

T H E
V O C E S 8
M E T H O D

P A U L S M I T H

EIGENTUM DES VERLEGERS · ALLE RECHTE VORBEHALTEN
ALL RIGHTS RESERVED

PETERS EDITION LTD

A member of the EDITION PETERS GROUP
FRANKFURT/M. · LEIPZIG · LONDON · NEW YORK

Additional resources

THE VOCES8 APP

Encourage your students to make the VOCES8 Method their own. Build your own performances using the fully interactive app. Available from www.greshamcentre.com.

TRAINING SESSIONS

Led by members of VOCES8 and workshop training leaders from Voces Cantabiles Music, either at our education centre in central London or at your school. Contact paul@voces8.com for further information.

Peters Edition Limited
2–6 Baches Street
London
N1 6DN

Tel: 020 7553 4000
sales@editionpeters.com
www.editionpeters.com

First published 2013
© 2013 by Paul Smith

A catalogue record for this book is available from the British Library

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of the publisher.

Cover and inside design by Apronym

Printed in England by Halstan & Co, Amersham, Bucks.

Paul Smith

Paul is the founder of Voces Cantabiles Music (VCM), a charity that works with more than 20,000 young people every year. He sings with VOCES8 and is the CEO of the charity. He is a passionate educationalist and musician.

With VOCES8, Paul performs each year in the UK, USA, Europe, Asia and Africa. Performance highlights include the Wigmore Hall and the Festival Hall in London; the National Centre of Performing Arts in Beijing, and Opera City in Tokyo. With VOCES8, Paul has recorded eight albums, winning three international a cappella awards in the process. VCM is based at the Gresham Centre, a centre for vocal excellence, education, inspiration and outreach at St Anne and St Agnes Church in the heart of the City of London.

Paul designs and leads workshop programmes for young people, teachers and business leaders across the UK and internationally. As a writer and arranger, Paul has composed and arranged music for choirs, children and for VOCES8 which has been performed at the Royal Opera House, Covent Garden; Alexandra Palace and around the world. He created the '21st-century Messiah' using Handel's music for a performance at the Foundling Museum.

Paul has written two children's musicals for students in Tower Hamlets, London: 'Around the World in 60 Minutes' and 'Street Cries of London', which were performed at Wilton's Music Hall with VOCES8 and students from local schools. He has also worked with the Children's Society on a project examining asylum conditions for young people in the UK.

Paul leads programmes for young leaders in the UK, France and the USA, and carries out public speaking and coaching engagements for sixth-form students and teachers on subjects such as 'The impact of creativity in modern society' and "The VOCES8 Method". 'The VOCES8 Method' is Paul's first book and he is delighted to be an ambassador for Edition Peters.

Acknowledgements

The VOCES8 Method has been many years in the making and, to that end, I could probably thank every teacher that has taught and trained me, all the students who have worked with me since 2006 and all of the musicians who have inspired me. There are, however, some very special people who have given their time and thoughts for nothing more than a shared passion and desire to make something useful which has a basis in music and education.

I'd like to acknowledge, first, Susan Hallam. It was her fine paper, 'The Power of Music' that really forced me to sit down and write this practical response to her findings. The full reference for the paper can be found at the back of the book for those who want to read it, and I can highly recommend it. Sue has been very supportive throughout. I'd like to extend my thanks to Sylvia Holmes and the Institute of Education more widely as well for their work on the pilot programme.

In coming up with the specific content of the layers, I was very grateful to have some fine teachers and musicians to test my theories on. John Padley, Ann Wright, Simon Lock, Xanthe Sarr and Peter Davies have all taken time to study the book and make suggestions for ways in which it could be tweaked. They have also been key members of the team that has helped me stage the pilot scheme in Hackney, Slough, Rutland and Berkshire.

