

PERFORMANCE LOG FOR SKILLS DEVELOPMENT

Learning Aim

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Date of workshop / rehearsal:	12 th /13 th September 2016
The focus of today's workshop/rehearsal is:	Learn a short piece of choreography to perform in groups, and to learn the song Aquarius as a group and identify harmonies.
The main skills to be focused on are:	Technique, rhythm, harmonies and working as a group.

Short Term Target For The Session	Specific	For the dance portion of our lessons I set myself the target to work on musicality of the routine. This is important as a practitioner because dancing is an essential skill, so therefore the more musicality I show the better the message of the performance will come across. In one lesson I will experiment with timing to develop the movement of the dance. In the singing portion of the work shop my aim is to reduce tension in my body to aid my performance. This is important as holding tension will not allow me to develop my range or singing ability. In one lesson I will think about my posture and aim to hold myself in the correct position without tension in my shoulders, which is where I naturally hold it.
	Measurable	I will find certain movements of the routine where I can use the music to develop the movement in one lesson. I will complete all of the set vocal exercises standing with the correct posture and engaging my core without letting tension build in my shoulders and neck.
	Achievable	I will take part in a physical warm up to ensure that my body has complete mobility without the risk of injury. I will get feedback from my peers to help develop the movement. I will take part in a vocal warm up and work on holding my posture without tension. The feedback I get will show if I am standing correctly.
	Realistic	It is important for a practitioner to have the ability to dance. Therefore by exploring the musicality and how the movement works I will be able to convey the story of the dance. Dance is acting through movement and without the understanding of how to move then it can't become a performance. Singing is an essential skill for a practitioner. The vocal warm up that I will complete not only helps with singing but also with speech which is also an extremely important part of becoming a practitioner. Completing different vocal exercises will allow my vocal chords to reach their maximum potential in things such as pitch tonal quality and volume. By

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	reducing tension in my shoulders I will create a better sound when I sing.
Time	These targets are aimed to be achieved over the course of one lesson. After being able to assess the movement and how I should perform it in dance I can then work on my technique to make the movements accurate and how the choreographer wants them to be shown. By completing a vocal warm up exercise I can target the aspects I struggle with so that overtime I can solve each different problem.

Lesson Objective	In the first lesson our focus was on learning a short piece of contemporary choreography to then perform it in groups. This was working on our movement and ability to work together as practitioners. In the second lesson we were to learn the song Aquarius which will be performed at Project I.D. in two weeks. We had to work as a large group and figure out harmonies and the layering of different voices.
Explain: What you did in today's session	In the first lesson we first of all took part in a physical warm up. This included some cardio, which raises the pulse and gets the blood circulating. We then started with some light stretches of our bodies to then gradually lead into some deeper stretches once warmer, which would help us with our extensions. We did a small amount of abdominal exercises in order to find our cores to help our stability. During the warm up, we did some balance work. This included standing with our feet in parallel and rising onto demi-point; without sickling the ankles and remembering to engage the core to keep our posture strong, as well as standing on one leg and extending the leg forwards and then bringing it round to the back. We did a short exercise of corner work where we would run across the floor ending with a star jump at the end. This was achieved on a conveyer belt affect, where those not doing the exercise would take a place at the wall and hold a wall sit. We carried on with a few more exercises in the centre which would stretch our hamstrings and our full body. This was where we could also identify faults in our technique. The type of warm up had a few contemporary elements of dance to prepare us for the upcoming routine. Once we had completed the warm up we began learning a part of a contemporary routine. We learnt it piece by piece and then would speed it up to go with the music. It used a lot of upper back and fluid movements but with angular lines. We were then separated into groups to perform it. My group went with a triangular formation. We could also vary the speed of the movements. The aim was to work as a cohesive group and to look like one. I made the point of the triangle so it was my responsibility to set the tempo for our version. I would then be told by other members if they needed it faster or slower. We used a range of tempos so that the more angular movements were faster and the slower ones were more fluid. To end the lesson we did a short cool down consisting of a few stretches and deep breathing to lower the heart rate.

