Lean forwards, lean backwards, to the left, to the right
Stand up, sit down, to the left, to the right
(Repeat)

With a stamp, and a slap, and a clap and a click
Now do it backwards and see if it sticks
(Repeat)

With a spin to the left and a twirl to the right
Turn to your partner and stamp, slap, clap, click
(Repeat)
If Ya Wanna Get to Heaven

If ya wanna get to heaven
Let me tell you what to do
You’ve gotta grease your feet in mutton stew
Slide right out of the slipp'ry sand
And ooze over to the promised land

Vocal Warm Ups

• Physical stretches
• Breathing exercises
• Humming & vowels
  • Blend
  • intonation
• Step-wise movement
• Range extension
  • Up & down
  • agility
Warm Ups – Some principles

- Focus on problems & repertoire
- Make up own!
- Have fun as you share common experiences
- Avoid automatic pilot – movement!
- BREATH SUPPORT
  - Use forward consonants (d, t, z, s, n, ny)
  - Create vowel space but keep forward
    - u-a, u-i, u-e, u-o

During the Rehearsal

A wide variety of experiences, talents, motivations and ideas in front of you

They need to share some COMMON EXPERIENCES
Rehearsals need to be:

- POSITIVE
- ENJOYABLE
- SHOWING IMPROVEMENT

Different Experiences

- “Ha Ha”
- “Ah Ha”
- “Ah”
Rehearsal Hints

- Plan the rehearsal
- Let them know your expectations
- Always give them permission to fail
- Focus on improvements not mistakes
- Don’t tell them they’re wrong; have them fix it
- Keep them out of automatic pilot
- Make them responsible

Rehearsal Plan

- Start on time
- Warm ups
- A quick, known piece – SUCCESS!!!
- Move quickly to a contrasting piece
- Continue this pattern
- Finish with a piece they know – SUCCESS!
Golden Proportion
61.8%

Have a break or “down time” at this point
Peak time is just before this

Conductors Talk Too Much
40%

Use non-verbals instead to save TIME and ENERGY
Use of Movement in Rehearsals

Singers bring plenty of “BAGGAGE” to rehearsal (good and bad)

BUT WE STILL HAVE TO MAKE THEM SING!!

Too many rehearsals involve the use of AUTOMATIC PILOT

Use movement to overcome this

If the body is involved the brain is most likely working as well
Brain Function

We all learn differently

Use of Movement

Involves the whole brain and so is more likely to suit everyone

Helps overcome “translation” problems

We can all share some COMMON EXPERIENCES
DO YOU HEAR THE DIFFERENCE?
What is it to be an Australian male?

*They were meant to be heroes, patriarchs, warriors, powerhouses, impenetrable, immovable, unyielding and without emotion*

(Tim Winton - famous Australian author)
Contempt for authority

The Australians, to my mind, were the most aggressive and managed to keep their form despite their questionable discipline. Out of the line they were undoubtedly difficult to handle, but once in it they loved a fight. They were a curious mixture of toughness and sentimentality

(Lieutenant-General Adrian Carton de Wiart - WW1 officer on the Western Front)

Mateship

The greatest pleasure I have ever known is when my eyes meet the eyes of a mate over the top of two foaming glasses of beer

(Henry Lawson - early 20th century legendary Australian author & poet)

I’m a bloke. I like a beer and a bet. I love my footy. I love the Darl and my kids. I’m like just about every other bloke in this country

(Billy Brownless - Media personality)
Aussie Blokes & Music

The alternative Australian male

The old-fashioned larrikin is not far beneath the surface, but the New Bloke knows that male chauvinism was only ever a panicked, defensive rear-hard attempt to slow the process of male’s ultimate acceptance of women as true equals
(Social commentator Hugh Mackay)

Without music, I’d just be another kid
(Clare Hall)

The single-sex choir has been described as a sanctuary for adolescent boys; a place of refuge where they can feel safe to explore ‘their most authentic selves without fear of reprisal
Without music, I’d just be another kid

Without me knowing music I’d just be another kid

Every day I’m longing to come here. And I see that we’re normal kids

Ultimately singing, I feel, is a way to express yourself even if they don’t ultimately get it, at least it’s out in the air

Without music, I’d just be another kid

I guess singing just uncorked the bottle and let it flow out

I kind of get the feeling that some of the younger singers think singing is just singing; its fun, that’s it.......(but for me) if you’re really into a song you just get carried away by it and you don’t really sense anything around you
Without music, I’d just be another kid

I think people outside (the choir) are scared of the fact that we can do different stuff to them, that we’re superior in the ways that they are weak

We are all unique but we always have the same opportunities to do everything even if we do it differently

A Boy’s Music Ecosystem
(Dr Anita Collins)