I'm lucky enough to spend all of my time surrounded by world-class musicians, and I need to thank all of the members of VOCES8, Apollo5, and the VCM team for their efforts and support in this endeavour, and for their inspiration in everything else that they do. This book is, in part, designed to bottle the work that these excellent music leaders deliver in schools around the world on a daily basis. Special thanks to Clare Stewart, who has been on hand to offer positive critical analysis and fantastic design ideas from the moment I started out on this adventure.

The design of this book has been debated at great length. For his wisdom and creativity, I need to say a hearty thanks to Matthew Banwell from Apronym. It is because of him that this book is so beautifully and cleanly laid out. Coming up with a design that made it possible to interpret musical ideas written in a non-musical format has taken a great deal of thought. I would also like to thank Peter Dart, a friend and supporter of VOCES8, who kindly gave me his input with regard to the overall concept of the VOCES8 Method. He has considerable expertise, and his assistance was highly valuable to me.

The team at Edition Peters has been supportive in every way imaginable. Equally passionate about music and music education, committed to creating something unique and questioning me along every step of the way, they have experience and knowledge in spades, and I could not have published this book without their input. A particular thanks to Linda Hawken, Andrew Hanley and Robin Tyson.

Finally, to my friends and family. To my parents who foolishly agreed to be guinea pigs for the first four stages at a family BBQ, and to everyone who has sat around clicking and clapping just to please me. Music is made in groups, with friends and when people get together in formal and informal settings. It's about expressing emotion, fun, and sharing something special. Music was here before us and will be here afterwards. Thanks to my friends and family, who get to live through our version of it.

Paul Smith

Contents

| | | |
|----------|---|----|
| | Introduction | 6 |
| | Instructions | 7 |
| 1 | Introduction and leading into pop rhythm | 8 |
| 2 | Pop beat & African rhythm | 12 |
| 3 | Pop beat, African rhythm and a first melodic line | 18 |
| 4 | Pop beat, melody 1 & Latin-American rhythm | 26 |
| 5 | Latin-American rhythm with Asian pentatonic scale and vocal inflections | 34 |
| 6 | Indian rhythm, pop beat and melodic lines | 42 |
| 7 | Layer building | 48 |
| 8 | Conclusions | 56 |
| | Appendix | 64 |
| | References | 70 |

Introduction

A new start to the school day

Based on a research paper from the Institute of Education, The VOCES8 Method exists to have a positive impact on how students learn.

The Method will better prepare students for their school day and develop key learning skills which will have a conscious and sub-conscious effect on their academic learning process.

The primary aim of The VOCES8 Method is the search for improved academic results for pupils across the whole school in the spheres of numeracy, literacy and linguistics.

There are additional benefits to be gained in the areas of physical and mental health; self-awareness; confidence; teamwork; problem solving; and creative thinking.

This method has been developed with the aid of a research paper by Susan Hallam from the Institute of Education in London and seven years of practical testing by Paul Smith in a variety of academic settings globally. The pilot programme for this specific project is happening in the UK and the USA in 2012–13.

The VOCES8 Method draws on research into specific aspects of music-making that demonstrate quantifiable transfer into improved academic results.

This Method provides a simple tool that has universal application and limitless opportunities for growth.

The 8 Voices Method... The VOCES8 Method. Designed by Paul Smith, founder of VOCES8.

This course provides a simple learning tool with eight stages of development for schools to work through.

To run this course, you could use:

8 minutes for a full school assembly (or class) each week

1 trained leader

7 assistants (maximum)

8 microphones

1 PA

An open mind

Instructions

- Set the stage while the hall is empty with one chair and one microphone on a stand.
- When ready to start, walk onto the stage and sit down with the microphone.
- Welcome everyone in a way that requires a response.
- Outline the following instructions:

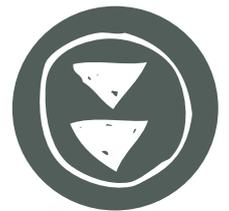
1. If I do this (move your finger in a circular motion), that means keep going.



