

MODULE 5
BMPF7074D

**Effective and Efficient Training for Contemporary Christian Worship Singers:
Practitioner-Led Group Training in a Local Church Context**

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PROJECT PORTFOLIO

Introduction

Within my professional work, I have individually coached many contemporary Christian worship singers (CCWS) over the past 7 years. Additionally, I have volunteered as a worship singer and worship leader for most of my adult life. Recently, I was invited to provide a monthly vocal workshop to train the CCWS team I serve with at my local church. This marks an opportunity to organise my understanding and practices to enhance the training of the CCWS team by addressing the absence of a structured and tailored training plan, which I plan to demonstrate as an artefact by producing a training module framework. Providing this would enable the CCWS to improve their skills, resulting in the congregation having an enhanced worship experience.

In my experience, there are numerous hurdles to overcome, including the voluntary nature of the role, late training times, frequent team member intake and turnover, difficulty gathering the whole team for training, and low learning retention. Primarily, I seek to study this topic for the team of worship singers in my local church in the UK, who would benefit from effective and efficient training that truly targets their needs. Much of what I generate is likely to apply (with some adjustments) to the wider population of CCWS teams across the UK and globally.

Planned Programme of Study

Theoretical Influences

Contemporary Christian worship music (CWWM) is a genre within Popular Music (PM) (Porter, 2013) that has surged in popularity since the 1990s (Benjamins, 2021), and therefore, requires contemporary vocal pedagogy for singers where this genre applies to their church context (Robinson, 2011; 2014). Though commonly untrained, the vocal demands on these singers can be high, posing vocal health risks (Robinson, 2011; 2014; Neto and Meyer, 2017).

Due to the applicability of PM vocal pedagogy, the curricular framework of Sear (2024) and other literature in this area may serve to address vocal health and the development of style-appropriate vocal skills. Also, as the focus is group training, concepts around teamwork, motivation and learning retention (Sujatha and Kavitha, 2018) will be included to address issues of engagement. As most worship singers are volunteers in the UK, in my experience, the Theory of Self-Determination (Deci and Ryan, 1985) may prove particularly valuable towards training competence to improve engagement and enjoyment.

Best Practice Influences

Readily available UK-based training for teams of worship singers appears to be limited, suggesting a reliance on skilled vocal trainers within local church teams or a lack of attention being given to this area. More broadly, there is a lack of consensus over the content and methods of CCWS training. Musicademy (2026) is a rare example of UK-based team training, with a one-day training on technique and performance skills through CCWM repertoire. This does not address the ongoing training needed beyond a one-off activity, or the specifics of the local context and individual needs within each CCWS team.

For online training provision, most best practice examples are produced in the US, such as Worship Vocalist (2026) and 1108 Vocal Studio (2026). These provide generalised on-demand videos on vocal health and technique, and applying techniques in worship songs, but lack applicability to the individual's voice or team context. Notably, both place significant emphasis on developing mixed voice (1108 Vocal Studio, 2026; Worship Vocalist, 2026), suggesting this is viewed as a key skill for CCWS.

Affordable training delivery needs more careful consideration in the UK as only 10% of worship singers and leaders are paid in the UK (RSCM, 2024), compared to 84% percent of worship leaders being paid in the US and Canada (Worship Leader Research, 2025). In my local church context, we are all volunteers.

Aims and Objectives

Aims

- To critically evaluate and utilise literature and practices for training CCWS.
- To bridge the gap and improve the efficiency and effectiveness of CCWS training locally.

Objectives

- Identify the core skills required and the training needs of CCWS.
- Engage with relevant theories and varied literature sources for this study on training CCWS.
- Evaluate the best methods for delivering training for CCWS.
- Propose a modular training framework for my local CCWS team context.
- Explore the potential impact of applying the proposed framework.

Expected Learning Outcomes

- To develop skills in using relevant theories to inform my methods of inquiry and reflection.
- To solidify existing and new knowledge and know-how to produce a functional artefact.
- To deliver effective CCWS training with greater method and impact.

Activities and Assessment Criteria

- The activity of topic selection and the portfolio will be evaluated by asking:
 - Does it identify the topic, my role within it and the role of the artefact clearly?
 - Does it include an initial introduction of relevant areas to study from a variety of literature sources for the resulting report to expand upon?
 - Does it establish a considered, methodical approach for the study?
- The activity of the project report will be evaluated by asking:
 - Does it evaluate a wide range of credible white and grey literature sources to identify applicable themes, strengths and gaps for training CCWS?
 - Does it demonstrate understanding of CCWS practices and research-informed practice within the production of the training framework?
 - Does it meet the aims and objectives set?
 - Does the critical reflection demonstrate my learning process through the selected model?

Timescales and Review Dates

The following GAANT chart shows the proposed timescale and review dates for the varied tasks within the assignment through to its completion.

