

STUDY GUIDE



Pete Meechan (b. 1980)
Meechan Music
(2025)

MBA *manitoba band association*

In support of

 **CancerCare Manitoba**
FOUNDATION

Educational Resources:



Commission funded by:



STUDY GUIDE
Wave of Light
Pete Meechan (b. 1980)
Meechan Music
(2025)
5:00

Composed for
“Wave of Light” a project led by Manitoba Band Association in support of
CancerCare Manitoba Foundation

Composer:

Canadian-British composer [Dr. Pete Meechan](#) is an acclaimed composer whose works for wind and brass band, orchestra, and chamber ensemble are performed and recorded by professional and amateur ensembles around the globe. Dr. Meechan’s wind-band composition *Perpetua* was the winner of the Sousa-ABA-Ostwald Composition Contest (2021), and *Waves Towards the Pebbled Shore* was a finalist in the National Band Association William D. Revelli Memorial Composition Contest (2018).

Dr. Meechan composes music that is personal and relevant. Designed with craftsmanship and artistry, Dr. Meechan’s scores contain layers of complexity that, regardless of technical level, are artistically and emotionally accessible. He reveals, “I want to compose music that has emotional depth; music that allows space for people to be present, to hear, to consider, to feel; and I want to compose music that speaks to how I feel personally and what is happening in the world around us.”¹ Influenced by classical and popular genres, his music addresses social, historical, cultural, and emotional themes that resonate with diverse musicians and audiences.

Dr. Meechan received his Bachelor of Music at the Royal Northern College of Music (Manchester) and his Master of Arts and PhD (composition) from the University of Salford (Manchester). Subsequent residencies with the Black Dyke Brass band and The Band of the Coldstream Guards were completed before immigrating to Canada. In 2020, Dr. Meechan received the Canadian Band Association’s Canadian Composer Award for his significant contributions to high quality band repertoire.

Composition:

In 2025, Dr. Meechan was guest composer at a Louis Riel School Division Honour Band which raised funds for [CancerCare Manitoba Foundation](#). Sherelle Kwan, Manager of Community Events and Development, contacted Dr. Meechan following the performance.

¹ Meechan, Pete. <https://meechanmusic.com/why-i-compose/>

She encouraged him to explore his vision of creating a composition that achieved fundraising goals while serving as a medium for a participatory community experience. In turn, *Wave of Light* was composed with support from the [Manitoba Arts Council](#) and [Winnipeg Arts Council](#).

Dr. Meechan indicated that perhaps the most difficult aspect of composing *Wave of Light* was conceptualizing the ways to make the work accessible to instrumentalists of all levels and to connect the audience to the performance through the optional performance of a vocal line. Dr. Meechan reflected, “*Wave of Light* is a way to celebrate, commemorate, to be thankful, cry, and celebrate. Regardless of what divides us, the process will unite and connect us. Music is universal.”²

There are three versions of the work, but any part from any version can be combined for rehearsal and performance.³ Version B (Level 2) and version C (Flex - Level 1) have a piano accompaniment part which is available as a pre-recorded play-along. Version A (Level 3) does not require the piano accompaniment, but it can be used.

A single ensemble can utilize one version of *Wave of Light* or versions A, B, and/or C(flex) together; all scores and parts utilize identical rehearsal numbers and harmonies.

Optional vocal parts can be performed as a single melodic line or in two- or four-part harmony. Vocal parts can be prepared in advance in collaboration with school/community choir or taught to the audience with minimal time commitment before the performance during the concert event. (See supplemental guide and three-minute demonstration video <https://youtu.be/qxFw-xzJsAE> provided by Kendalyn Penner.)

Historical and Cultural Perspective:

Following initial collaborative discussions with the Manitoba Band Association and CancerCare Manitoba Foundation, the title *Wave of Light* represents beacons of light for the memories of those impacted by cancer – from loved ones gone and from those who have survived.

Dr. Meechan began the composition by conceptualizing version A (Level 3) at the piano, and the piano part was enhanced as the instrumental score emerged. His goal was to ensure that all three versions had validity both alone and in combination so that *Wave of Light* could be performed with reduced instrumentation, in a multi-level program, and in collaborations between community and school programs that include beginner instrumentalists.

² Meechan, Pete. Interview September 3, 2025.