Cognitive and emotional development

- Boys are not great talkers but they learn a lot from doing
- Boys need a reason to learn
- Boys like to create music
- Boys respond to a high level of teacher involvement and interaction
- Music is not a ‘manly’ thing to do
- Music education needs to start early in life
A Boy’s Music Ecosystem

Physical development

- Boys fine motor skills develop later than girls
- The relationship between boys and singing is a delicate balance
- Music activities are stressful to boys

A Boy’s Music Ecosystem

Social influences

- There is the perception of ‘boy’ instruments and ‘girl’ instruments (including singing) but when the critical mass of involvement is reached (whatever this is) it moves from being unacceptable to acceptable or normal
- Parents need to support boys in their music activities

For a boy to maintain his interest in music, he must have an ecosystem that contains the following motivating factors:
- Interest and a positive attitude
- Success and accomplishment
- Acceptance and praise
A Boy’s Music Ecosystem

A boy’s music habitat (particularly in early secondary years)

• A SCHOOL CULTURE that openly and positively supports music. The school must allow every boy to be a sportsman AND a musician
• Positive RELATIONSHIPS in a safe environment
• PEERS that are either musicians or accepting of musical involvement
• PARENTS that are supportive
• ROLE MODELS that are authentic and sincere
• STUDENT CHARACTER will be developed highlighted by confidence, independence and a stronger sense of self
• TEACHING STRATEGIES should include

What do we need to do maintain this habitat?

• Fast-paced lessons (65% practical activities)
• Understand individual boys and their motivation
• Give genuine positive reinforcement
• Music education must start early (age 4 to 9)
• Exposure to high-quality performances
• Curriculum must be challenging
• Expose them to a variety of styles
• Be able to explore areas of interest
• Consistency and stability of music teachers
A key factor is finding opportunities to make music and singing part of the ethos of the school - assemblies, services, special events, graduations

The Singing Classroom: Singing in classroom music and its potential to transform school culture
(Dr Anthony Young)

The Singing Classroom

Will only be taken seriously by the boys if singing is central to the curriculum

• It is equitable. Everyone has the instrument and can use it
• It enriches school culture when they take ownership and pride in their vocal achievements (the same as sport)
• It efficiently creates skilled practical musicians
• It assists and enriches instrumental studies
The Singing Classroom

*Recipe for success*

- Quality repertoire
- Well sequenced and structured use of activities and repertoire
- Intellectual involvement in which musical concepts are taught through singing
- Kinaesthetic learning - keep them moving,
- Supportive, positive learning environment
- Appropriate and consistent voice training
- Dealing well with voice change

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The Singing Classroom

*Voice Change*

- Keep singing
- Find their range
- Good technique
- Choose appropriate repertoire
- Don't be afraid of using falsetto

Be an enthusiastic teacher!
Brisbane Grammar School

- Independent, non-selective day & boarding school
- 1700 students
- Years 5 to 12 (Ages 10 to 17)
- Middle School
- Senior School
- Academic
- Cocurricular
- Student welfare

Brisbane Grammar School educates boys within a strong learning culture that is innovative yet respectful of its traditions, by nurturing their intellectual, physical and emotional well-being to become thoughtful and confident men of character who contribute to their communities.
Music at BGS

- Core academic subject to Year 9
  - Creativity – composing & performing
- School’s largest cocurricular activity
  - 1/3 school involved
  - Almost 30 ensembles
  - Centre of music activity
  - Concerts & festivals

International Tours

2010 – Austria, Germany & Czech Republic

2014 – Greece & Italy
BGS Choral Program

- 6 Choirs
- Changed & unchanged voices
- All-comers & Auditioned
- Big & small!
- Joint choir with sister school
- Voice lessons
Australian National Choral Association (ANCA)

www.anca.org.au

Choralfest – ANCA Biennial Festival

www.choralfest.org.au
2020 World Symposium on Choral Music

- July 11 to 18, 2020 in Auckland, New Zealand
- 24 of the world’s finest choirs
- Over 40 top international presenters
- Choral Expo – people & products!
- Theme of *People & the Land*
- Early bird registrations now open
- www.wscm2020.com

Gondwana World Choir Festival

www.gondwana-wcf.org.au

- Gondwana Host choirs
- Australian choirs
- Boston Children’s Chorus
- Estonian Television Children’s Choir
- Guangdong Experimental Children’s Middle School Choir
- Inner Mongolia Youth Choir
- La Cigale de Lyon
- Miami Children’s Chorus
- Nagoya Children’s Choir
- Riga Cathedral Girls’ Choir TIARA
- Toronto Children’s Chorus
**Pemulwuy! National Male Voices Festival**

www.pemulwuy.org.au

- Activity of Voices of Birralee
- **Based in Brisbane**
- **Artistic leadership of Julie Christiansen & Paul Holley**
- **Over 350 singers aged 5 to 35**
- Triennial festival supporting males singing
- **Concerts**
- Massed Choirs
- **Guest conductors**
- Commissioned works
- Professional Development
- **JULY 7 - 10, 2020**

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**Australian Repertoire for Boys**


- Pemulwuy
- Towards Infinity
- Shackleton
- Far Away Our Home
- The Eye of the Needle
- Warri & Yatungka
- Ancient City
- Band of Brothers
Shackleton – Paul Jarman

Shackleton

Words and Music by Paul Jarman

Piano

S. 75 A little faster

Ch.