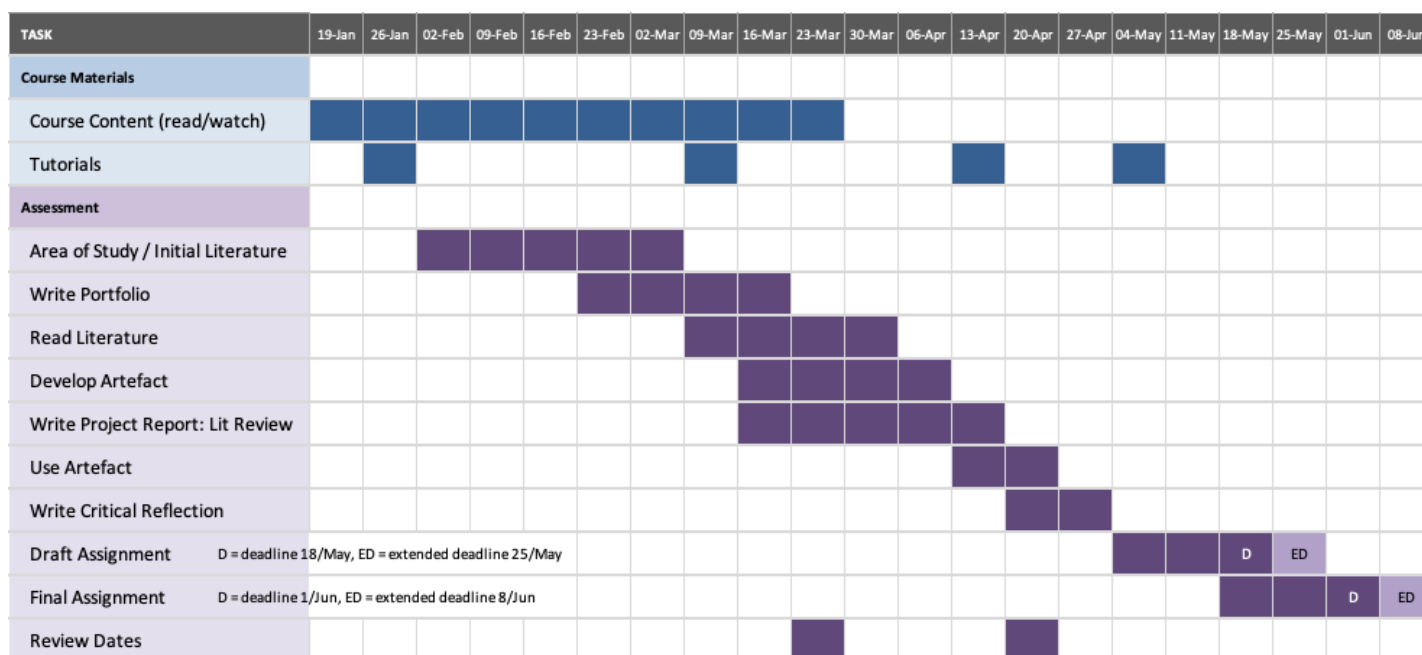


Figure 1 – GAANT Chart

Methodical Influences

It is anticipated that the collection of reference materials may be challenging for the understudied niche of training CCWS (Robinson, 2011) within the emerging field of contemporary voice research (Bartlett, 2014; Sear, 2024). However, this will provide an opportunity to be more rigorous in bringing together knowledge from adjacent and interdisciplinary fields, something Winter (2023) deems literature reviews to be useful for. Another method of adding rigour to the study is the inclusion of a search strategy for the initial stage of inquiry, drawing from systematic methodology (Xiao and Watson, 2017). However, given the qualitative nature of producing a training framework for singers intended for them to then participate in, intuitive inquiry will then be explored to cycle through and interpret the literature before discussing and implementing it (Anderson, 2019). Therefore, I present my approach as semi-structured and semi-intuitive.

Due to my unique insider position within the research, giving me a sociocultural perspective, my approach will be co-constructionist as I include my experience within my learning journey (Billett, 2001; Olmos-Vega et al, 2023). This method of co-participation (Billett, 2001) may be applied in three ways; to the position I have to co-participate with both the literature and my experience and expertise, to the role I have been afforded to co-participate within team leadership as the vocal training practitioner, and as a co-participating peer within the CCWS team being trained. I acknowledge the risk of researcher bias as an insider, as Robinson (2011) does in his CCWS study, and seek to maintain a critical self-awareness due to this.

Regarding ethics, as this study does not involve primary research yet relates directly to my professional practice of providing training to a specific team of CCWS at my local church, I have selected not to disclose the church name or location, beyond stating it is in the UK, as this detail is relevant to my study. As the resulting artefact is primarily intended for use to train my CCWS team, before potential wider application, ethical considerations include showing respect for the singers and making sure the training content and methods have value to them (NIH, 2026).

As methodology for the literature review, I will be using Nelson's trio of evaluation for arts practitioners to explore knowledge and mindfully draw from both theoretical and embodied knowledge to then critically reflect upon (Nelson, 2022), with relevance to what each portion can contribute to the validity of the artefact. A complementary viewpoint to add to the embodied knowledge (Nelson, 2022) section is Pedagogy-Informed Voice Science (AATS, 2025) due to the recognition it gives to the cultural position and experience of the practitioner, where this means of knowing is given respect alongside other means of knowing. This is particularly valuable given the niche special interest to be explored.

Kolb's experiential learning model (Kolb, 1983), which presents learning as the main process of adapting, will be used for a critical reflection of my cycles of learning during this module. This is deemed appropriate as Kolb (1983) sees experiential learning as the process that connects personal development, professional practice, and education, which is central to this practice-based research project.

PROJECT REPORT

Introduction

Singing, as an expression of Christian faith and community, has remained through the centuries (Robinson, 2011), and serves to unify and encourage those engaged in it within the congregation and worship team (Hanna, 2014; Solomon, 2024). A key responsibility of the Contemporary Christian Worship Singers (CCWS) I help train is to balance the spiritual focus needed with musical and vocal excellence to help the congregation engage more fully. Specifically, my role as CCWS team vocal trainer at my local church is to provide practical vocal training through 30-minute monthly workshops.

Worship Leader Institute (2022) found that 85% of worship leaders who have undergone training feel more competent and confident to lead the congregation. Solomon (2024) highlights the importance of vocal training programmes for CCWS, with his programme demonstrating an 30% improvement in congregational participation, fulfilling their primary role as CCWS more fully. However, both Robinson (2011, 2014) and Solomon (2024) emphasise the lack of structured training available for CCWS. A survey of CCWS reported that only 25% of them have had any formal training, and 78% reported they do not warm up vocally before singing in rehearsals or services (Robinson, 2014).

My experience and review of current provision suggest that few structured, ongoing CCWS training programmes exist with UK-based local churches. This gap has also been present within my own church context, showing a need for intentional development of CCWS to encourage higher congregational engagement in worship.

To answer the need for efficient and effective CCWS group training, an artefact has been produced as a 12-month training module framework. The vocal style, and therefore training approach, of my CCWS team is to be of Popular Music (PM) descent (Ingalls, 2008), due to my church context embracing a contemporary “praise and worship” (Neto, 2010, p.195) style, rather than a blend of traditional and contemporary styles (Robinson, 2014). Robinson (2011) indicated the mid-week worship rehearsal as an ideal opportunity for training CCWS, with Kauflin (2008) sharing how they train their singers and band separately during this time. This is the format used for my local church worship team context.

Literature Review

I will provide a literature review through three views of knowledge presented as a model for Practice Research for the Arts by Nelson (2022): Know That, Know How, and Know What.

Know That comprises drawing from the studies, frameworks and theories of others, Know How encompasses using experiential and tacit knowledge in my professional practice, and Know What involves reflecting upon and evaluating selected methods, principles and impacts of the CCWS training module framework produced (Nelson, 2022).

Know That

Though many themes could be covered through the literature, I have selected two themes to focus on due to their importance to the study topic and the resulting development of the training module framework: the vocal and practical skills needed as a CCWS, and the effective learning theories for training CCWS. This will be viewed through the lens of application to my local CCWS team.

THEME 1: The Vocal and Practical Skills Needed as a CCWS

The first theme to consider is understanding the vocal and practical skills needed to fulfil the role of CCWS, with the limited literature on this subject tending to describe either best practice or what to avoid.

In my experience, fulfilling the general demands of the CCWS role requires a medium to high vocal, physical, emotional and spiritual investment each week to practice, pray, rehearse mid-week, and deliver songs from memory on the platform for two Sunday services, often twice a month, and sometimes a mid-week worship service. This seems to be in line with the Robinson (2011) CCWS survey results, where most participants reported that the role is vocally, physically and personally demanding. In my context, on a Sunday, this entails a rehearsal from 8:30am, before serving in two back-to-back services, finishing at 1:30pm. Across this 5-hour timeframe, there is an average total of almost 2 hours of singing, delivered in 5 sections. This covers the delivery of the songs and does not include time given to warm-ups or cool-downs.

The desired voice profile for this demanding CCWS role is:

- An “ordinary” voice that doesn’t distract the congregation (Neto, 2010, p.196), though some uniqueness is of value (Neto and Meyer, 2017), with a pleasant tone (Robinson, 2011).
- A primarily chest-dominant sound production (Neto, 2010), with some head-dominance used predominantly by female singers (Robinson, 2011).
- A contemporary sound and conversational tone, with clarity and diction as the lyrics carry importance (Neto and Meyer, 2023).