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	<p>In the second lesson we started with a vocal warm up. This consisted firstly of releasing any tension in the shoulders, chin and neck. We would mobilise ourselves to release this tension and massage our jaw also. We then checked our posture and aligned ourselves so that we were standing correctly ready to sing. Next we worked on relaxing the throat. To do this we yawned and made a muppet face which naturally opens up the airways meaning it doesn't strain the body to yawn. We then started engaging the diaphragm. To do this we gently coughed which uses the same muscles that we were warming up. We would then take some deep breathes imagining that there was a rubber ring around us and we had to fill the rubber ring. This ensures you breathe from the correct part and the shoulders aren't moving too. Next we continued warming up using lip rolls and played with the range. This is a natural way of warming up the vocals and is therefore a good way to test your range as it does it in a safe way without damaging vocal chords. We also worked on tricking the brain, what I mean by this is to improve our higher pitches we would squat when it got higher, tricking our brain into thinking that the pitch was easily reached. Next we did sirens on a "ng" sound. First we would do them to 25% of what we capable of then 50% and then 100%. After doing this "ng" we would then do it to "ah/eh/ee/or/oo" and we would work on exaggerating the sound of the vowel. Next we did some tongue trills to sirens as well. After that we worked on some sequences. We would choose a note of any pitch and sing "mee/meh/mah/mor/moo" then, "fee/feh/fah/for/foo" and finally, "gee/geh/gah/gor/goo". We worked on articulation to improve the sounds we can produce and when put into words it has clear pronunciation. We finished by singing doe a deer, focussing on really articulating the words. Once we had finished our warm up we then began to learn the song we are performing for project I.D. named Aquarius. We started by listening to the song a few times to learn the tune, and then began separating into groups to learn harmonies. I was in the top soprano group where we would sing the top line of all the harmonies.</p>
<p>Analyse Evaluate: Why did you complete this work? (don't forget the evaluation is most important) Attempt to include a sense of Analysis and Evaluation within this work</p> <p>And</p> <p>Why are these skills important to a</p>	<p>We completed the physical warm up in the first lesson in order to allow our bodies to move without injuring ourselves. Warming up is how you prevent yourself from causing any injury during physical exertion. Checking our technique is vital when it comes to performing. Firstly because it improves the dance and the movement if it is done correctly and secondly with correct technique you are also less likely to injure yourself as it's the most efficient way of using your body. Checking for sickled ankles, core tension, parallel positioning and the line of your extension makes the performance more appealing to watch. We completed the short choreographed routine in order to work on our skills as performers that allow us to pick up a sequence and work as a group effectively. It is essential as a practitioner to be able to dance as movement is a key feature of all performance. The musical theatre</p>

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<p>professional practitioner in your chosen pathway?</p>	<p>industry will need people with dance experience and ability, so in order to succeed I must be able to dance. The cool down at the end of the class is important as it reduces the risk of "DOMS" – delayed onset muscle soreness. As a practitioner movement is a part of an everyday career and therefore having DOMS would restrict your ability, which is why completing a cool down is essential.</p> <p>We completed the vocal warm up in the second lesson so that we protect our vocal chords before completing a song. Warming up increases blood flow around the body. This supplies oxygen to the muscles, which then helps them to function at their most efficient. This in turn will also help to eliminate vocal fatigue and won't damage the vocal health. By warming up we can reduce the amount of strain and pressure we put our vocal cords under, therefore preventing us from injuring or damaging our voices. There are many benefits of warming up such as developing a wider range and the soprano notes, which can also ease belting. Articulation will become clearer and more crisp, which is vital as a practitioner as so much of our work is done vocally therefore for the audience to be able to understand us our pronunciation of words must be audible. As practitioners it is our job to perform, part of which includes telling stories. Warming up enables your voice to become more expressive, powerful and therefore effective to the audience members. Warming up not only warms up what you can see and hear but what you also think. By engaging our brains as practitioners it allows us to understand and improve our performance. We then learnt the song and its harmonies. To do this we had to cooperate as a group. This is another important skill for practitioners as often you will have to work as a company. Being able to sing in harmony also increases our skill set. I found that being able to read sheet music was a big benefit to harmonies as I could work out how it would sound and where my tune was taking me. Being a practitioner who can read music also benefits as music plays a big part in musical theatre, therefore being able to understand it works to my advantage.</p>
<p>What can / will you do now to develop this work and your own skills development? (Ensure you make reference to your SKILLS)</p>	<p>I found that in the first lesson I should begin to work on my strength and flexibility. This is because certain movements can look exceptional if your body allows you to move in a certain way. This also improves your lines as a dancer if you have more flexibility and makes the performance more expansive. Being more flexible and strong enables you to isolate movements as well and make an overall more fluid and aesthetical performance. I also took away developing the way I should move dependent on the music playing. If it has certain accents as a practitioner I should highlight them to give a more varied performance.</p> <p>In the second lesson I learnt that when singing as a group, especially in harmonies it is important to blend the voices. I worked out the aspects such as lip rolling and tongue rolling that I struggle with are things that I need to focus on as they are easy ways of warming up the voice without</p>