³ The following is included in the score: “For reference, and in anticipation that there may be performances that will involve different players in the group playing from more than one scoring, each page of the score and each page of each part has a code in the footer to help you quickly identify which part belongs to which scoring. If the code begins PMM180A it belongs to Score A, PMM180B is Score B, and Score C is marked with PMM180C. Each footer also contains the part name and the page number.”

Sherelle Kwan, CancerCare Manitoba Foundation, provides the following program note:

Wave of Light is a deeply moving and reflective work that speaks to the universal impact of cancer on our lives. Whether through personal diagnosis, supporting a loved one, or working on the front lines of care, this shared human experience brings a wide range of emotions – grief, compassion, anger, sadness, and even moments of joy. This piece is a tribute to all of those emotions, offering space for remembrance, celebration, and connection. It acknowledges the pain of loss, the resilience of survivors, and the quiet strength of those who stand beside them.

Wave of Light was composed with the belief that music has the power to heal, unite, and bring light into the darkest moments. It is not only a piece of music, but a vessel for emotional expression and reflection. While every listener and performer brings their own story, this work provides a sense of unity and shared understanding. It is a wave of hope and light, reminding us that we are not alone. Each performance becomes a moment of connection – between people, memories, and the healing power of music.

Wave of Light is a vessel to encourage student leadership and community involvement in your program. Funds raised, regardless of significance, help students learn about service, volunteerism, and compassion. The work can also serve to unite schools and communities by joining together to serve a common cause through the indisputable power of music.

Fund raising efforts can be program- or divisional-based. Student ownership and engagement will be key to successful initiatives. Sample considerations could include:

- Chore Challenge (student completes chores and donates proceeds)
- Small ensemble dessert night
- Student recital
- Play-a-thon
- Teach your principal flex version part to perform if the school raises funds
- Raffle or silent auction of donated items
- Staff/student performance with your mayor co-conducting
- Thrift Sale

With the *Wave of Light* collaboration, we cannot predict or gauge the positive impact for individuals who are on a personal journey with cancer, but we can usher students and community through a successful fund-raising initiative and performance that create a supportive collective. On October 30, 2025, music educator and cancer survivor Jayna Kanton (Mountain View School Division) introduced the performance of *Wave of Light* (Brandon University Symphonic Band with Westman/Parkland Students and Directors, Dr. Pete Meechan guest conductor). She included the following remarks:

The question that I asked the most through treatment and recovery was “When will my life go back to normal?” The truth is it never did. I walked out of my cancer journey a different person than who started it. I truly believe that I was given a second chance at life, and I am determined to do some good with it. However, as I age, I am starting to realize that “doing some good” with my life isn’t necessarily a single grand gesture; rather, it’s in the little actions I take every day. It’s checking in with my students, it’s saying good morning to people in the hallway, it’s trying to be a positive role model and figure in my community, it’s raising a daughter who is kind and loving. I’m trying my best every day to be the kind and loving person that the world needs.

I am so lucky to get to teach, make, and share music every day with my students. That is something that 17-year-old Jayna only dreamed of doing. I like to think that these actions create a wave of light in my classroom, school and communities. I, like many of you here today, believe that music has the power to heal, connect, and bring light into the darkest moments and that we can use music to create our own Waves of Light.⁴

Ensembles can consider inviting health care professionals, community dignitaries, and family and friends impacted by cancer to performances. While fundraising and community building possibilities are endless, initiatives will be much more successful with the grassroots support of ensemble members and stakeholders.

In preparation for rehearsal and performance, each conductor should provide context for the ensemble and audience so that they are sensitive to and aware of the subject of the composition.⁵ Conductors should be proactive and acknowledge the possible reactions through the process; consider reading the “Awareness and Sensitivity Statement” provided or construct your own that is community appropriate.

Before the performance, take time to use bold markers (black or colored) to complete the 11x17 signs to fold over music stands stating “I’m playing for...” This is both a difficult and significant activity for participants and the conductor before the performance, and allotting time for this step in the rehearsal schedule is essential.

Stylistic Considerations:

Wave of Light should be performed in a *legato* style. Understanding the structure of the piece (see below, **Form and Structure**) will assist in negotiating the pacing and dynamic intensity of each section. Slurred notes should be executed with care as written. Consider undertaking subdivision exercises during rehearsal to ensure that all rhythms are held for their full values.

⁴ Jayna Kanton’s full remarks can be viewed here: <https://www.youtube.com/watch?v=v7mdfpfZi74>

⁵ **Instructor Awareness and Sensitivity** for the project, created by the CancerCare Manitoba Foundation, is available at the conclusion of the study guide.