- Less ornamentation and improvisation than gospel (Neto, 2010).
- Not too wide a range for congregational participation (Neto, 2010; Robinson, 2011), with a trend towards a higher male vocal range and lower female vocal range (Neto, 2010).

This raises a question of how “ordinary” (Neto, 2010, p.196) a CCWS voice should be. From my experience, these two extremes can be problematic: highly demonstrative singers who draw excessive attention to themselves, and those with insufficient vocal skill or presence who struggle to lead the congregation effectively. For this reason, I find the term “non-distracting” a more useful voice descriptor, as it allows room for individuality while keeping the focus on serving the congregation.

Neto and Meyer (2023) state that most CCWS do not receive vocal training appropriate to the style and role demands, and Neto and Meyer (2017) and Robinson (2011) concur that vocal health awareness is low in CCWS. Even professional CCWS report low levels of training, with those surveyed by Neto and Meyer (2023), half reported being self-taught, with only 29% having taken some private lessons, and 11% having a degree in worship studies. To remedy this, Robinson (2014) suggests we need a task-specific training approach rather than a one-size-fits-all approach for CCWS today. Next, the specific training elements to meet the task at hand for my CCWS team will be considered, through: vocal range, vocal techniques and choices, vocal health, and other elements the literature names.

I see training voices to comfortably sing the expected song range as an essential foundational element that gives the singer greater confidence and freedom to contribute and express themselves better, as well as protecting against fatigue by improving technique around this range and primary passagio. I found the view of Scheer (2006), with an expectation for male and female voices to sing an octave apart between Bb²/₃-D³/₄, to be out of date for a contemporary worship style. Neto (2010) suggests the song range for male singers to be C³-E⁴/_G⁴, and for female singers to be G³-C⁵/_D⁵. I largely agree with that, as I expect each CCWS to work to be comfortable to consistently sing between C³-F⁴ for males, and G³-C⁵ for females. Once this is achieved, it is ideal that they work to become comfortable and consistent across the wider two-octave ranges that ensemble singing may require, A²-A⁴ for males and E³-E⁵ for females. This is in keeping with the working vocal ranges Chandler (2014) presents for PM singers, and her belief to exercise the voice over at least a 3-octave range, which I agree with.

Both Neto (2010) and Robinson (2011) consider the common use of passagio range over repeated song sections as vocally fatiguing if the right technique, coordination and support aren't well established. This points back to the examples of Worship Vocalist (2026) and 1108 Vocal Studio (2026) whose approaches both predominantly focus on developing mixed voice in CCWS singers to improve coordination across the passagio range. Sear (2024) also includes register mixing within her exploration of modern vocal pedagogy inclusions. I see value in this, as technically proficient chest-mix and some head-mix usage in this area of range will greatly help singers reduce their vocal expenditure, yet I also see it as one of the most challenging things to coach effectively within a group setting.

There is also scope for some belting, flip, twang and cry as they are PM appropriate, with breathy tone and some light glottal onsets being other selectable stylistic effects to apply (Chandler, 2014). That said, Neto (2010) warns of the prevalence of breathiness and glottal attacks that are adding to the vocal fatigue of many CCWS as they are often using them without full vocal control. I think this demonstrates a gap between how CCWS are using their voices, perhaps with an overemphasis on going with their natural vocal tendencies or over-prioritising expression, and the training that could improve their awareness of the impact that the overuse of breathiness and glottal attacks, for instance, can have on vocal health. This serves as a reminder to train singers to be able to choose different vocal options, understanding the pros and cons of each (Sear, 2024), and err towards less extreme, more balanced positions and sounds for better efficiency and sustainable longevity, which is necessary due to the high vocal demands CCWS face.

Neto and Meyer (2023) propose that CCWS have a heightened vocal health risk of pathology due to the lack of appropriate training they receive. Essentially, to protect against this, singers need to improve their vocal health to achieve the longevity and stamina needed for frequent singing, and embed a practice of warming up and other protections against strain and fatigue (Neto and Meyer, 2023).

Responses to the Neto and Meyer (2017) survey of professional CCWS indicated a general low level of vocal health care: from low hydration, to poorly managed acid reflux, to reduced vocal function through vocal fatigue or swelling as a result of their high vocal load and use. The majority, within their own awareness, reported good baseline function, while 44% also reported acute vocal strain after use (Neto and Meyer, 2017).

According to Neto (2010), there are commonalities between CCWS and other types of singers regarding supporting vocal health, such as: the importance of hydration, awareness

of fatigue in live and recording settings, use of sound monitoring, and warm-ups. There is an importance upon sound monitoring, with a good in-ear or floor monitor mix aiding the singer to reduce vocal load and serving to protect against over-singing and vocal fatigue or damage (Neto and Meyer, 2017, 2023). On this point, Robinson (2014) reported 88% of CCWS have sound monitoring in place, however, 30% find they cannot hear themselves clearly.

Robinson (2014) describes the contemporary flow style, used in my church context, as having high-energy vocal demands with implications for vocal health practice. Separately, he notes the common practice culture of CCWS copying more experienced (yet not necessarily trained) singers on their team as leading more singers into unhealthy vocal habits (Robinson, 2011). Therefore, addressing vocal health is paramount in order to change this unhelpful element of team culture and better meet the vocal demands of delivering 30-minute sets, singing from early in the morning and across multiple services in a sustainable way.

A consideration peculiar to the worship style, is that prayerful, sung worship is a deeply emotional-spiritual experience (Noland, 1999) that I believe can lead less trained, or less diligent singers to vocal fatigue by over-singing out of that emotional intensity, which Robinson (2011) recognises as putting singers at risk of vocal damage. In agreement with this, Worship Leader Institute (2024) names over-singing as one of the main mistakes CCWS make. To combat this, the Worship Leader Institute (2024) ventures that fitting preparation, improved technique and greater awareness of their role in serving the needs of the congregation aid CCWS in fulfilling their role with fuller purpose and commitment to long-term vocal endurance.

Harmony is another skill mentioned in the literature and is presented as a desirable skill for PM singers (Chandler, 2014). This skill can be useful to protect vocal health by moving to harmonies to sing within an appropriate and maintainable range (Robinson, 2011), and is commonly used to add texturally and dynamically to some sections of songs (Scheer, 2006). However, for CCWS application, this comes with a reminder that the melody is the most important part for the congregation to hear, and overusing harmony is to be avoided (Scheer, 2006; Robinson, 2011). That said, being able to harmonise is viewed as a valuable musicianship skill for the supporting role most CCWS play within an ensemble, with a by-ear approach being best in tandem with developing the musical and theoretical skills to become proficient (Robinson, 2011; Chandler, 2014).