2. If I do this (move your hand from low to high) that means get louder.



3. If I do this (move your hand from high to low), that means get quieter.



4. If I do this (clench your fist) that means stop.



- These are the only physical instructions you will need to give.
- Make sure that any instruction you give is clear, visible, and as large as you can make it.
- Say 'copy me'. Pause. Begin.



Use this code to watch a video demonstration of these instructions

1 Introduction and leading into pop rhythm



BODY POSITION

YOU: 1, 2, 3, 4 (counting the numbers on one hand).

THEM: They copy you.

YOU: Repeat twice (counting the numbers on one hand the first time and on two hands the second time).

THEM: They copy you.

YOU: 1, 2, 3, 4, 5

Do this three times (counting numbers on one hand, then two).

THEM: They copy you.

YOU: 1, 2... 4, 5

Do this three times missing out different numbers each time (and doing the same with one and then two hands).

THEM: They copy you.

Introducing physical actions (movements happen with a rhythmic beat):

YOU (still speaking numbers):

| 1 | 2 | 3 | 4 |
|--------------|-------------|--------------|---------------|
| Left arm out | Left arm up | Left arm out | Left arm down |

THEM: They copy you.

YOU:

| 1 | 2 | 3 | 4 |
|---------------|--------------|---------------|----------------|
| Right arm out | Right arm up | Right arm out | Right arm down |

THEM: They copy you.

YOU: Repeat two or three times. You can vary the tempo if you want to.

| 1 | 2 | 3 | 4 |
|----------------------|------------------|-------------|------------------|
| Left hand slap thigh | Right hand click | Single clap | Right hand click |

THEM: They copy you.

YOU: Double the length of this pattern and repeat. Set a steady tempo now.

THEM: They copy you.

YOU: Dum. Tea. Quiche. Tea.

THEM: They copy you.

YOU: Now without the vowels: Dm. T. Ksh. T.

THEM: Dm. T. Ksh. T.

YOU: Let's put this together:

| 1 | 2 | 3 | 4 |
|----------------------|------------------|-------------|------------------|
| Left hand slap thigh | Right hand click | Single clap | Right hand click |

THEM: They copy you.

| Dm | 2 | 3 | 4 |
|----------------------|------------------|-------------|------------------|
| Left hand slap thigh | Right hand click | Single clap | Right hand click |

THEM: They copy you.

| Dm | T | 3 | 4 |
|----------------------|------------------|-------------|------------------|
| Left hand slap thigh | Right hand click | Single clap | Right hand click |

THEM: They copy you.

| Dm | T | Ksh | 4 |
|----------------------|------------------|-------------|------------------|
| Left hand slap thigh | Right hand click | Single clap | Right hand click |

THEM: They copy you.

| Dm | T | Ksh | T |
|----------------------|------------------|-------------|------------------|
| Left hand slap thigh | Right hand click | Single clap | Right hand click |

THEM: They copy you.

YOU: Repeat this final stage twice.

THEM: They copy you.

YOU: Use instruction 1 .

THEM: They should continue this rhythmic pulse.

While they continue, say to them (in time with the pulse):

| | | | | | | | |
|------|----|-------|-----|-------|-------|-----|---|
| Keep | it | stea- | dy. | Don't | speed | up. | |
| 1 | 2 | 3 | 4 | 1 | 2 | 3 | 4 |

THEM: They should continue this rhythmic pulse.

YOU: Use instruction 2  to raise the volume level of the group.

THEM: They should react to this instruction.

Note: If they don't react, do the action again whilst saying, in time with the pulse:

| | | | |
|------|------|------|-----|
| Get- | ting | Lou- | der |
| 1 | 2 | 3 | 4 |

Do the action once more after this, and they should respond.

YOU: Use instruction 3 .

THEM: They should react to this instruction.

Let them continue two more times quietly before using instruction 2  again.

Once the group is loud again, let them carry on twice more.

YOU: Give the group a count of four and then use instruction 4  to stop them.



Use this code to watch a demonstration of the introduction and the pop beat.

E N D O F S T A G E 1