Version C (flex) includes a limited number of eighth notes, and version B includes isolated dotted quarter eighth patterns as well as sixteenth notes for flute and percussion.

TECHNICAL REQUIREMENTS

The score(s) that you choose for your ensemble can be based on individual and/or ensemble level as well as available time for preparation. Note that all three levels have similar musical challenges in legato playing, tone, phrasing, balance, and blend. If you choose to utilize multiple versions to differentiate instruction, consider an individual's challenge of playing a part that may then not be doubled in the ensemble; when appropriate, consider assigning different versions to players in pairs to avoid creating unintended obstacles.

Version A (Level 3) includes the following instrumentation:

Piccolo, 2 Flutes, Oboe, Bassoon, Contra Bassoon (optional)

3 Clarinets, Bass Clarinet, Contrabass Clarinet (optional)

2 Alto Saxophones, Tenor Saxophone, Baritone Saxophone

3 Trumpets, 2 Horns, 2 Trombones, Bass Trombone, Euphonium, Tuba

String Bass

Piano (optional)

Harp (optional)

Percussion: Bass Drum Glockenspiel, Suspended Cymbal, Timpani, Vibraphone

Version A includes five percussion parts – timpani, glockenspiel, vibraphone, suspended cymbal, and bass drum. The glockenspiel part is slightly more challenging in version A than B; parts can be exchanged as necessary. If a vibraphone is unavailable, consider covering the part with a synthesizer or piano to replicate the desired resonance of the timbre.

The instrumentation for version B (Level 2) is provided below:

2 Flutes, Oboe (optional), Bassoon (optional)

2 Clarinets, Bass Clarinet

2 Alto Saxophones, Tenor Saxophone, Baritone Saxophone

2 Trumpets, Horn, 2 Trombones, Euphonium, Tuba

String Bass

Piano (preferred)

Percussion: Bass Drum, Glockenspiel, Suspended Cymbal, Timpani

Version B includes four percussion parts – timpani, glockenspiel, suspended cymbal and bass drum. If only one percussionist is available, cover the suspended cymbal, then bass

drum, glockenspiel and timpani. The timpani part includes four pitches with one tuning (D to E-flat); the E-flat is used in measures 47, 52, 55, and 57 before the D reappears in measure 63. (If the developing timpanist is unable to tune quickly and independently, consider adding rests in measure 47 and 52-57 of the part, and have the timpanist re-enter in measure 58 (sixteenth notes) at the peak of the crescendo.)

Version C (Flex - Level 1) provides the following instrumentation:

Part 1: Flute, Clarinet, Trumpet

Part 2: Flute, Clarinet, Alto Saxophone, Horn, Trumpet

Part 3: Clarinet, Alto Saxophone, Tenor Saxophone, Horn, Trumpet

Part 4: Bass Clarinet, Baritone Saxophone, Trombone, Euphonium, Tuba
Piano

Percussion: Bass Drum, Suspended Cymbal

Because of the endurance required to play all notes in Version C (flex), Dr. Meechan has included a program note that indicates: “When using Score C not all instruments need to play all the notes all of the time. It is encouraged to experiment with creating your own version of the score that works best for the ensemble in front of you.” If an ensemble is performing version A and adding additional musicians on versions B and/or C, conductors are encouraged to pay attention to the colours created with the scoring. As an example, consider what instruments could perform at letter E in version B and C so that the saxophone choir in version A can be heard.

There are some slight differences between dynamics between version C (flex) and the other two versions as some dynamic ranges may not be reasonable for less experienced instrumentalists. In that case, adjust dynamics accordingly in versions A and B.

PEDAGOGICAL CONSIDERATIONS:

The marked tempo for *Wave of Light* is significant (quarter equals 64-70). It is accessible for all musicians regardless of experience, but it is important to maintain the tempo early in the rehearsal process to ensure a smooth transition – especially if adding the recorded piano part.

The piano part (an in-class performance by conductor/student or recorded version) is useful in teaching and learning all three versions of *Wave of Light* but is only *required* for the performance of version C (flex), recommended for version B and optional for version A. The piano should be used with version A in instances of reduced instrumentation. Consider not only listening to the piano part during rehearsal but also making the recording available for musicians for individual practice purposes. Strategies like counting

subdivision out loud, clapping rhythms, air banding⁶, and singing pitches with the recording will encourage enhanced awareness of pulse consistency and harmonic language.