Other named factors worth considering for CCWS training are:

- Comfort and humility on stage, and accuracy in vocal entrances (Scheer, 2006).
- Posture, repertoire, and microphone technique (Neto, 2010).
- Head position, body alignment, breathing, singing with others, and platform presence and presentation (Robinson, 2011).
- Blending with other singers, dynamics, consonant-driven articulation, and musicianship (Chandler, 2014).
- Performance/platform skills; acoustic environment, and sound monitoring (Robinson, 2014).
- Ear monitors, and microphone technique (Neto and Meyer, 2023).
- Microphone technique, efficient sound monitoring, performance preparation, ear protection, breathing, emotional intent, and physical expressivity (Sear, 2024).
- Rhythm and timing, pitch accuracy, and communication skills (Solomon, 2024).
- Song keys, and microphone technique (Worship Leader Institute, 2024).

To explain the scope of the role and the expectations being set, it is best practice for CCWS to be provided with this within the recruitment process Robinson (2011). Previously, there had been a CCWS role description for my context, but I acknowledge that for the past few years, we have not had one in place. Therefore, I sought to rectify this.

Regarding vocal pedagogy, Neto (2010) highlights contemporary pedagogy as applying to this style and sees the use of classical methods to train CCWS as controversial, though commonplace at the time of his writing. Robinson (2011, 2014) also points to implementing contemporary vocal pedagogy for those using solely contemporary worship styles, which is the case in my church context. Whilst I strongly agree that contemporary vocal pedagogy is the most appropriate approach for truly contemporary worship singers, the issue is then in implementing this practice within the resource constraints (personnel, time and money) within local churches.

In terms of the skills needed for the CCWS vocal trainer, Robinson (2011) is adamant about the need for the trainer to have genuine insight into the demanding role of the CCWS. Neto (2010) concurs with the singing teacher or vocal trainer necessity of understanding the repertoire, the appropriate style and interpretation. Yet more recently, Neto and Meyer (2023), still report that most vocal trainers and singing teachers remain unaware of the necessary skill set and style. I also recognise that, as Robinson (2011) identifies, most local churches do not have a professional vocal coach or trainer within their team to provide for

the high level of training needs described. Even as a professional vocal coach, delivering CCWS group training is highly challenging and limited, with their needs often exceeding what can be achieved in short, monthly team workshops. I believe each singer would find great benefit in also taking one-to-one vocal training to meet their individual needs. Still, despite the challenges, Neto (2010) recognises voice teachers and trainers as having an important role in providing the right support to protect the characteristics of the style while promoting best practice in training singers in this relatively new vocal style.

The research gaps I found while seeking to cover this theme further are the lack of structure for a CCWS training method, how to address the challenges of providing effective vocal technique instruction within a group setting, and a lack of up-to-date literature specific to CCWS.

THEME 2: The Effective Learning Theories for Efficient Training CCWS

The second theme to consider is the effective learning theories for efficient training of CCWS, as a type of PM singer, with the recent Li, Mazlan and Safian (2026) modern vocal pedagogy study examining the increasing consideration of training singers beyond simply vocal mastery by assisting them to become more empowered, reflexive, adaptable and skilled in collaboration and communication. For example, they state the socio-emotional needs that are supportive the singer's ongoing participation. Similarly, one of the four areas that Bolatkhan, Balagazova and Kosherbayev (2025) identify in their competence model of pop vocal performance is the emotional drive and motivation to become more competent. The remainder of the Bolatkhan, Balagazova and Kosherbayev (2025) model results in assertive self-regulation, which embodies their desired outcome for the competent singer. Greater mindfulness of this may help me improve training engagement, skill acquisition, and learning retention through adjusting how training is viewed, spoken of, and implemented.

This idea of competence for the role, ties in strongly to the motor learning perspective of Fitts and Posner (1967), who term three stages of motor learning; cognitive, associative, and autonomous. In a similar vein, there is a modern education assessment model of learning stage progression named emerging, developing, secure, and mastery (Standinger, 2022). For my context, the idea of using a theoretical model, such as these, to identify which stage a singer is at across the different CCWS skills would be advantageous, as the goal is to move each skill to the autonomous or secure-mastery level. It could also be motivational for the singers themselves to receive specific feedback from trainers or leaders regarding areas they have grown in, and areas they can develop in, as well as employing some reflexive

practice so they gain competence in leading their own development, pointing back to the Bolatkhan, Balagazova and Kosherbayev (2025) competence model.

Regarding the volunteer nature of the role, I drew from the Mutawa and Al-Quattan (2020) study covering encouraging and retaining volunteers, to answer the issue of the drop-off in volunteer attendance that I notice happens within months of them successfully auditioning (being recruited). I believe some of this relates to the lack of a role description to provide clarity on what is expected. As well as mentioning the need for a job description to be provided, the most relevant management practices (or leadership practices in my context) that Mutawa and Al-Quattan (2020) present are: planning, recruitment, training, good relationships with volunteers, and performance management. Management practices are known to directly impact volunteer retention through their effect on the perceived service-orientated values, personal growth, community-mindedness, and collaborative skills (Hoye et al, 2008; Mutawa and Al-Quattan, 2020).

This points us towards considering the Theory of Self-Determination (Deci and Ryan, 1985), which explains how autonomy, competence and relatedness support continued engagement and motivation, which in the context of team learning can raise challenges. For example, some CCWS I train (given most haven't been trained or worked professionally as a singer) are used to having full autonomy of how they sing including decisions around when and how they harmonise. However, in the context of working as a team, that is not the type of autonomy they have. Therefore, training can serve to both clarify and make the expectations experiential within the culture of our team context, for each CCWS to find how their voice and contribution can fill a unique place within the team. This means that it is upon consideration, rather than with unrestricted individual vocal choices, that autonomy can be achieved through an individual's meaningful contribution to the team without the shared purpose and expectations we work to meet together.

However, there are other contemporary theories relating to learning motivation, including Goal Orientation Theory (Dweck, 2000; Ames, 1992), as described by Cook and Artino (2016), which given the clear purpose we have as CCWS could be a better overall fit in regards to reaching outcomes through the workshops I provide as there are clear named goals relating to moving from awareness towards mastery of the content covered, linking back to the usage of the learning stage model (Standinger, 2022). An example of a goal would be the development of chest-mix for style appropriateness, which would rely on an incremental learning mindset (Cook and Artino, 2016). I can help support their mindset by my coaching approach, to help them believe and see that the various abilities being

developed are achievable for them and to be valued to fulfil their role with the excellence it deserves.

Once each workshop is complete, I do not see my role as a trainer as complete. Jaidev and Chirayath (2012) and Mehner, Rothenbusch and Kauffeld (2025) recognise that the impact of group training is heavily dependent on what happens after it, with a need for the skills to be applied to become embedded, and for post-training reinforcement to be used, along with social support. Putting consideration into applying this could help learner retention, which has been a challenge. As mentioned, this group learning environment differs from a one-to-one learning environment. Personally, I have found it challenging to teach vocal technique within a group. I have greater experience and success in coaching singers one-to-one professionally, which affords me the opportunity to shape the exercises exactly to the single singer I am working with. Therefore, I recognise the need to develop this area of my practice to deliver some effective vocal technique training in a team setting, whilst understanding there are limitations to what can be achieved within group training.

