



SING  
*for*  
PLEASURE

## 5-DAY COURSES FOR CHORAL CONDUCTORS & VOCAL LEADERS

A choice of courses on separate Saturdays throughout 2012

BIRMINGHAM/WALSALL	January 28 <sup>th</sup>	March 10 <sup>th</sup>	April 21 <sup>st</sup>	May 26 <sup>th</sup>	June 30 <sup>th</sup>
BOLTON (Found / Int 1)	January 21 <sup>st</sup>	February 25 <sup>th</sup>	March 31 <sup>st</sup>	May 12 <sup>th</sup>	June 23 <sup>rd</sup>
BOLTON (Intermediate 2)	January 21 <sup>st</sup>	March 3 <sup>rd</sup>	March 31 <sup>st</sup>	May 12 <sup>th</sup>	June 23 <sup>rd</sup>
GLASGOW	February 18 <sup>th</sup>	March 17 <sup>th</sup>	April 21 <sup>st</sup>	May 19 <sup>th</sup>	June 9 <sup>th</sup>
GLOUCESTER (Sundays)	February 5 <sup>th</sup>	March 4 <sup>th</sup>	April 29 <sup>th</sup>	May 27 <sup>th</sup>	June 24 <sup>th</sup>
KEELE	February 25 <sup>th</sup>	March 17 <sup>th</sup>	April 21 <sup>st</sup>	May 19 <sup>th</sup>	June 16 <sup>th</sup>
LEEDS	February 25 <sup>th</sup>	March 31 <sup>st</sup>	April 28 <sup>th</sup>	May 26 <sup>th</sup>	June 30 <sup>th</sup>
LONDON *	January 28 <sup>th</sup>	March 31 <sup>st</sup>	April 21 <sup>st</sup>	May 5 <sup>th</sup>	June 2 <sup>nd</sup>
THETFORD	January 28 <sup>th</sup>	February 25 <sup>th</sup>	March 24 <sup>th</sup>	April 28 <sup>th</sup>	May 26 <sup>th</sup>

### SfP CONDUCTOR TRAINING

Sing for Pleasure has been providing high quality training for choral conductors and vocal leaders for over 40 years. In that time, we have developed courses which allow them to acquire a foundation repertoire of effective conducting gestures and techniques and then build on this in their individual ways and according to their varying experiences. A number of our students have gone on to win major national and international prizes with their choirs and some of them now teach the courses that provided them with the skills that power their success.

Courses are delivered with a variety of training approaches, combining lectures on technique with practical workshops where students enjoy an enviable amount of podium time to practise their own skills and, importantly, observe others. The emphasis is on creating a learning environment that caters to the needs of a broad range of abilities and allows students to maximise their potential.

SfP conducting training is at four levels. The Foundation level is for complete beginners and those with limited experience of leading singing and conducting. Students on the Intermediate 1 course will normally have some experience of conducting and vocal leadership. The Intermediate 2 course is designed for those who have attended previous Sing for Pleasure courses, though experienced conductors are occasionally accepted directly onto this level. The Advanced course is also designed for those who have attended previous SfP courses, and successful completion of the course at Summer School provides a substitution for the DipABRSM in Music Direction.

### COURSE AIMS

The 5-Day Course focuses on the **Foundation** and **Intermediate 1** \* levels, where the aims include:

- ♦ Preparing music and gesture thoroughly.
- ♦ Singing the various voice-parts to enable them to be learnt quickly and efficiently.
- ♦ Creating rapport and enjoyment.
- ♦ Developing simple, clear, economical conducting gestures.
- ♦ Achieving a musical performance, even with the simplest repertoire.
- ♦ Controlling rehearsals and maintaining a good pace.
- ♦ Analysing one's own achievements and the work of others in a constructive way.

\* An **Intermediate 2** Course is being offered in London and Bolton.

### TIMING

Each day starts with coffee at 9.30am and ends at 4.30pm. Lunch is not provided.

### COST

SfP Members £325 (non-members £350).

Through the generosity of the John Lewis Partnership, some **bursaries** are available. Please refer to the website for further details.

### SINGERS

Some places are available (at no charge) for people interested in attending all or part of a course just to sing and observe.

## TUTORS

### Catherine Beddison (London)

Catherine Beddison is the Chief Executive of Sing for Pleasure and oversees the management of the national courses, publications and singing events for adults and children. She is an expert in music education and has an impressive proven track record of setting high standards, enthusing children and encouraging them to fully develop their skills. She recently moved to Cranleigh School in Surrey and is taking a leading role in setting up the innovative new 7-18 project 'Cranleigh Music'. Catherine also works as a freelance conductor, singer and adjudicator, sings with the Joyful Company of Singers and conducts Cranleigh Choral Society.