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	<p>straining the vocals. I will also begin to look at ways of making my vocals in the song blend and create the correct tonal quality.</p>								
<p>Health and Safety Aspects (Please tick H&S aspects involved in this session and expand ... why is this a consideration? Then write about any other issues at play in this session)</p>	<table border="1"> <tr> <td>Correct Attire</td> <td>√</td> <td>Clear Work Space</td> <td>√</td> </tr> </table>	Correct Attire	√	Clear Work Space	√		<table border="1"> <tr> <td>Clear Work Space</td> <td>√</td> </tr> </table>	Clear Work Space	√
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	<p>We were taking part in physical exercise therefore wearing appropriate clothing was essential. This is so that it doesn't affect the ability to move or make you feel uncomfortable when moving. It also must be clothing that can't injure yourself or others. The clothes have to be made to move properly in. When we were taking part in physical movement it was very important that there are no hazards in the studio. This is because they create issues where you could trip or hit something and it can hurt those dancing. It is not safe to dance with objects laying around on the floor. Hydration is very important when doing physical exercise as it washes out the bad toxins in your body that are produced when exercising and helps to break down lactic acid as that can have an effect on the muscles. Keeping hydrated is also important because becoming dehydrated affects your health. It is important to warm up and down to prevent injury from pushing your body too far, but also to stop DOMS which can have a bad effect on your movement. It was also important to know about the evacuation procedures in case of something like a fire occurring. Knowing how to evacuate the building and where to evacuate to helps keep everyone safe. The other thing I would like to highlight is having space awareness. When dancing as a group of people it is important to be aware of your surrounding so that others around you or you yourself don't get hurt.</p>			<p>16 M4 03</p>					
<p>What feedback did you receive in this session (tutor or peer)?</p>	<p>It is your responsibility to actively seek feedback from your peers. When working as a group in the dance I received feedback from my peers which would help us figure out as a group the speed we should be dancing. Our tutor also gave us feedback about our formation, and to make sure that everyone can be seen by the audience and how to make it look like a tight neat formation. I received feedback from my tutor during singing talking about how I needed to release the tension in my upper body. I also got some feedback showing the harmony I should be singing.</p>			<p>16 M4</p>					
<p>Identify and describe your strengths in this workshop / rehearsal. Evaluate/analyse why these were strengths and why are these skills important to a</p>	<p>Some of the strengths I have when dancing is my range of movement. I take dance classes and therefore stretch regularly meaning I found it easy to move my body in the way I was told. I also find it easy to pick up combinations from having previous dance experience and therefore making it easy to help others and work on the musicality and performance of the routine. I understand music well so therefore a strength of mine is knowing and indicating how to move based on the music I am dancing to. These are important skills to have as a practitioner because movement is a key part of performing and being able to pick</p>			<p>16 M4</p>					

<p>professional practitioner in your chosen pathway?</p>	<p>things up helps with rehearsal and the learning process. My strengths in singing is my range. I am a soprano however I can sing the low notes of an alto. This also means when singing the song Aquarius the lower tones of my vocals help me with the soulful feel of the music. It is important to have a singing ability as a practitioner as so many ideas ae expresses through voice so being able to perform them makes for a stronger performance.</p>
<p>Identify and describe your weaknesses in this workshop / rehearsal. Evaluate/analyse why these were weaknesses.</p>	<p>A weakness of mine in the dancing element was that sometimes I would just dance the routine to what I was comfortable at, which was not always the same for everyone else in my group. This means that I have to focus on going at the right pace for everyone in the group. As being a practitioner involves working as a team. I also noticed in the singing aspect that I would get tension in my shoulders. This is when I feel nervous or vulnerable. I need to overcome my fears of being judged as this has a big negative impact on my performance and will put strain on my vocals and body. As a practitioner it is important to have confidence in my own ability and to learn that negative feedback is just how you improve.</p>

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<p>REVIEW OF SHORT TERM TARGET</p> <ol style="list-style-type: none"> 1. What progress have you made towards this target? 2. How do you know this? 3. ACTIONS: What do you need to do next to ensure you make further improvements? 	<p>I have worked on my tension and have begun to loosen up whilst singing, which is important to a professional practitioner because it ensures that there's a release of breath through the body so that the vocals can be sustained and won't become strained. I know this because I felt more relaxed when singing and was confident in singing at my potential. This is due to my personal range, as I feel more comfortable singing soprano. I also received positive feedback about my projection and tone which made me feel more confident. I need to walk in confident and work on my breathing and relaxing to reduce tension in the future, as this will ensure for the best performance from me, and that I sustain good vocal health.</p>
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