Towards this end, I have taken consideration of the wider picture of group learning, through Sujatha and Kavitha (2018) as they sought to improve adult learner retention with a recognition that, in their case, student-teacher bonds, or in my case, singer-trainer bonds are important. Feedback and interaction with peers can also serve to support learning and commitment, and self-efficacy, the belief one has that they can carry out a given task, helps learner retention (Sujatha and Kavitha, 2018). We seek to provide an encouraging, supportive environment and culture to make the experience of being on the CCWS team enjoyable and fulfilling for the singers from before they audition and join the team, and throughout the many years that they may remain on the team, continuing to develop their skills along the way. Though many aspects of this are in place, I recognise some improvements could be implemented, particularly regarding feedback.

Another interesting challenge to consider is the idea of co-participation in what the singers are being trained in, with Billett (2001) sharing on how the social participation in group learning activities can aid learning where the environment is right and the combination effect between this, the activities and the individual's active engagement within the learning and the group are in place. I believe the environment we create is conducive to this, though there will be individual nuance to their engagement to be supported.

The most obvious research gap was the lack of learning theories applied to contemporary worship teams or CCWS.

Know How

The literature studied to identify the vocal demands, training needs and learning theories has been applied in the production of the artefact, a training module framework, for implementation with my local CCWS team. My professional practice, experience and implicit know-how are also incorporated within the production of the training module framework “Worship Singers: 12-Month Vocal Training Framework” (see Appendix A).

THEME 1: The Vocal and Practical Skills Needed as a CCWS

From the literature and my professional experience, I identified 4 categories that the vocal and practical skills described earlier fit within: vocal, song, ensemble, and platform skills. The table below (see Table 1) shows these categories, with the category colour coding that has been applied to the artefact, and the skill training they are set to include within the vocal training framework produced. This is included within the artefact.

Training Category	Skill To Train CCWS In
Vocal skills – vocal technique + vocal health	Contemporary vocal pedagogy (Neto, 2010; Robinson, 2011, 2014), Ordinary voice (non-distracting but unique) (Neto, 2010), Largely chest-dominant sound production (Robinson, 2011), Pleasant vocal tone (Robinson, 2011), Mixed voice development and usage (Sear, 2024; Worship Vocalist, 2026; 1108 Vocal Studio, 2026), Appropriate use of vocal/stylistic effects: belting, flip, breathy, glottal (Neto, 2010; Chandler, 2014; Sear, 2024) Contemporary, conversational tone with clarity and diction (Neto and Meyer, 2023), Small amounts of ornamentation and improvisation (Neto, 2010), Vocal health awareness (Robinson, 2011; Neto and Meyer, 2017), How to not over-sing/speak in emotional-spiritual experiences (Noland, 1999; Robinson, 2011) Warm-ups and cool-downs (Robinson, 2011; Sear, 2024), Posture/alignment (Neto, 2010; Robinson, 2011), Breathing (Robinson, 2011; Sear, 2024), Consonant-driven articulation (Chandler, 2014), Comfort and consistency across the working range (at least C3-F4 for males and G3-C5 for females) (Neto, 2010; Chandler, 2014), Pitch accuracy (Solomon, 2024),

	Consistent good form while meeting the on-going vocal load demands (Robinson, 2011), value of one-to-one training (in addition to team training) (Robinson, 2011; Neto and Meyer, 2023).
Song skills – song preparation + expressive choices	Working through repertoire (Neto, 2010), Appropriate song keys (Worship Leader Institute, 2024), Emotional-spiritual expression through songs (Noland, 1999; Robinson, 2011), Personal preparation (Worship Leader Institute, 2024).
Ensemble skills – contribution + adaptation for the ensemble blend	Accuracy in vocal entrances (Scheer, 2006), Develop harmony skills by-ear and theory (Robinson, 2011; Chandler, 2014), Appropriate use of harmony (Scheer, 2006; Robinson, 2010, 2014), Singing/blending with others (Robinson, 2011; Chandler, 2014), Dynamics (Chandler, 2014), Musicianship (Chandler, 2014; Solomon, 2024), Rhythm and timing (Solomon, 2024), Communication skills (Solomon, 2024).
Platform skills – platform presence + use of technology	Stage comfort and humility (Scheer, 2006), Platform presence/presentation (Robinson, 2011; 2014), Acoustic environment (Robinson, 2014), Performance preparation (Sear, 2024), Physical expressivity (Sear, 2024), Sound/ear monitors (Robinson, 2014; Neto and Meyer, 2023; Sear, 2024), Microphone technique (Neto, 2010; Neto and Meyer, 2023; Sear, 2024; Worship Leader Institute, 2024).

Table 1: Training Categories

I applied these categories to the artefact to provide structure. In an early iteration of the framework, before the full skill list above was complete, I gave 3 workshops to each of these 4 categories to cover the 12 months. However, due to my immediate application of my CCWS training role in my local church context, the specific elements I am involved in, and the larger scope needed for covering vocal skills, I changed this to only include 1 session on platform skills (stage skills, if applied to general PM singers) and 1 session on song skills to bring awareness to topics, and providing some follow-up resources to refer to, then leaving them to then be covered in different training nights beyond the monthly 30-minute singers workshops I have been asked to deliver. It was through delivery of the trial workshops that I

began to question the distribution of workshops across the categories, then as I compiled the skills list (see Table 1) it became apparent that the literature also weighs heavier on the vocal skills. This was used as confirmation to then make the change. There is obvious cross-over between the 4 categories, for example, ensemble work involves the application of vocal skills through song skills to bring that into how the individual CCWS works vocally, musically and communicatively within the team.

One of the things I added in a second iteration of the artefact, after identifying the 4 training categories, was the prerequisite of being presented with a CCWS role description and working through it within a group training session (Robinson, 2011), explaining what the role involves and what we expect of CCWS within our local church context. Robinson (2011) also suggests the role description should be regularly revisited with the whole team, not just new recruits.

THEME 2: The Effective Learning Theories for Efficient Training CCWS

How to implement training for these skills in an effective and efficient way has involved looking at how the learning theories can apply, and how my professional know-how and practice can shape the application of these theories for my context. This has resulted in the artefact workshop overview, including the main methods of delivery and follow-up resources to help support the learning of the skill components being targeted for each workshop. The example of workshop 4 is provided below (see Table 2).

Month	Training Topic	Module	Components	Method	Follow-Up Resource/s
4	Growing your vocal care + technique	VOCAL SKILLS (2/5)	• Vocal Control to Instinct • Vocal Technique – Mix + Middle voice option building • Vocal Health – Cool down	• Short explanations • Practical group vocal exercises • Q&A	• Session webpage/Google Drive: Recap, cool downs + exercises

Table 2: Workshop 4 Overview

During this period of study and the development of the artefact, I took the opportunity to trial three of the proposed workshops, based on the iteration of the artefact I had at the time: the first two vocal skills workshops and the first ensemble skills workshop. Delivering these highlighted just how low the general awareness and understanding of my CCWS team are,

which presents challenges in attempting to cover many skills in very short sessions with a month between each (though the idea is that other weekly training that happens between times to reinforce and utilise the skills presented in the workshop). Introducing warm-ups and cool-downs was easiest, and introducing harmony skills was more challenging but attainable within a group, whereas I found attempting to teach vocal technique for mixed voice challenging in a group setting. Firstly, not many of the CCWS team attended; secondly, those who did demonstrated exactly what the literature suggested, that training and understanding of the concepts involved are low in the CCWS population (Robinson, 2011, 2014; Neto and Meyer, 2017, 2023). This reinforces the decision to spend 5 workshops on vocal skills, rather than the initial 3, while also adjusting my expectations for what can reasonably be expected through technical vocal work within the group workshops, compared to the higher technical expectations I can reach in my everyday one-to-one vocal coaching sessions.

