

CSTP Standard #6: Developing as a Professional Educator

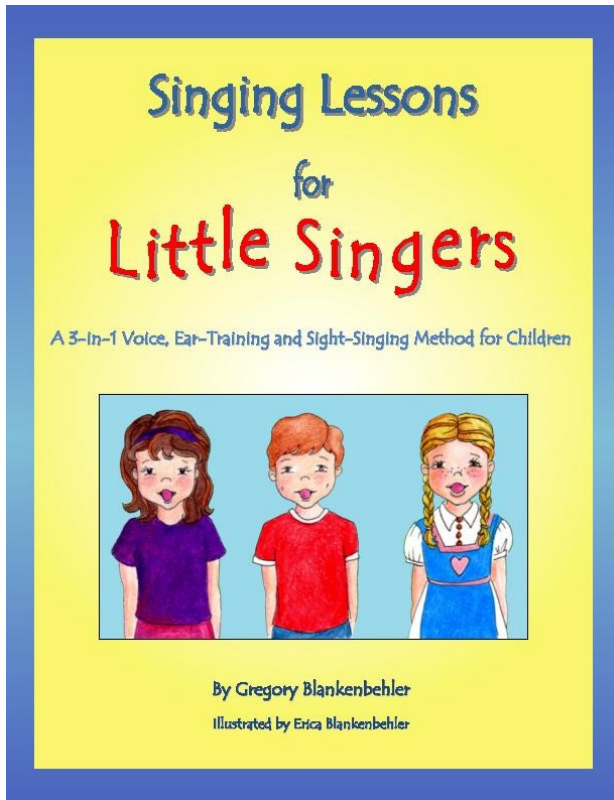
Element 6.2: Establishing professional goals and engaging in continuous and purposeful professional growth and development

The old adage “Those who can’t do, teach” unfortunately has an element of truth with certain teachers in our school system, especially among athletics and the arts. How many choir teachers and football coaches began their education with dreams of becoming the next Jerry Rice or René Fleming only to realize at some point that they were not going to make it? Unfortunately, some of these “drop-outs” went into the teaching profession not so much for a passion for education, but because it seemed the next best use for the skills they have developed. Obviously, becoming a teacher simply because one cannot figure out anything else to do is a recipe for disaster. Without a strong dedication to education and one’s students, a teacher will be miserable and their students will suffer.

Still, even with a strong passion for teaching, it is important that a teacher not forget that a major part of their job is to inspire students to excel in their subject area, and nothing speaks louder than example. Teachers should exude passion and achievement in the subject they teach. In the area of music, this is achieved through the development and pursuit of professional musical goals including such things as: performing in community ensembles and events; directing community ensembles and events; publishing music, books and/or articles; providing private and group instruction for the community; attending workshops and conventions to improve techniques and skills; and expanding areas of expertise through research and training. Ultimately, I think the best teacher is one who has the knowledge and skill of a professional in their field (and participates in professional activities outside of school as time permits) paired with the dedication and patience to educate and inspire their students. Working synergistically, these two areas of the master teacher provide more than enough skill and enthusiasm to inspire all students while maintaining the interest and passion of the teacher.

I feel very fortunate to have a background that spans music performance, research and education. My long and varied experience has helped me create a deep reservoir of ideas and solutions to last through decades of diverse students and situations. Throughout my experience teaching groups and individuals, I have always taken it as a personal challenge to find the most effective teaching methods to maximize the students’ learning and engagement. This pursuit has led me to write and publish two instructional singing method books in use by many voice teachers today. I know that as I teach my own music classes, I will set challenging goals that will lead my students to higher levels of achievement and performance than they ever thought possible. I will likewise set rigorous goals for my own teaching, continually adapting and innovating to improve the education I provide.

Artifact: "Published Books: 'Singing Lessons for Little Singers'"

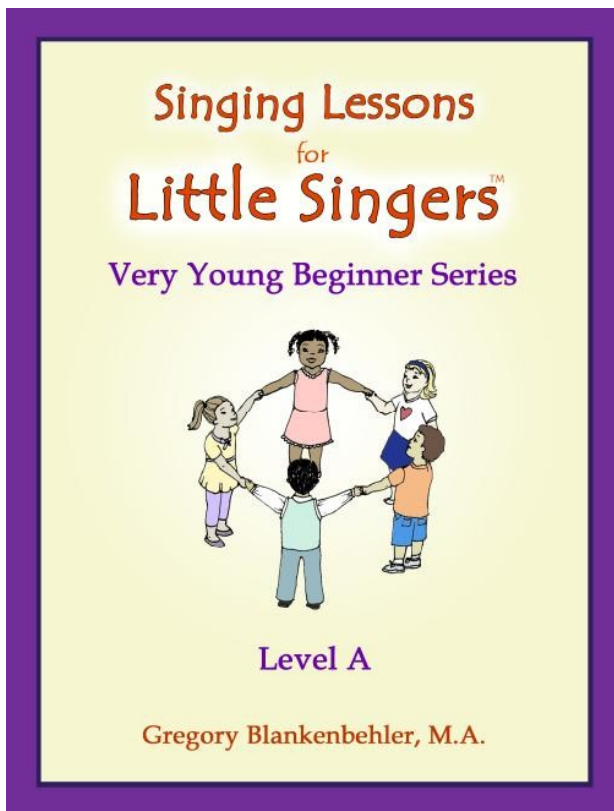


Written for teachers or parents of young children, *Singing Lessons for Little Singers* offers exciting songs and exercises based on proven pedagogical principles and healthy vocal technique for use in solo or group voice lessons. This revolutionary method was created to fill the great void of private singing lesson materials for children: it combines a system of voice-developing exercises with an ear-training and sight-singing course and a collection of enjoyable songs with entertaining lyrics and delightful illustrations. This powerful, comprehensive method has had great success in developing advanced singing skills, as well as creating many satisfying experiences for students.

