

SING  
*for*  
PLEASURE

# Singing in the Classroom

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# Warm-up

# Overview:

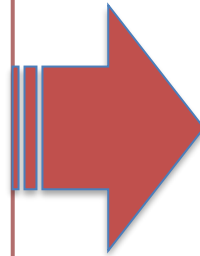
- Building a rationale for successful singing in the classroom
- Establish a flexible singing pedagogy in the classroom

A tropical scene with sunlight filtering through palm trees and ferns. The sun is positioned in the upper center, creating a bright lens flare effect. The light rays illuminate the green foliage, which includes several palm fronds and dense ferns. The overall atmosphere is serene and natural.

**KEEP  
CALM**  
and look at the  
**BIGGER  
PICTURE**

# Singing in the Classroom

- *WHY?*
- *WHAT?*
- *HOW?*



- Strategy
- Technique/pedagogy
- Repertoire/resources
- Context/opportunity
- Relationships
- Creativity

# How?

- Reflect
- Share
- Interact – chat and Padlet
- Analyse
- Flexible thinking
- Look with fresh eyes
- Re-booting the joy!



*If you do what you've  
always done,  
you'll get  
what you've  
always got.*

# 1. Why?

- **Why** is singing important to children?
- *Padlet (post –it note 1)*

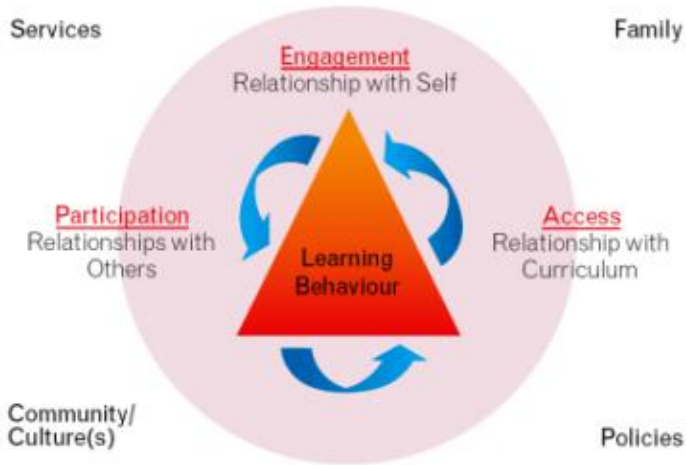
## 2. What?

- **What** is our role as leaders of singing in the classroom?
- Padlet (post-it note 2)



# Relationships

## Behaviour for Learning



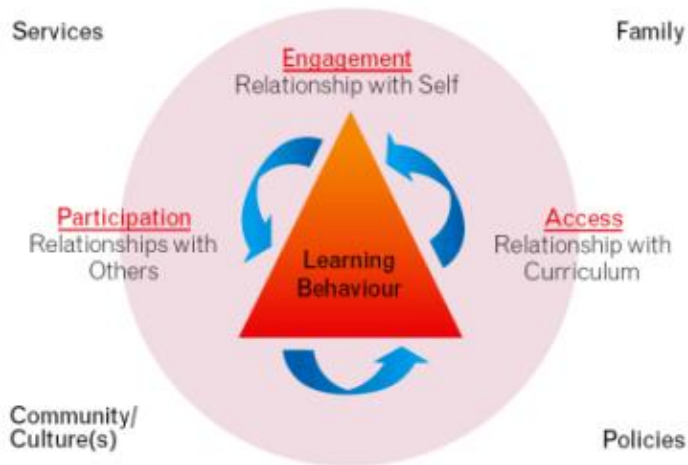
Powell and Tod (2004)

## Some Implications:

- Positive value & experience
- Teacher must not 'hog the space'
- High expectations
- Engaging , enthusiastic teaching
- Social, emotional and cognitive well-being
- Fostering positive learning behaviours for progress

# Strategy

## Behaviour for Learning



Powell and Tod (2004)

**Intent:** *What* are you doing & *why* are you doing it?  
(Curriculum)

**Implementation:** *How* are you doing it? (Pedagogy)

**Impact:** *How* do you know it's working? (Assessment)

# Tongo



Why is this a useful song?

What are its features and qualities?

What do you want the children to learn?

What's its potential?

# Why *Tongo*?

## Features, Qualities & Challenges

- A work song (context)
- Call and response – intro 2-parts
- Long phrases
- Language
- Rhythmic interest (contrasts)
- Limited pitch range
- Short but interesting
- Repetitive and ‘catchy’
- Breath control/phrasing
- Vowels/choral blend/ensemble
- Children LOVE this song!

## Teaching and learning activities

- Related warm-up ideas: rainbow arms, spaghetti/chewing gum phrases,
- Vowels work: ooh – cocktail sticks, The Blue Cockatoo flew to the Zoo
- Pitch matching games: soh-me games – Hello! How are you? Change key...
- 2-part work (c+r) solo/tutti (texture)
- Consonant work – ‘ch’, ‘b’
- Invent new verses/change the words
- Play with the material – repetition – contrasts
- Children to lead once familiar

**MODELLING IS KEY!**

# Links to National Curriculum for Music?

## For starters...

### Singing:

- I can sing in tune, with a good sense of pulse and rhythm (& blend/phrasing...)
- I can explain the importance of correct breathing, phrasing and posture
- I can sing confidently, showing an increasing awareness of musical features (inter-related dimensions)

### Listening:

- I can make improvements to my own and others work and explain using musical vocabulary
- I can listen with concentration...describing what I hear and how I feel about the music using musical vocabulary

### Performing:

- I can maintain independent part in a group showing awareness of other performers (singers)
- I can perform (sing)expressively
- I can follow simple performance directions and **lead** with greater independence

# How do we approach classroom singing?

- Repertoire of pedagogy and songs - planning
- Know the song – no...**REALLY** know the song!
- Know how you're going to teach/present (SfP) **MODELLING**
- Clear goals about what you want to achieve: LTP/MTP/lesson plans & how it fits into a whole school framework for progression
- Immersion: vocab, wider context, listening, other rep (sticky learning)
- Opportunities to share/perform, evaluate, improve
- Values and attributes

# Drunken Sailor



Why is this a useful song?