The piano part could be performed by a member of the ensemble or by a guest, and if needed the recording could be used to support preparation for the performance until the guest arrives. Conductors using the recorded piano part are encouraged to carefully consider well in advance how the recording will be projected to the audience and still be heard by the entire ensemble. “In house” speakers positioned in front of the ensemble can be difficult to hear and may cause coordination challenges with live musicians.

Form and Structure:

SECTION	MEASURE	SCORE MARKING	DYNAMIC
a	mm 1-6		<i>mf</i>
b	mm 7-10	Letter A	<i>p</i>
b'	mm 11-15		<i>mf</i>
a	mm 16-21	Letter B	<i>mf</i>
b''	mm 22-26	Letter C	<i>p crescendo</i>
c	mm 27-35	Letter D	<i>poco f</i>
a'	mm 36-43	Letter E	<i>p crescendo</i>
a	mm 44-49	Letter F	<i>mf crescendo</i>
b	mm 50-54	Letter G	<i>p</i>
b	mm 55-59	Letter H	<i>mf crescendo</i>
c	mm 60-68	Letter I	<i>f crescendo</i>
c	mm 69-81	(rhythmic augmentation and repetition of tonic) Letter J and K	<i>ff</i>

Additional References, Resources, and Related Recordings:

Instructional and Performance Recording

Wave of Light piano

Scores

Wave of Light Score A Wind Band (Wave of Light Score A Wind Band parts)

Wave of Light Score B Wind Band (Wave of Light Score B Wind Band parts)

Wave of Light Flex Score (Wave of Light Flex Score Wind Band parts)

Wave of Light vocal melody optional harmony

Wave of Light SATB score

Wave of Light Full vocal score (lead voice, lead voice (low), voice 2, SATB, and piano)

⁶ “Air banding” is one of many terms used to indicate that musicians execute their part on their instrument without blowing into (or bowing/striking) the instrument. Additional expressions include “shadow playing” or “everything but air” that also encourages attention to posture and hand position.

Instructional Resource Recordings available

Wave of Light A band

Wave of Light A band with choir

Wave of Light B band

Wave of Light B band with choir

Wave of Light C band

Wave of Light C band with choir

www.meechanmusic.com

Meechan, Pete. *Wave of Light*. University of Manitoba Wind Ensemble. Jacquie Dawson.

Recorded Live October 24, 2025. *YouTube* video, 40:30--46:00.

<https://www.youtube.com/watch?v=FDUf37ECFF4&t=2286s>

Meechan, Pete. *Wave of Light*. Brandon University Symphonic Band with Westman

Students and Directors. Pete Meechan. October 30, 2025. *YouTube* video, 5:44.

<https://youtu.be/CWlQllfjtdc>

Selected Works Composed by Pete Meechan

Forgotten Children

Hummingbird: The Angel's Messenger

Letters for Home

Song of Hope

Additional Works:

In Heaven's Air, Samuel Hazo

Gone, Scott McAllister

Lux Perpetua, Frank Ticheli

CONTRIBUTED BY:

Wendy Zander, DMA

Professor, School of Music

Instrumental Music Education Specialist, Joint Department of Music Education

Brandon University

Instructor Awareness and Sensitivity

This piece is rooted in shared experiences of cancer—its challenges, uncertainties, and moments of resilience. As such, it may carry personal meaning for performers, instructors, and listeners alike. Individuals engaging with this music may have lived experience with cancer themselves, may be supporting someone who does, or may be remembering a loved one.

Band instructors are encouraged to approach the rehearsal and presentation of this work with sensitivity and awareness. Strong emotions may surface during rehearsal or performance, and for some, the experience may be unexpectedly powerful. Creating space for reflection, acknowledging the emotional weight of the piece, and allowing participants to engage at their own comfort level can help foster a supportive environment.

The intent of this work is not only musical expression, but also shared understanding, connection, and respect for the experiences it represents.

VOCAL SCORE REHEARSAL TECHNIQUES

Wave of Light

Pete Meechan (b. 1980)

Meechan Music

(2025)

5:00

Form and Structure

mm 27-35: A. Introduction of main vocal idea on the vocal syllable 'ah.'

mm 60-68: A. Introduction of the 'Wave of Light' text line. Repeat of melodic idea.

mm 69-81 A₁. Continuation of 'Wave of Light' text line. Similar melodic idea with slight change in measures 77-81 in the form of an added tone.