The workshop 4 overview (see Table 2), the 2nd of vocal skills workshops, also includes reference to the Fitts and Posner (1967) to encourage the trainer to assist singers to move towards control and instinct in their vocal skills, whereas the 1st vocal skills referred to awareness as the starting point to build vocal skills from.

The post-training provisions to support learning retention, as described by Jaidev and Chirayath (2012) and Mehner, Rothenbusch and Kauffeld (2025), have been accommodated in the artefact by the use of practical exercises as a training delivery method in each workshop (to embed the previously taught skills alongside the introduction of new ones), the provision of follow-up resources (to provide post-training reinforcement of the skills covered), and by individual and group discussions (to provide social support within and beyond the workshops to help remove any obstacles to their learning). I believe these can be accommodated in my context without requiring much extra effort, remembering that all leaders and trainers, as well as the other CCWS team members, are volunteers. As such, each of these inclusions is listed within the method or follow-up resource column of the workshop 4 overview (see Table 2).

Earlier, Hoyer et al (2008) and Mutawa and Al-Quattan (2020) identified role clarity, planning, training, good relationships and performance management as practices that support volunteer retention and development. In response, the proposed framework builds upon existing planning, training and relational support within the team, while introducing a CCWS role description and progress tracker to provide clearer expectations and ongoing development support (see Table 3).

This progress tracker was a late addition to the training module framework, using the emerging to mastery learning stages (Standinger, 2022) which, with my existing know-how and recent experiences in training the team as well as being supported by the literature, I believe will be of advantage to each CCWS as a means of reflection and to receive specific feedback on what they are doing well and what they can work on to keep developing. This feedback, which I have suggested to be both self-assessed and trainer-assessed and delivered, could feed their sense of personal growth and responsibility to the community to improve their attendance and dedication to continued development (Hoye et al, 2008; Mutawa and Al-Quattan, 2020).

PLATFORM SKILLS + Application	Assessor	Pre-Month 1 Assessment	Post-Month 4 Assessment
Are they comfort and confident, yet humble, in their platform presence, position, and presentation and use of technology?	Singer		
	Trainer		
OVERALL ASSESSMENT	Assessor	Pre-Month 1 Assessment	Post-Month 4 Assessment
Overall learning stage and whether they are Regressing, Maintaining or Improving	Trainer	Eg. Developing	Eg. Developing: Improving
What they are doing well			Eg. You have improved...
What they can develop next			Eg. Next, you can develop...

Table 3: Progress Tracker Excerpt

Choosing not to rely on self-assessment alone is due to the outcome of a test I did within the ensemble skills workshop that I delivered on harmony. Within the session, I shared the first three learning stages of emerging, developing and secure (Standinger, 2022), and found it enlightening that, given most have low levels of prior training, two CCWS classed their harmony skills as secure, where I would class them as developing. This relates to my deeper understanding, as a professional vocal trainer and seasoned CCWS, of the true fulfilment of a secure skill level, including how they retain learning and apply their skills with discipline to meet the expectations within our ensemble context. This feedback can serve to strengthen singer-trainer bonds and build self-efficacy to positively influence learner retention (Sujatha and Kavitha, 2018).

For the progress checker (see Table 3), I selected to use the emerging to mastery terms (Standinger, 2022) over the awareness to instinct terms of Fitts and Posner (1967) due to the language being more understandable to CCWS. Additionally, the distinction between secure and mastery is of use, as I see the aim is to bring all our CCWS singers up to secure learning across each skill category (and all skills within it), yet the learning does not end there; there is still an ongoing journey to true mastery, rather than feeling they reach an end point and potentially stagnate. I see this as important for ongoing learning motivation, with the individual goals for each CCWS being updated as they progress, which fits with Goal Orientation Theory (Dweck, 2000; Ames, 1992).

Know What

To complete the Nelson (2022) trio, an evaluation of the selected methods, principles and impacts of the artefact produced has been made.

Evaluation of the artefact and the (potential) impact of applying it

The artefact development process revealed that CCWS training needs may not be evenly distributed across the categories identified from the literature. The need for heavier weighting towards foundational vocal skills became apparent in the trial workshops and the scale of the skills needed in this area that the literature suggests (Neto, 2010; Robinson, 2011; Sear, 2024). Therefore, the training framework provides both a training solution and serves to evidence where the biggest development need lies, certainly for my CCWS team. The trial workshops also revealed that the framework will be stronger if it can be embedded as part of the wider eco-system of mid-week training, and the provision of follow-up resources for learning reinforcement between workshops. Given the iterative process to date, I expect there to be a continued process of revision as I implement the remainder of the proposed 12-month framework. I recognise it is ambitious for these short but efficient workshops to cover so much vocal skill content, in particular, but I believe the training coverage is necessary for CCWS competency, making it worthwhile to continue to hold the tension between breadth and depth for effective training coverage where time is limited.

Regarding ethical considerations, I project that having more structured training will be perceived by most of the CCWS as showing their value, by providing well for them, and serving as a means of providing useful content through appropriate methods, both elements that NIH (2026) includes for ethical workings. As I am delivering this as a professional vocal coach, I am conscious of aiding CCWS to avoid vocal damage, though I cannot control any misapplication of exercises in their personal practice, which may be more likely while their understanding of voice care remains low. The development of the progress tracker within the

artefact raised an ethical challenge, as while feedback and assessment may support skill development, it also risks CCWS perceiving it as judgment, so care needs to be taken to not lose the primary importance of being relational and supportive while seeking to improve performance and better serve the congregation.

Evaluation of the activity of topic selection and the portfolio

The topic of training CCWS proved relevant to my professional practice through this literature review and the trial workshop delivery. This reinforced the need for the context-specific training framework produced for my local church setting. The review also revealed that while a range of sources discuss worship singing, PM vocal pedagogy, and learning theories, there is relatively little that is specific to CCWS. This gave grounds for how multiple fields were approached and drawn together to inform the artefact.

Through an insider position and co-constructionist approach (Billett, 2001; Olmos-Vega et al, 2023), I was able to provide valuable contextualisation and insight into the CCWS role and real-life training. This resulted in the artefact being developed responsively, as well as requiring reflexivity on my part, particularly where my existing assumptions were challenged during the trial workshops.

Evaluation of the activity of the project report

Producing this project report highlighted the limited amount of CCWS-specific literature, requiring integration with wider worship studies, PM vocal pedagogy, learning theory and volunteer management. While this meant evaluating a wide range of credible white and grey literature sources, it also reveals the need for further research directly on training CCWS.