### Katy Cooper (Glasgow)

Katy is a Teaching Fellow in Music at the University of Glasgow, and Lanfine Conducting Scholar with the University Chapel Choir. Katy founded and continues to conduct Glasgow Madrigals, and also conducts Cathures (formerly Glasgow Renaissance Singers) and Happy Voices children's choir. Katy sings with various choirs including Sine Nomine and harmony folk-group 'Muldoon's Picnic' who perform and deliver workshops at festivals and folk clubs throughout the country. Katy is editor of the SFP newsletter 'Vocalise' and works as part of the SFP Publications team.

### Jane Edwardson (Leeds)

Jane's conducting experience is rooted in the world of community choirs. Her work has taken her into schools, colleges, community centres, prisons, to Paris, Berlin and all the way to the Sydney Opera House. She is conductor of the choral groups Gay Abandon and Cantabile. Jane was twice a recipient of the John Coates Memorial Baton, awarded to the conducting student judged to have made the most progress at a SFP Summer School.

### Stephen Gregson (Thetford)

Stephen studied under Charles Proctor at Trinity College, London and most recently with Dr. Jack Stamp at Indiana University of Pennsylvania, USA, where he was awarded an MA in conducting in summer 2000. He is currently working in the south of England as a freelance conductor, performer and teacher. He is musical director of Broadstone Community Choir.

### Carol Green (Gloucester)

As well as being vocal teacher and choral animateur for Worcestershire Youth Music and advisory teacher for the Voices Foundation, Carol is musical director of The Hills Singers, the Malvern 'Sing for Pleasure' Choir and Malvern Young Voices. She has recently undertaken research trips to Canada and Hungary as part of an award from the Churchill Fellowship.

### Christine Hale (Keele)

Christine Hale is a trained singer and conductor who has been working with adult community choirs for over 15 years, acting as choral director to the Skelldale Singers in Ripon and Boroughbridge Community Choir. Christine has successfully run a large number of choral singing workshops over the years and the Skelldale Singers grew from seven "non-singers" as an evening class to a full community choir of 78 singers who have performed regularly in Ripon Cathedral with guest orchestras and brass bands. Christine has also worked with a number of primary schools, setting up after school choirs under Extended Schools and taught on SFP children's residential singing weekends.

### Christine Nelson (Bolton)

Christine is a freelance vocal specialist and a popular Sing for Pleasure tutor. She works part time for Stockport Music Service and delivers workshops for both Sing Up and Trinity Guild Hall. Christine is a former recipient of the John Coates Baton, awarded to the conducting student who has shown the most progress during an SFP Summer School.

### Manvinder Rattan (London)

Manvinder is Musical Director of the John Lewis Partnership Music Society, which includes Voices in Partnership, The Cavendish Singers and the Cavendish Ensemble. Under his direction, The Cavendish Singers have recorded two discs and won the Limerick Church Music Competition in 2000 and the Verona International Choral Competition in 2002. As well

as his choral conducting studies with Sing for Pleasure, Manvinder has studied orchestral conducting with Colin Metters and John Farrer. He is Head of Conductor Training at Sing for Pleasure and is in demand around the country for courses and seminars on choral and orchestral conductor training. He is also a 'one piece' soloist for the *Adhaan* from Karl Jenkins' popular 'The Armed Man'.

### Imelda Shirley (Bolton)

Imelda Shirley is an experienced teacher, choral conductor and conductor trainer. She has been associated with *Sing for Pleasure* for over 25 years, and is a former recipient of the BFYC/BT Award for a choral conductor. She is often invited to lead choral and conducting workshops throughout the country. Imelda is currently working on a number of school-based music curriculum projects for Wigan Music Service and as Associate Lecturer in initial teacher education at Edge Hill University. She has recently completed her Master's Degree in Music Education at the Institute of Education in London. She also conducts the Wigan Community Choir.

### Urszula Weber (Birmingham/Walsall)

Urszula (Ula) is a freelance choral animateur, singer, teacher trainer and classroom music specialist whose work has taken her as far afield as Ukraine and Bangkok. Formerly a primary school teacher, she is now Vocal Projects Manager with Sandwell Youth Music and Arts. As well as singing with the renowned choir Ex Cathedra, Ula is also Project Leader for Ex Cathedra Education's internationally acclaimed Singing Playgrounds project. She runs summer schools for gifted and talented young singers in Derby and is Head of Events for Sing for Pleasure. Ula currently conducts the Sandwell Youth Choir and the National Polish Folk Choir of Great Britain, and is often invited to guest conduct at choral events across the country.