All other measures are solely instrumental.

Technical Considerations

Vocal Ranges

- Lead voice: B-flat 4 – A5
- Lead voice (Low): B-flat 3 – A4
- Voice 2: D4–D5
- Soprano 1: B-flat 4 -A5
- Soprano 2: B-flat – F-sharp 5
- Alto 1: D4 – D5
- Alto 2: D4 – D5
- Tenor : F3 – D4
- Bass : B-flat 2 – B-flat 3

Text:

Ah, Ah, Ah.

Wave of light!

Notes about the text:

The 'ah' vocal syllable is bright, tall, and forward, which contrasts the dark vocal syllable of 'aw' which sits further back in the mouth.

This text is repetitive, but the contour of the overall melody makes it easy for each repetition to be varied and built upon in intensity and emotion. For example, with each

repetition of 'Wave of light!' the vocalists are ascending in the melodic line, offering a natural build in grandeur and emotional importance.

The use of diphthongs throughout this text can be a potential cause for concern. Since this text is very repetitive, it is important to address these issues early on in the rehearsal process. *Refer to the rehearsal techniques and warm-up activities for strategies to approach the teaching and use of diphthongs.

Rehearsal Techniques

Rehearsal Technique	Explanation of Rehearsal Technique
Use of solfège for tuning and placement of accidentals	To ensure that the choir stays in tune on the 'ah' syllable, one might teach the 4 parts to the choir using solfège syllables. This will also help the vocalist hear their place in the chord and where they are moving to. Utilizing solfège would also assist in the correct placement of the accidental notes throughout this piece.
*Diphthongs: teaching and application	The words wave and light both have diphthongs, that if not placed correctly could be cause for confusion for the listener and singers. It is general good practice to hold the open vowel for the duration of a note and close the diphthong right before pronouncing the final consonant or the cut off. For example: when singing the word 'light' the singer would remain on the open and tall [a] vowel and place the diphthong right before or as the conductor placed the final 't' consonant. To ensure singers understand your expectations you should teach using lots of examples and clear models. Repetition is key.
Continuous forward motion and momentum throughout phrases	This piece makes beautiful use of long melodic phrases comprised of shorter slurred legato ideas. It is important to keep the melodic line and energy, continuously moving forward with momentum both through the long overarching phrase and in the shorter ideas. If the connected phrase and energy in the momentum is lost, the choir or vocalists could fall flat or sound choppy and disjointed. One technique to ensure singers are always thinking of forward motion, is to have the singers point their finger out in front of them, tracing the phrase and showing the constant movement and energy. Singers could also move their finger in a circular spiral motion to connect with the idea of constant moving energy.

	Remind singers that there are always momentum, energy, and movement even in the long held notes. This could be approached through deciding upon an arrival beat or word in which your energy and phrase grow to and then dissipates. Remind singers to energize through the note!
Unified vowel shape	It is of utmost importance to agree upon and sing the same vowel using the same vowel shape. There is a great difference in sound solely based on the vowel shape, how open your mouth is and how tall and forward your lips, tongue and vowels are. In this piece, aim to have forward, tall and bright vowels as opposed to vowels that come from the back of the throat with a closed and flat mouth opening. Once again, good vocal models and repetition is key. When modelling this vocal shape to singers, show the difference between a tall mouth opening and a flat and closed moth opening and indicate to sing with the tall mouth shape. When modelling the vowel sound, think bright and forward, it can help to raise one's eyebrows to help feel the height, brightness and resonance in the upper area of one's face. Also, it can help to imagine an open oral cavity and raised soft palette to achieve a tall, bright and open vowel sound. It is good practice to breathe in the shape of the vowel that you are about to sing, to set the correct vowel and to sing in tune.
Stretching and Breathing	Before singing, it is important that you ready the body and breath. A useful stretch that helps to prepare the body is moving the spine in all six directions. This stretch also opens the ribcage and creates more space for breathing. Other stretches that can be useful are: - Box Breathing - Checking in and patting each part of the body to awaken and bring attention to. - The breath of joy to energize the body and breath
Dynamics	When exploring and working on dynamics, it is important to remind your singers to never sing beyond what is beautiful and healthy for their voice. Dynamics are important but should not interfere with the vocal quality or the ability to understand the text. For example, if a dynamic is written as <i>fff</i>, this would not be sung as if one were yelling as this is no longer beautiful and healthy.

