

# Event: Public Primary Schools Festival of Music: Opening Credits

**Presenter:** Ms Annie Kwok

**Date:** February 9<sup>th</sup> 2017

## The story behind Migaloo

- Ⓢ Migaloo is the white whale; “White Fella”, heritage-listed to QLD and part of the 2011 Pemulwuy Male Voice Festival
- Ⓢ Teaching this piece; it’s worth pulling up the YouTube clips of the Migaloo, finding out about the whale, but also exploring the idea of being given an identity/gift that you may not like, and the responsibility of being authentic and true to yourself, to the talent you have been gifted, and developing it.
- Ⓢ This was written for the 150-voice treble choir for Pemulwuy in 2011; I wanted something that was absolutely their identity, that made them feel valued, with lyrics that would stay with the choristers
- Ⓢ A piece that allowed for beautiful head-voice sounds, but was also a little gritty, edgy and competitive. A wonderful part was when we made sea noise + whale noise; 150 boys making whale noises took a little bit of refining!

## The Teaching Idea Behind Migaloo

- Ⓢ Treat your skills-set with respect + find value in them, step into the courage required to own them and look after them, grown them up + nurture them. They may not be the talents you long for, but they are yours. I will never be an airhostess, but man, I can climb shelves!
- Ⓢ Growth Mindset vs. Fixed Mindset; that your skills set is always growing, your attitude to learning and caring for your skills + talents can move and change.

## The Vocal Technique Behind Migaloo

- Ⓢ Two distinct sections:
  - First Section: Quality vowel production, resonance, awareness of vowel sounds + space, head cavities, tall stance, effective + staggered breathing, head voice
  - Second Section: Energised singing, diction, rhythmic interest, facial expression, consonants; this is the more “honest” section with less focus on head voice, and more on the story-telling.

## Warm-ups for Migaloo

### Breathing:

- Ⓢ In to 5, out to “ssssss”, “shhhhh”
- Ⓢ Dynamic breaths; supported energised breaths that set you up for staggered breathing
- Ⓢ Staggered breathing
- Ⓢ “Big-belly breathing” vs. “shallow shoulder sips”



## Linking to National Teaching Standards: ACARA

Standard	Description
Self Awareness	Understanding of their role in the ensemble Understanding of how parts work together
Social Awareness	Awareness of roles of others, accompanist, external + decorative sounds Understanding of the historical + social context of the piece Understanding of the nature of endangered + unique Australian wildlife, and the value of heritage-listed icons
Self Management	Being patient + responsive within an ensemble setting Understanding rehearsal technique, and listening to other parts being developed
Social Management	Working together to create a successful musical ensemble rehearsal or performance
Critical Thinking	Generating new ideas in rehearsal on how to phrase + interpret pieces
Creative Thinking	Generating new ideas in the improvised section How to carry the story of the piece using expression, diction, phrasing, and quality choral technique
Literacy + Numeracy	Musical literacy in understanding note values from semibreves through to semiquavers, including dotted rhythms, and cross-rhythms, triplets, and syncopation Understanding of the roll of metre and pulse; internal metronome