## COURSE DETAILS

### Approach

SFP's courses for choral conductors and vocal leaders are delivered in two ways: technique sessions include practical demonstrations of all the key aspects of conducting, and the workshop sessions which follow give participants an enviable amount of podium time to put into practice what they have learnt. This is achieved within a relaxed and supportive learning environment. Tea/coffee is provided during the day, and participants are invited to bring a packed lunch.

### Content

The course includes preparation, conducting gestures, singing the voice-parts, pace of rehearsal, effective teaching, enjoyment for singers and conductors alike, achieving a musical performance, and constructive analysis of both one's own and others' achievements. The course aims for the Foundation, Intermediate 1 and Intermediate 2 courses are shown at the end of this brochure. Details of the conducting repertoire to be studied will be sent out before the event, along with general course information.

### Repertoire

Repertoire at Foundation level is simple. Rounds and easy part songs allow every opportunity to work through most conducting challenges without being so complicated that they get in the way of learning the skills that participants need. Repertoire at the Intermediate 1 level is more challenging than at Foundation level, without being so demanding that it gets in the way of effective learning and provides an excellent preparation for future courses. Repertoire at Intermediate 2 level is more technically and musically challenging than at Intermediate 1 in a way that gives participants every opportunity to build on their existing skills. It provides an excellent preparation for the demands of the Advanced Course.



SING  
for  
PLEASURE

# APPLICATION FORM 2012

## 5-DAY COURSES FOR CHORAL CONDUCTORS & VOCAL LEADERS

Name.....

Address.....

Post Code.....

Telephone.....

Email..... Date of Birth.....

### Course

- |                                     |  |   |   |
|-------------------------------------|--|---|---|
| <input type="checkbox"/> Birmingham | (January 28 <sup>th</sup> , March 10 <sup>th</sup> , April 21 <sup>st</sup> , May 26 <sup>th</sup> , June 30 <sup>th</sup> )     | <input type="checkbox"/> Foundation     | <input type="checkbox"/> Intermediate 1                       |
| <input type="checkbox"/> Bolton     | (January 21 <sup>st</sup> , February 25 <sup>th</sup> , March 31 <sup>st</sup> , May 12 <sup>th</sup> , June 23 <sup>rd</sup> )  | <input type="checkbox"/> Foundation     | <input type="checkbox"/> Intermediate 1                       |
| <input type="checkbox"/> Bolton     | (January 21 <sup>st</sup> , March 3 <sup>rd</sup> , March 31 <sup>st</sup> , May 12 <sup>th</sup> , June 23 <sup>rd</sup> )      | <input type="checkbox"/> Intermediate 2 |   |
| <input type="checkbox"/> Glasgow    | (February 18 <sup>th</sup> , March 17 <sup>th</sup> , April 21 <sup>st</sup> , May 19 <sup>th</sup> , June 9 <sup>th</sup> )     | <input type="checkbox"/> Foundation     | <input type="checkbox"/> Intermediate 1                       |
| <input type="checkbox"/> Gloucester | (February 5 <sup>th</sup> , March 4 <sup>th</sup> , April 29 <sup>th</sup> , May 27 <sup>th</sup> , June 24 <sup>th</sup> )      | <input type="checkbox"/> Foundation     | <input type="checkbox"/> Intermediate 1                       |
| <input type="checkbox"/> Keele      | (February 25 <sup>th</sup> , March 17 <sup>th</sup> , April 21 <sup>st</sup> , May 19 <sup>th</sup> , June 16 <sup>th</sup> )    | <input type="checkbox"/> Foundation     | <input type="checkbox"/> Intermediate 1                       |
| <input type="checkbox"/> Leeds      | (February 25 <sup>th</sup> , March 31 <sup>st</sup> , April 28 <sup>th</sup> , May 26 <sup>th</sup> , June 30 <sup>th</sup> )    | <input type="checkbox"/> Foundation     | <input type="checkbox"/> Intermediate 1                       |
| <input type="checkbox"/> London     | (January 18 <sup>th</sup> , March 31 <sup>st</sup> , April 21 <sup>st</sup> , May 5 <sup>th</sup> , June 2 <sup>nd</sup> )       | <input type="checkbox"/> Foundation     | <input type="checkbox"/> Int 1 <input type="checkbox"/> Int 2 |
| <input type="checkbox"/> Thetford   | (January 28 <sup>th</sup> , February 25 <sup>th</sup> , March 24 <sup>th</sup> , April 28 <sup>th</sup> , May 26 <sup>th</sup> ) | <input type="checkbox"/> Foundation     | <input type="checkbox"/> Intermediate 1                       |

**Voice**   ☐ Soprano   ☐ Mezzo   ☐ Alto   ☐ Tenor   ☐ Bass   ☐ Baritone   ☐ Not sure

Please briefly outline your **conducting experience** or last SfP course.....

