

Observation Field note examples:

Group "A"

...is professional and bounded, as belies her training. The room is set up well with refreshments, register and water and she provides a typed and relevant lesson plan.

Her group management is excellent.

She works in the music and does appropriate warm ups and exercises

She can use less material go much slower

She can learn to feedback more on individual issues

She can give more space between activities

She can use songs with longer phrases

She can take more time modelling new material (and sing whole song through first)

She can ask the group questions

She can allow herself not to be perfect and can spend more time dissecting any issues they find hard

Group "B"

.....gives too much of herself which will make for burn out in the long run. She has a fantastic teaching persona and a wonderful voice. Her group are in rapt attendance. However, the level of "give" to the level of "facilitation" is too high for her own health – she is used to performing in care homes and needs to remember she is offering a space for them to sing. She does not need to work this hard or it will sap her energy

That said she runs an excellent group.

I applaud the fact that she has adapted some of the exercises on the SFB CD and made them her own and the ukulele accompaniment is a welcome addition.

She is very good also at tending to individuals whilst holding the group at the same time. A rare quality. She also uses the carers and supporters well. She could use one of the carers more as an assistant when doing rounds etc

She is upbeat when errors occur and her pace is excellent as is her choice of content.

If she had stopped singing on "Cockles and Muscles" then no-one would have been left singing

Good mixture of warm ups and exercises and her modelling is very good.

She introduces new activities well and breaks the task down appropriately.

The relaxation was not needed and not led well – she and they felt uncomfortable with it.

Group “C”

Exemplary practitioner

She has had nearly a year to get this group together and tweak her repertoire.

I stopped writing notes and starting video-ing and recording and simply marvelling!

It really was an excellent class – the pace was good – she had everyone standing for nearly the whole session and they were fine (10 months practice) she also had some leaning on chairs and those who wanted to sit down could.

She started with a fantastic introduction, moving from reflective self awareness and stillness into slow physical movement, starting gently and getting increasingly more physical – she moved into sound through ssss – sshhhh – voiced fricatives and then into vowels.

She also works brilliantly on vocal qualities through drinking games visualisation!

All songs have been carefully chosen for the group – they are a good length, easily taught call and response, no word sheets, good range, able to work in 2 parts – she has a volunteer which really helps – her group so good as there is a fantastic flow to it

Like...it is a high quality musical experience within which all the Singing for Breathing principles are firmly embedded from the self-awareness to warm ups, to content, to cool down – she delivered all the 9 points of the “recommended example class” with great creative response to the brief.

Superb

Group “D”

....is doing what she has been taught to do, as she understands it, “by the book”. Her group is large, (best attended thus far), great space and she goes through the check list (no action song I don’t think) HOWEVER, her pace is far too slow – there is too much talk, and too much space between activities – there is no flow

I would question why she started with a relaxation when they arrive quite upbeat and content, after great tea session – it makes them sleepy and they remain so for much of the session

....needs to link up with some good community choir leaders in the....area and to have more fun with it, more movement, more pace, more activity

Her modelling is not good sometimes – her hug a beach ball exercise needs her to soften her knees and drop her shoulders and her huh and zzzz she is doing entirely with her shoulders and people are copying her poor practice.

She also does an in-breath with the chest opener – keeping it as a stretch is fine however

She didn't know how to feedback to a lady who couldn't zzz(giggle muscles) and another who couldn't she without coughing (Blowing too much air across folds)

Also a cough is not also a “sign that it is shifting something”

20 mins in, they are still standing still being talked at – all this info could be delivered musically

She also does two exercises which are identical and she uses a weird phrase about recoil breath ie “the flab comes flying forward”?! Not really anatomically correct

Many are reverse breathing and she is not picking up on this and feeding back. She also moves them into voice with a C&R

She uses Knotted Rope a lot – not a helpful visualisation

She picks up the energy a little but the name game not good – too big a group – too boring and she gets them to call on the off beat which is tough – she could use....Jambo?

She has pulled all exercises off CD and is doing them without the music – they are for home practice – I would hope over time she would be able to create some of her own.

I can sing for 1 etc – lots of top up breaths going on – not even sure she is aware of this?

A very unexpected sudden end – they would have been better with relaxation at end