Moving to and through the upper range	To move with ease into the upper ranges, vocalists should take part in sirens and lip buzzing warmups. These vocal warmups move from the lower range into the higher range and work to find, establish and navigate the ease of movement throughout the change in ranges. While taking part in these warmups, the vocalist should be focusing on reducing tension in the tongue and throat. This could be done by sticking ones tongue out while sirening or buzzing and/or massaging the face. When singing using words or on vocables, the vocalist would imagine singing with their tongue sticking out and the lack of tension that they felt.
Sing with your whole body!	The conductor should encourage vocalists to sing with their entire body so that the body doesn't become tense, which could lead to change in intonation. Singers should be aware of: - Breathing – always taking a full body breath that does not get stuck in the throat but expands the body in all four directions. - Are your knees slightly bent, or are they locked? - Are you slouching? - Can you feel any tension in your jaw, tongue, throat? - Are you engaged facially with the music and the meaning of the music?
Sing with expression and an engaged face!	The conductor will explain the story behind the music and why it was written. As a choir, there should be conversations surrounding the emotions throughout the piece and where they might change. A choir tells the story through their voice and their facial expression, so it is very important to understand and convey the story!

Potential vocal warm-up activities

1. Sirens, sighing and buzzing – to help open and establish movement into the different vocal ranges.
2. Stretches and movement warmups that help the singer to feel the movement of the phrase and to connect with the different vocal ranges. Twisting – Helps to open the rib cage and to release any tension in the body.
3. Sing a scale in the key signature on solfège - add in any accidental notes that occur in the vocal part as you sing through the scale. This will help stabilize tuning.
4. 123456 pitches in the key signature, on vocal syllable 'ah' to place the vowel. Sing on the word light and place the diphthong – add accidentals from the song.

5. 'Ah' on 585351 to place the vocal syllable for the harmony line. Always focus on the forward motion. (Adding a pointing gesture can be useful to connect the phrasing to the forward motion of the melodic line).
6. Arrival points during long notes – energizing through the note. This warmup also works on neighbour note motion.
 - Sing chord tones in the key signature.
 - Director will show shape of long tones.
 - Vocalists will use their body/arms to show the direction through the notes
 - Director will indicate when different sections move in neighbouring motion to create other chords.
 - Pointing to the centre of the pitch as we sing through the line

Teaching an Audience (three-minute demonstration video <https://youtu.be/qxFw-xzJsAE>)

Suggested plan for teaching an audience how to sing the lead/lead (low) and second voice part.

1. Begin with a sigh. This sigh will activate the body and voice. Add a tone/pitch to the sigh, do a couple getting higher and falling.
2. Buzz lips from low to high to activate the movement between the ranges.
3. Provide an example of the vocal line. In this case I would start with the 'Ah' section to establish a tall bright and forward sound.
4. Teach by rote the main melodic idea of the lead voice. Remember to mention and give an example of singing with a tall, forward and bright vocal sound. (Use phrases like, 'raise your eyebrows,' send the sound out through your nose and mask, feel the energy moving throughout the line')
5. Show the movement and energy throughout the line with hand gestures. Show the phrases.
6. Move to the words and explain that the only time that we sing on 'ah' is the first time, all the subsequent vocal lines are on the text 'wave of light.'
7. Remember to sing with tall, forward and bright vowels even on the words. Remind the audience of this as many times as you need to ensure they are following and singing with the proper vocal shape.
8. Explain and place the diphthong in light. Stay on the 'aw' vowel in light for the entire held note. The conductor, or person teaching the audience should show close the diphthong to the final 't' consonant at the end of the held note.
9. Explain the form for the vocal line:
 - a. First on 'ah' 8 bars and then interlude

- b. Next on text, 8 bars the exact same as before
 - c. Immediately the next 10 bars begin. The end is slightly different with optional notes added, the word light is repeated.
10. Sing through the final vocal section to establish where the line changes.

Reminders:

- ❖ Instruct the audience to watch for entrance and cutoff cues.
- ❖ Repetition is key. Sing through the main melodic idea more than once. Offer lots of examples and models for the audience to recreate.
- ❖ Ensure that your vocal model is exactly how you want the audience to sing.
- ❖ When you are counting in the audience, vocalize the starting pitch as you are counting to ensure there is no confusion of pitch.

CONTRIBUTOR:

Kendalyn Penner

Joint Department of Music Education Student, Year 5

Brandon University School of Music