☐ Please tick here if you are interested in attending as a **Singer** (for all or part of the course, at no charge)

Please contact Manvinder Rattan via [conducting@singforpleasure.org.uk](mailto:conducting@singforpleasure.org.uk) if you would like details of the **Bursaries**.

**Amount Payable**   ☐ Member £325   ☐ Non-member £350

Non-members joining an SfP 5-Day Conducting Course are automatically enrolled as members of Sing for Pleasure for one year at no additional charge. If you do not wish this, please tick here ☐

In the event of you having to withdraw from the course, Sing for Pleasure operates a staggered refund policy. Further details may be obtained via [admin@singforpleasure.org.uk](mailto:admin@singforpleasure.org.uk). For general enquiries about this course please contact Ula Weber at [events@singforpleasure.org.uk](mailto:events@singforpleasure.org.uk)

If you are unable to complete the online application, which is accessible via [www.singforpleasure.org.uk/events](http://www.singforpleasure.org.uk/events) you can send a postal application to Sing for Pleasure, Bolton Music Centre, New York, Bolton, BL3 4NG. Please make your cheque payable to 'Sing for Pleasure'.

Signature.....

Date.....



## **COURSE AIMS: CHORAL CONDUCTORS & VOCAL LEADERS**

### **Foundation**

By the end of the course, participants should be able to:

- ◆ Prepare the music and their gesture thoroughly.
- ◆ Sing the various voice-parts to enable them to be learnt quickly and efficiently.
- ◆ Maintain a good teaching pace during rehearsal.
- ◆ Use a range of simple, clear and economical conducting gestures.
- ◆ Achieve a musical performance, even with the simplest repertoire.
- ◆ Control the rehearsal whilst making it enjoyable for everyone.
- ◆ Analyse their own achievements and the work of others in a constructive way.

### **Intermediate 1**

By the end of the course, participants should be able to:

- ◆ Prepare the music and their gesture thoroughly.
- ◆ Sing the various voice-parts accurately and confidently to enable them to be learnt quickly and efficiently.
- ◆ Teach the music quickly and effectively.
- ◆ Use a range of simple, clear and economical conducting gestures.
- ◆ Demonstrate a sense of musicianship consistent with the style of the repertoire conducted.
- ◆ Maintain an effective pace during rehearsal, whilst creating a good rapport with their singers.
- ◆ Analyse their own achievements and the work of others in a constructive way.

### **Intermediate 2**

By the end of the course, participants should be able to:

- ◆ Prepare the music, the rehearsal plan and their gesture thoroughly.
- ◆ Use their voice confidently and accurately, with awareness of good vocal technique.
- ◆ Teach the music quickly and effectively.
- ◆ Use a variety of clear and expressive conducting gestures.
- ◆ Demonstrate stylistic awareness and good musicianship consistent with the repertoire conducted.
- ◆ Maintain an effective pace during rehearsal, whilst creating a good rapport with their singers.
- ◆ Analyse their own achievements and the work of others in a constructive way.

### **Advanced**

By the end of the course, participants should be able to:

- ◆ Prepare the score, the rehearsal plan and their gesture thoroughly.
- ◆ Use their voice confidently and accurately, obtaining a wide palette of choral sound combined with awareness of good vocal technique.
- ◆ Teach the music effectively, optimising rehearsal time.
- ◆ Use a variety of expressive conducting gestures with good flow and clarity.
- ◆ Demonstrate stylistic awareness and good musicianship consistent with the repertoire conducted.
- ◆ Establish appropriate authority, whilst creating a good rapport and gaining the respect of their singers.
- ◆ Analyse their own achievements and the work of others in a constructive way.

## **ABOUT SING FOR PLEASURE**

Founded in 1964 as the British branch of the international 'A Coeur Joie' movement, SfP aims to encourage the enjoyment of choral singing, inspiring high standards of performance. As well as organizing a range of highly enjoyable singing events for adults and children, SfP plays an increasingly active and important role in offering help and advice to teachers and choral conductors, running INSET training and school-based singing days, conducting courses and individual coaching alongside its summer schools and residential children's weekends. There is also an impressive catalogue of SfP publications to support choral singing and provide new repertoire ideas.



*In Partnership with Bolton Music Service*

*John Lewis Partnership*

*Supported by John Lewis Partnership*