What are its features and qualities?

What do want the children to learn?

What's its potential?

Padlet (post-it note 3)

# What Shall we do...?

## Features, Qualities & Challenges

- Working song (Shanty) (Context)
- Strong beat
- 2/4 metre/ensemble
- Rhythmic interest (repetition)
- Verse and chorus (structure)
- Two- part singing (harmony)
- Language – narrative/expression
- Wordy/enunciation/phrasing
- Vowels/choral blend/ensemble

## Teaching and learning activities

- **Related warm-up ideas:** focus on lips, tongue, teeth – whispering, pirate phrases
- **Expressive melody:** change mood - sad, lazy, excited, angry etc. (tempo and dynamics)
- **Pitch:** could change pitch – a semitone each verse. Hocketting/ Internalising (traffic lights)/ensemble. Children to lead each part?
- **Pulse and Metre:** ball games, body percussion – rowing – sing as you work!
- **Rhythm:** ostinato, drones, (based on words) invent new verses – conventional notation?
- **Texture/Structure:** add accompaniments; create sea-scape, chords
- **Cultural Capital:** listening to and learning other Shanties, context, pirates
- **Plan a performance:** could be around a narrative or a class arrangements – graphic notation?



# Links to National Curriculum for Music?

## Some highlights...

### Singing:

- I can sing in tune, with a good sense of pulse and rhythm
- I can explain the importance of correct breathing, phrasing and posture
- I can sing confidently, showing an increasing awareness of musical features (inter-related dimensions)

### Listening:

- I can make improvements to my own and others work and explain using musical vocabulary

### Composing and Improvising:

- I can develop musical ideas within given structures, combining layers of sound (ostinato)

### Notation:

- I can use a variety of notations to represent musical intentions

### Performing:

- I can maintain independent part in a group showing awareness of other performers (singers)

# Pedagogical repertoire

- All of this is pedagogy is **applicable to every song!**
- We need to give ourselves permission to have thinking time and space to be inquisitive about the songs we want to use
- Take a risk – remember to add a dose of challenge!
- See the bigger picture
- Allow space for flexibility and addition of other ideas...from you and your children
- Space for the ‘What ifs...?’ and ‘I know!’ = creativity and immersion – “flow” (Diving deep!)
- Then we really are – **‘Re-booting the joy!’**



**LET'S TALK  
ABOUT THE  
ELEPHANT  
IN THE  
ROOM**

# We're not alone!

- #CanDoMusic
- @singforpleasure
- [www.ism.org](http://www.ism.org)
- [www.musicmark.org.uk](http://www.musicmark.org.uk)
- <https://www.musicmark.org.uk/wp-content/uploads/Children-and-School-Singing-During-the-COVID-19-Pandemic.pdf>
- TriBorough Music Hub
- <https://www.triboroughmusichub.org/school-services/music-education-recovery-curriculum/>

# A few positive starting points:

- Quiet singing – Hooray!
- Smaller groups
- Repertoire choices
- Flexible ideas
- Technology
- Champion singing in inventive ways

# And finally...

## Summary

- Step back and look at the bigger picture
- The 3 Rs:
  - Re-visit
  - Re-new
  - Re-boot
- Repertoire of pedagogy and songs

## Challenge!

- Choose a song and search out its potential.
- Why is this a good song?
- Warm-ups?
- What are its key features?
- How am going to I draw these out?
- How can I make it more interesting/challenging?
- Wider context and resources?

Thank you for listening!

# References:

- Welch, Graham (2012) *The Benefits of Singing for Children*. IoE, University of London.  
[https://www.researchgate.net/publication/273428150\\_The\\_Benefits\\_of\\_Singing\\_for\\_Children](https://www.researchgate.net/publication/273428150_The_Benefits_of_Singing_for_Children)
- Ashley M (2020): *Children and School Singing During the COVID-19 Pandemic*. (Music Mark and SingUp)  
<https://www.musicmark.org.uk/wp-content/uploads/Children-and-School-Singing-During-the-COVID-19-Pandemic.pdf>
- Powell S and Tod J (2004): *A systematic review of how theories explain learning behaviour in school contexts*. EPPI-Centre, IoE, University of London  
[http://eppi.ioe.ac.uk/cms/Portals/0/PDF%20reviews%20and%20summaries/BM\(CCC\)\\_2004review.pdf?ver=2006-03-02-125203-580](http://eppi.ioe.ac.uk/cms/Portals/0/PDF%20reviews%20and%20summaries/BM(CCC)_2004review.pdf?ver=2006-03-02-125203-580)
- Warm-up: *Hip-Hop!* (Lucy Drever) <https://www.youtube.com/watch?v=zK0rnswluqc&t=108s>