment on the successful outcomes of sessions e.g. room layout, temperature, space requirements, light
  - They utilise appropriate support from other colleagues
  - They utilise a range of methods of communication to enable all to participate, including technology
  - They lead singing & vocal activities using a range of approaches, including the use of technology



## Good Vocal Leaders are:

### **SUPPORTIVE OF PROGRESSION**

They are willing to try a range of approaches that help people improve, highlighting opportunities for development.

## How to recognise the principles in a leader:

- They plan for progression in the short and long term
- They consider skill development
- They can link warm-up and vocal material to maximise progression during a session
- They set achievable goals
- They provide performance opportunities for the group
- They give positive, constructive feedback
- They utilise other adults in the room
- They establish a culture of 'how do we improve?'
- They signpost learners to additional expertise and opportunities
- They encourage pupils to take responsibility

### **EFFECTIVE COMMUNICATORS**

They employ appropriate verbal and non-verbal methods of communication enabling all group members to understand and learn to the best of their abilities.

- They understand where to stand to effectively communicate with the group in different situations
- They use positive body language
- They can lead without the need to speak instructions e.g. through singing, gesture, conducting
- They engage the attention of the group through a variety of means

### **CREATIVE**

They encourage experimentation and invention, using a range of different approaches and ideas.

- They utilise song and voice work within curriculum topics
- They can facilitate creative voice work, including song creation
- They find different ways into songs and vocal work for e.g. through movement, use of imagination, pictures, and stories
- They can adapt songs to engage and include participants
- They make use of props e.g. puppets, instruments where appropriate
- They use improvisation

### **COMMITTED TO LEARNING**

They are open-minded and eager to learn and take responsibility for their own continuing professional development.

- They are reflective and consider ways to improve teaching and learning, both from observations they have made and from encouraging feedback from children and colleagues
- They find the opportunities to improve
- They refresh what they do

## Good Vocal Leaders are:

### **MUSICAL**

They are committed to developing their own musical skills; they embrace a diverse range of music, are able to challenge a group appropriately and find ways to explore different forms of musical expression.

### **COMMUNITY-FOCUSSED**

They are committed to an ethos of collaboration, partnership and developing connections.

### **CARING ABOUT THE VOICE**

They understand good vocal health, and care for the voices of others as well as their own.

## How to recognise the principles in a leader:

- They develop their own performance skills
- They choose appropriate repertoire for the group and set realistic goals
- They can create simple arrangements of songs such as changing the mood or style through to adapting the structure, adding harmonies etc.
- They can break up the teaching of a song into chunks for example by phrase, by motif
- They employ effective rehearsal techniques for example they can link warm up and songs to maximise progression
- They can teach a song from different starting points (rhythm , melody, action)
- They can convey how the musical material should sound
- They explore how to achieve sense of style in voice work.
- They experiment with tonal qualities

- They make links with other practitioners (peripatetic teachers, parents etc.)
- They lead the group in performances that make connections within a community
- They maximise opportunities to connect with visiting professionals.
- They provide opportunities to engage the community
- They share singing opportunities with other schools, groups
- They support other staff

- They understand vocal physiology
- They understand the impact of the environment on voice use
- They have an ability to recognise vocal problems
- They create the right conditions for voices to stay healthy for example: lay the room out appropriately, warm voices up, choose appropriate registers/keys for the repertoire in relation to age and experience of the group, consider the length of vocal use, encourage the drinking of water, carefully structure the repertoire used within a session to achieve best practice for voices.