**This book is a 3-in-1 compilation to meet children's voice training needs:
Vocal technique book, ear-training / sight-singing book
and repertoire book all rolled into one!**

Technique	Songs	Ear-Training & Sight-Singing
<ul style="list-style-type: none"> • Posture • Breathing • Low and High Voice • Primary Vowels • Tongue, Mouth and Throat Positioning • Diphthongs • Tone Building • Secondary Vowels • Consonants • Performance Skills 	<ul style="list-style-type: none"> • "Little Things" • "Oats, Peas, Beans and Barley Grow" • "Down by the Station" • "Lightly Row" • "Aura Lee" • "My Grandfather's Clock" • "Lavender's Blue" • "Home on the Range" • "The Holly and the Ivy" • "If I Had a Big Robot" • "Be Kind to Your Web-Footed Friends" • Plus many more ... 	<ul style="list-style-type: none"> • The Scale • Steps/Seconds • Skips/Thirds • Fourths • Fifths • Sixths • Sevenths and Octaves • Half-Steps

PPPC Pitch Perfect Publishing Company
4325 Renaissance Drive #212
San Jose, CA 95134
<http://musiclessonsinspace.com>



Finally, a substantial singing method for the youngest little singers!

Singing Lessons for Little Singers
Very Young Beginner Series

Why is it that piano and violin students can start learning technique, sight reading and music theory in their kindergarten years, but young children interested in singing are deemed incapable of anything more than sing-along choruses? *Singing Lessons for Little Singers*™ is proud to present, at last, a singing method that combines real vocal and musical training with fun songs and activities that will make your little singers think they are just playing games. The "Very Young Beginners" series is tailor-made for children ages 4 to 7 from current research and practical experience. In three progressive levels, it teaches professional singing techniques and total musicianship skills:

- Breath support and sustain
- Vocal registration (high/low voice)
- Vowels and diction
- Resonate tone quality
- Intonation (singing in tune)
- Solfege scale and intervals
- Beat and rhythm
- Reading music
- Expressive movements, gestures and facial expressions
- Performance strategies
- Basic piano and percussion playing

Visit our website at www.LittleSingers.info for valuable free parent and teacher resources!

Level A Curriculum:

Technique: Age-appropriate introduction to "belly breathing" and sustained supported singing; Basic pitch "placement"; Properly singing in both the "low" and "high" voices.

Ear Training: A progressive approach beginning with high/low, up/down slides; Interval training using the pentatonic scale beginning with the minor 3rd (sol mi) and adding the major 3rd (mi do), major 2nd (sol la), minor 2nd (mi fa), perfect 4th (mi la) and 5th (sol do); Common melodic patterns practice; Songs and games designed to apply intonation skills to real songs.

Pedagogical Movement: Ear training is combined with specific gestures called **The Body Scale** (exclusive to *Little Singers*™) to involve kinesthetic responses, indicate pitch height and vocal placement, and create a concrete representation of immaterial pitches that greatly aid in ear training.

Rhythm Training: A progressive approach beginning with beat identification in songs; rhythmic pattern training involving half, quarter and eighth notes (and quarter rests) using vocal rhythmic syllables (Ta-ah, Tah, Ti-Ti, shhh).

Sight Reading: A stress free, "pre-reading" approach using vocal rhythmic syllables with simple pictorial representations; Pitch reading using written x/alfge syllable strategically placed according to height of pitch.

Fun and Creative Movement: All songs and activities include fun movements and story-settings that appeal to kinesthetic youngsters; Gestures and role plays encourage creative expression of singing.

Performance: Opportunities for expressive movement and solo performance foster individuality and confidence performing for others.

I am a piano/voice teacher who has been asked to teach younger children than I am used to. I am so thankful for this book which helps guide me to the special needs of children and what they can absorb at that age! It is a wonderful age-appropriate book and I hope there will be more to follow!
(Helen J. Huskins (Amazon.com))

As I read through your 'new singing method book,' I was aware that you have accomplished something that has been needed for a long time. A method book for young voices has been needed for many years, and you are to be commended for filling this void.
(Diane West (School Music Teacher/Administrator))

This curriculum has literally revolutionized the vocal department of our performing arts studio! Where has this book been for the last hundred years? I have searched far and wide for the perfect private lesson book and now I have found it. Please, please, please come out with Book Two as soon as possible!
(Lisa Morris (Director, Alamo Performing Arts Studio, Edinburg, TX))

PPPC Pitch Perfect Publishing
www.pitchperfectmusic.com
www.littlesingers.info
questions@littlesingers.info