Pno.

S. Wind swept sail...

Pno.

Pno. (unison)

S. fading no longer sailing

Ch.

Pno.

S. many years ago, can you remember

Ch.

Pno.
S.

haunting cry

of a ship fast
drowned... beneath the ice... few

Pno.

S.

of the Wed-dell Sea.

Times were hard.

Pno.

S.

but we made it o-ver, made it o-ver,

they wun-der

Pno.
Australian Repertoire for Boys

Dan Walker - http://www.danwalkercomposer.com

- Out There
- The Unicorn
- Nyungar Alleluia
- De Profundis
- Mantra for the Y Generation
- How Can You Catch the Wind
Out There
For the Moorabbin Boys Choir
Music and Words by Dan Walker 2006

Out there on the dry creek bed, on the river stones, out there till the sun goes down,

Out there on the dry creek bed, on the river stones,
We are the flock of the Lord, as well as of each one of us.

Fear us! We answer to no one! We are the flock of the Lord, as well as of each one of us.

T. 1

T. 2

B. 1

B. 2

Perc.

Perc.

Perc.
Australian Repertoire for Boys

(Artistic Director, Gondwana National Choir)
• Ferry Me Across the Water
• Festive Alleluia

Annie Kwok - anniekwok.is@gmail.com
• Festival Jubilate
• You
• Autumn Lullaby
Festival Yubilate
The Tony Fly Version

Section A: Chorus, Bass 2 begins, followed by Bass 1, then Tenor 2, then Tenor 1.
Body percussion is played by respective sections as they enter.

\( \text{Tempo: 170} \) with energy!

Tenor 1

Tenor 2

Bass 1

Bass 2

Body Percussion

Repeat once

Repeat 2 times

Repeat 3 times

Repeat 4 times

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Tenor

Bass

Perc.

C C C C

S C C C C

S C

*On final clap, hold hands palm to audience at shoulder level.

*Hands as before:

Tenor

Bass

Perc.

RF RC LF LC S C RF RC LF LC HC RP
It’s Bonfire Season – Alice Chance

http://alicechance.com/
Australian Repertoire for Boys

Stephen Leek - http://www.stephenleek.com/
- Island Songs
- Ngana

Matthew Orlovich - http://mattheworlovich.com/
- Huge Earth

Ben van Tienen
- Afterword

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Island Songs – Stephen Leek

Monkey and Turtle
Trade Winds

d = ca 60
Very rich and legato

The trade wind is blowing through the trees.
Morning Tide

Stephen Leck

Morning and the tide is low,
We will wade to the reef.

The spray blows like smoke across the sea.

\( \text{\textit{A}} \)

\( \text{\textit{B}} \)

\( \text{j = 90} \)

Rich and full bodied
Australian Repertoire for Boys

Harley Mead - http://www.harleymeadmusic.com/

• Living With Shadows
• Thoroughly Modern Men
• Mother Earth
• In the Palm of His Hand
• Flooding Rains
• Three Animal Songs
Other Australian composers worth exploring
• Daniel Brinsmead
• Luke Byrne
• Alice Chance
• Elena Kats-Chernin
• Ruth McCall
• Joseph Twist
• Paul Stanhope
• Sally Whitwell

Australian Repertoire for Boys
Mark O’Leary Music
http://www.markolearymusic.com/

• Torres Strait Island Songs arr Frank York
  • Nane Nane
  • Monkey an Tortle
  • Serrar eh
• New Zealand Songs arranged by Mark O’Leary
  • Pokare kare ana
  • Hine e Hine
  • Haerre ra
Australian Repertoire for Boys

More Torres Strait Island Songs (treble)
- *Inanay* arr Lou Bennett
- *Sesere eeye* arr Mark O’Leary
- *Banana* arr Mark O’Leary

Unison songs by Michael Atherton
- *The Unsociable Wallaby*
- *Flies*

Australian Repertoire for Boys

Australian Folksong arrangements (European Heritage)
- *Waltzing Matilda*
- Arranged SSAA or TTBB – Ruth McCall
- Treble version – Mark O’Leary
- *Click Go The Shears + Botany Bay* arranged Mark O’Leary

Nicholas Buc
- *Botany Bay*
- *And the Band Played Waltzing Matilda*
Let’s Sing!

Waltzing Matilda
Arranged Mark O’Leary

Drop Box link