The combination of completing a literature review alongside artefact development and trial workshop delivery enabled theory and practice to inform each other. In particular, observations I made in the workshops reinforced the literature findings regarding low levels of CCWS training (Robinson, 2011; Neto and Meyer, 2023), and showed a greater need for foundational vocal understanding and skill than I had anticipated.

Conclusion and Future Recommendations

In conclusion, this study sought to address the lack of structured, ongoing training provision for CCWS through the development of a 12-month training module framework for my local church context. The review, artefact and trial workshop elements reflected the complexity of the CCWS role and the need for more efficient, effective, context-specific training. The framework provided is a practical response to fill this gap.

Key points I found and embedded in the artefact were, that the range of CCWS competencies extends beyond vocal skill only, to song, ensemble and platform skills. Though vocal skills emerged as the largest area for training. The study also highlights the importance of feedback, learning reinforcement and social support for learning retention and ongoing CCWS development and engagement.

For my professional practice, the next stage is to implement and evaluate the 12-month framework with my local CCWS team to continue refining it for further effectiveness. This could also be adjusted for application as a training module framework for other CCWS teams in local churches. However, to make this more robust, I plan to deliver the 12-month framework in my local context before considering the iterations made along the way, modifications to make it more widely applicable and how this would be delivered. This could meet a gap in the training provision for UK-based contemporary worship teams.

The gaps found in the literature were the lack of structure for a CCWS training method, how to address the challenges of providing effective vocal technique instruction within a group setting, up-to-date literature specific to CCWS, and learning theories applied to contemporary worship teams or CCWS.

Therefore, future research could explore effective approaches to teaching PM vocal pedagogy within a group setting, and more research that is specific to the CCWS role and training. This could include how to make wider application of the supplied training module framework for other UK-based churches and beyond.

Critical Reflection

I will reflect upon my learning journey using the Experiential Learning cycle of Kolb (1983). I have learnt that I have a convergent learning style, as I rely more strongly on my abilities in abstract conceptualisation, teamed with active experimentation (Kolb, 1983). This means I show strength in bringing ideas and theory (abstract conceptualisation) into solving practical, technical problems (active experimentation), which is the subsequent part of the four-part cycle (Kolb, 1983). I believe I have leaned into my strength whilst also embracing the further two sequential parts of Kolb's cycle, concrete experience and reflective observation (Kolb, 1983). For this reason, I will demonstrate a reflective cycle beginning with abstract conceptualisation.

Abstract Conceptualisation

Initially, I designed the 12-month framework around the 4 training categories I identified from the literature, allocating 3 workshops to each as a logical solution. At this point, I assumed vocal skill development would happen indirectly through song skills workshops, for example, as well as directly in the 3 dedicated workshops. I also assumed the CCWS to possess a higher level of vocal and musical understanding and skill than I later observed. I already recognised learning retention as a challenge, for which I added post-workshop resources to improve this, as well as trying to balance the training needs as I saw them with the practical constraints of working with a team of volunteers only once a month.

Active Experimentation

During the study period, I trialled 3 of the workshops to test out some of the developing framework, including delivering training on vocal range and mixed voice, and harmony skill-building. I encouraged the CCWS to engage with these training areas and reflect on their own level of competence. Through these workshops, I gathered evidence through observations, answering singers' questions, and reflective conversations with the team leader. Not all the singers attended all of the workshops, which is typical.

Concrete Experience

During the trial workshops, I observed that some singers lacked understanding of foundational terms such as vocal range, even after instruction, and identified that mixed voice is a concept that was unfamiliar or challenging to many. Regarding self-assessed competency, I found a discrepancy between some singers' self-assessment and their demonstrated skill level, according to my assessment, where they believed themselves to be more competent than I privately assessed them as. I also recognised that apparently higher singing ability did not necessarily correspond with higher technical understanding vocally or the ability to make necessary adjustments for musical or ensemble reasons. As this was across 3 trial workshops, with different singers, I concluded that these issues reflect the broader team.

Reflective Observation

All of this led me to reflect on what the trial workshops meant to my earlier assumptions. I realised that the training needs of the CCWS team were higher than I had thought. The trial workshops highlighted the need for more direct vocal skills training being needed within the 12-month framework, and as I further explored the literature, I found support for this larger emphasis on vocal skills training (Neto, 2010; Robinson, 2011; Neto and Meyer, 2017). In response, I revised the module framework to increase the number of vocal skills workshops

from 3 to 5. This was accommodated by reducing the number of workshops of other skill areas where the training need was deemed smaller, or it is covered in other forms of training beyond the monthly workshop I provide. From this example, it is my observation that it is important to keep responsive and adaptive in making any further developments of the training module framework to truly serve the training needs of the CCWS it is intended for.

This reflective cycle shifted my thinking from building an equally distributed module framework based on the four identified skill categories, to designing more responsively to the evident needs of the CCWS being trained.

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APPENDICES

Appendix A – Artefact

Worship Singers: 12-Month Vocal Training Framework

Monthly 30-Minute Workshops with Follow-Up Resources

Delivered by the Vocal Trainer

WORKSHOP OVERVIEW

Month	Training Topic	Module	Components	Method	Follow-Up Resource/s
PRE	Your role as a Worship Singer	ROLE	• Role Awareness • Biblical + church context • Role descriptor + expectations	• Spoken to group • Printed role description • Q&A	• PDF role descriptor • Starting-point fillable progress tracker (PDF/Google form)
1	Getting better at knowing + looking after your voice	VOCAL SKILLS (1/5)	• Vocal Awareness • Intro to vocal skills • Vocal Health – Intro + Warm-up • Vocal Technique – Intro + Range + Transition	• Short explanations • Practical group vocal exercises • Q&A	• Session webpage/Google Drive: Recap, warm-ups + 'your voice' worksheet
2	Getting better at learning + delivering songs	SONG SKILLS (1/1)	• Song Awareness • Intro to song skills • Choices/Accuracy through song • Lyric memorisation • Expression/journey through song	• Short explanations • Practical group exercise • Q&A	• Session webpage/Google Drive: Recap, exercises + techniques
3	Getting better at singing + serving with the team	ENSEMBLE SKILLS (1/5)	• Ensemble Awareness • Intro to ensemble skills • Harmony skills- 3rds & 5ths (theory into practice) • Listen + respond / adjust	• Short explanations • Practical group exercise • Q&A	• Session webpage/Google Drive: Session webpage/Google Drive: Recap, exercises + techniques

4	Growing your vocal care + technique	VOCAL SKILLS (2/5)	• Vocal Control to Instinct • Vocal Technique – Mix + Middle voice option building • Vocal Health – Cool down	• Short explanations • Practical group vocal exercises • Q&A	• Session webpage/Google Drive: Recap, cool downs + exercises
5	Getting better at fulfilling your role on platform	PLATFORM SKILLS (1/1)	• Platform Awareness • Intro to platform skills • Mic Technique + Tech • Presence + Position	• Short explanations • Practical group exercise • Q&A	• Session webpage/Google Drive: Recap, exercises + techniques
6	Growing your harmony + blend choices	ENSEMBLE SKILLS (2/5)	• Ensemble Control to Instinct • Harmony + Blend – When + What (3rd + 5th simple example) • Listen + Respond	• Short explanations • Practical group exercise • Discussion – progress so far	• Session webpage/Google Drive: Recap, exercises + techniques • 6-month fillable progress tracker (PDF/Google form)
7	Extending your vocal care + technique	VOCAL SKILLS (3/5)	• Vocal Control to Instinct • Vocal Health – Hydration + lifestyle • Vocal Technique – Dynamics + Tone across Range	• Short explanations • Practical group vocal exercises • Q&A	• Session webpage/Google Drive: Recap, exercises + techniques
8	Extending your blend choices	ENSEMBLE SKILLS (3/5)	• Ensemble Control to Instinct • Improve vocal blend (using vocal skills)	• Short explanations • Practical group exercise • Q&A	• Session webpage/Google Drive: Recap, exercises + techniques
9	Refining your vocal technique + choices	VOCAL SKILLS (4/5)	• Vocal Control to Instinct • Masterclass – Learning from watching and being coached	• Short explanations • Practical group exercise • Q&A	• Session webpage/Google Drive: Recap, exercises + techniques
10	Refining your harmony choices	ENSEMBLE SKILLS (4/5)	• Ensemble Control to Instinct • Harmony - Getting everyone comfortable singing harmony	• Short explanations • Practical group exercise • Q&A	• Session webpage/Google Drive: Recap, exercises + techniques
11	Revisiting your vocal	VOCAL SKILLS (5/5)	• Vocal Control to Instinct	• Short recap + explanations	• Session webpage/Google Drive: Recap

	skills growth		- Recap + use the main vocal skills + techniques developed over the 12-months - Recap song skills too	- Practical group exercise - Discussion – progress through training	(including key discussion points)
12	Revisiting your ensemble skills growth	ENSEMBLE SKILLS (5/5)	Ensemble Control to Instinct - Recap + use the main ensemble skills + techniques developed over the 12-months - Recap platform skills too	- Short recap + explanations - Practical group exercise - Discussion – progress through training	- Webpage: Recap (including key discussion points) 12-month fillable progress tracker (PDF/Google form)

MODULE CATEGORIES + SKILLS

Training Category	Skill To Train CCWS In
Vocal skills – vocal technique + vocal health	Contemporary vocal pedagogy (Neto, 2010; Robinson, 2011, 2014), Ordinary voice (non-distracting but unique) (Neto, 2010), Largely chest-dominant sound production (Robinson, 2011), Pleasant vocal tone (Robinson, 2011), Mixed voice development and usage (Sear, 2024; Worship Vocalist, 2026; 1108 Vocal Studio, 2026), Appropriate use of vocal/stylistic effects: belting, flip, breathy, glottal (Neto, 2010; Chandler, 2014; Sear, 2024) Contemporary, conversational tone with clarity and diction (Neto and Meyer, 2023), Small amounts of ornamentation and improvisation (Neto, 2010), Vocal health awareness (Robinson, 2011; Neto and Meyer, 2017), How to not over-sing/speak in emotional-spiritual experiences (Noland, 1999; Robinson, 2011) Warm-ups and cool-downs (Robinson, 2011; Sear, 2024), Posture/alignment (Neto, 2010; Robinson, 2011), Breathing (Robinson, 2011; Sear, 2024), Consonant-driven articulation (Chandler, 2014), Comfort and consistency across the working range (at least C3-F4 for males and G3-C5 for females) (Neto, 2010; Chandler, 2014), Pitch accuracy (Solomon, 2024), Consistent good form while meeting the on-going vocal load demands (Robinson, 2011), value of one-to-one training (in addition to team training) (Robinson, 2011; Neto and Meyer, 2023).
Song skills – song preparation + expressive choices	Working through repertoire (Neto, 2010), Appropriate song keys (Worship Leader Institute, 2024), Emotional-spiritual expression through songs (Noland, 1999; Robinson, 2011), Personal preparation (Worship Leader Institute, 2024).
Ensemble skills – contribution + adaptation for the ensemble blend	Accuracy in vocal entrances (Scheer, 2006), Develop harmony skills by-ear and theory (Robinson, 2011; Chandler, 2014), Appropriate use of harmony (Scheer, 2006; Robinson, 2010, 2014), Singing/blending with others (Robinson, 2011; Chandler, 2014),

	Dynamics (Chandler, 2014), Musicianship (Chandler, 2014; Solomon, 2024), Rhythm and timing (Solomon, 2024), Communication skills (Solomon, 2024).
Platform skills – platform presence + use of technology	Stage comfort and humility (Scheer, 2006), Platform presence/presentation (Robinson, 2011; 2014), Acoustic environment (Robinson, 2014), Performance preparation (Sear, 2024), Physical expressivity (Sear, 2024), Sound/ear monitors (Robinson, 2014; Neto and Meyer, 2023; Sear, 2024), Microphone technique (Neto, 2010; Neto and Meyer, 2023; Sear, 2024; Worship Leader Institute, 2024).

WORSHIP SINGER: PROGRESS TRACKER

Singer Name:

Start Date:

Assessment Key: Red: **Emerging** (Not yet reliable)
 Orange: **Developing** (Somewhat reliable)
 Yellow: **Secure** (Mostly reliable)
 Green: **Mastery** (Fully reliable)

VOCAL SKILLS + Application	Assessor	Pre-Month 1 Assessment	Post-Month 4 Assessment	Post-Month 8 Assessment	Post-Month 12 Assessment
Vocal technique: are they singing with good technique, to produce a pleasing, consistent vocal sound that demonstrates the identified skills to fulfil the role?	Singer	Eg. Developing	Eg. Developing		
	Trainer	Eg. Emerging	Eg. Developing		
Vocal health: are they looking after their voice in a dedicated, consistent way that demonstrates the identified skills to fulfil the role?	Singer				
	Trainer				
SONG SKILLS + Application	Assessor	Pre-Month 1 Assessment	Post-Month 4 Assessment	Post-Month 8 Assessment	Post-Month 12 Assessment
Are they consistently preparing and memorising songs accurately, applying their vocal skills appropriately, and adding fitting expression to the songs?	Singer				
	Trainer				
ENSEMBLE SKILLS + Application	Assessor	Pre-Month 1 Assessment	Post-Month 4 Assessment	Post-Month 8 Assessment	Post-Month 12 Assessment
Are they contributing, responding and adapting consistently well vocally, musically and relationally, including the use of harmonies?	Singer				
	Trainer				
PLATFORM SKILLS + Application	Assessor	Pre-Month 1 Assessment	Post-Month 4 Assessment	Post-Month 8 Assessment	Post-Month 12 Assessment
	Singer				

Are they comfort and confident, yet humble, in their platform presence, position, and presentation and use of technology?	Trainer				
OVERALL ASSESSMENT	Assessor	Pre-Month 1 Assessment	Post-Month 4 Assessment	Post-Month 8 Assessment	Post-Month 12 Assessment
Overall learning stage and whether they are Regressing, Maintaining or Improving	Trainer	Eg. Developing	Eg. Developing: Improving		
What they are doing well			Eg. You have improved...		
What they can develop next			Eg. Next, you can develop...		