



Archdiocese of **Schools' Singing** **Liverpool** Programme

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Archdiocese of Liverpool Schools' Singing Programme

School Singing Session Overview – Summer Term, Year 6

'Music touches the very heart of our humanity and a sense of the wonder of music has touched human societies throughout history. Music education offers young people the chance to understand, perform and create in an aural dimension that often sits outside our capacity to describe in words. For many pupils, the music they love will be part of the narrative of their lives and bring colour to the experiences that shape them.' [Ofsted, July 2021]

Our sessions cover many areas of the Model Music Curriculum (2021), as outlined below, and take into account the findings and recommendations in the Ofsted's Music Research Review (July 2021), including the 'technical', 'constructive' and 'expressive' pillars and we seek to maximise the practical musical understanding of the pupils in what we recognise is a limited amount of time. Our curriculum framework follows a clearly defined scheme including the three features Ofsted's report highlights, namely:

- Curriculum content that might reasonably be mastered in the time available, remembering that sometimes less is more.
- Plentiful opportunities for pupils to return to and consolidate their short-term learning.
- Repetition of key curricular content with the gradual introduction of new ideas, methods and concepts.

The Catholic Faith is at the heart of all our provision; lifting voices together to God we enrich the children's faith, evangelise and teach, singing the rich heritage of Catholic sacred music, from the oldest chants of the church through to the very best new worship songs. This should feed into school collective worship and Masses - please don't hesitate to ask your Choral Director for advice and support in this.

There are two sets of supporting documents below for this overview:

- Your Choral Director's sessional planning, which will be shared with class teachers
- Our curriculum framework for this term's School Singing Programme

Whilst the Choral Director will use their own behaviour management strategies, it would be advantageous if the school could use their own reward system to reward children who have been recognised by the Choral Director in each session.

If you have any concerns about the provision, you can contact Dr Chris McElroy (c.mcelroy@metcathedral.org.uk), Director of the Schools' Singing Programme, or your Choral Director.

The Curriculum

Learning Aims, incorporating elements of the National Curriculum for Music (KS2), Model Music Curriculum and Come and See RE framework:

1. To deepen understanding of the Catholic faith and the significance of music in worship, referencing 'Come and See' where possible.

This term, where possible, Year 6 will be relating their singing to their Come and See topic 'Witnesses'.

Mass of the Good Shepherd - This is a full mass setting written for use in the Good Shepherd Mass, which will help develop the understanding of liturgical structure.

God is Love - A hymn of praise about God's love for us, set to the 16th century tune *personent hodie*.

Be Still for the Presence of the Lord - An offertory hymn about being aware of the presence of Jesus and witnessing his special presence.

Christ be Our Light - Hymn for the Good Shepherd Mass about being gathered together as witnesses in the light of Christ.

Anima Christi - song, in latin, about entering fully into the communion of Christ and taking strength and goodness from his guidance.

Hail Redeemer - the Cathedrals patronal hymn, this hymn celebrates the Cathedral dedication to Christ the King.

Jubilate Everybody - a rumbustious hymn with words from Psalm 100 encouraging celebration of God's grace and mercy.

Come Down O Love Divine - A hymn set to a tune by Ralph Vaughan Williams and used for Pentecost

Praise, My Soul, The King of Heaven - a powerful hymn set to words from psalm 103, full of praise for God.

Dear Lord and Father of Mankind - A very well-known hymn, telling of the goodness of being a follower of Christ.

2. To develop a range of skills to develop singing technique

- Warm-ups are included in every session and include exercises for posture, engaging the breath, sirens, vocalising and pitched exercises.
- To understand why good posture is important for singing.
- Develop breath support and control.
- To access head voice (higher register).

- To understand how body/mouth shape affects the sound.
- To use the voice tunefully and expressively with a sense of ensemble and performance
- To develop an understanding of vocal health.
- These techniques are taught and reinforced across all the repertoire and in every session.

3. To explore tonality. How does different tonality affect the way in which we experience and react to music?

Children will be guided, by their Choral Director, to understand the difference between major and minor music. They will be encouraged to identify different tonalities and to explore how tonality affects how a piece of music is perceived. Why would a composer choose a specific tonality? At upper KS2 level, children will be shown the mechanics of relative major and minor keys and how they are utilised.

4. Introduction to Notation

This term we will be beginning to look at musical notation. Children will work with their Choral Director to develop and innate sense of pulse, to define and apply musical terminology (beat/pulse, rhythm, pitch), to recognise rhythmic patterns from stick notation, to recognise and use the first three sol-fa pitches (do-re-mi) and to recognise and use a stave chart and hand stave. Some of the following musical activities and songs will be used to assist with these objectives;

- Lemon Lime, Keep in Time
- March Together
- Hot Cross Buns
- I like coffee, I like tea

Note - children's prior knowledge in notation will be taken into account and pupils will be moved on faster if more prior knowledge than assumed is evident (March 2024)

5. To learn songs in a range of genres, styles and traditions.

In addition to the sacred repertoire above, the following songs will be taught:-

Chocolate Dreams - a slow paced, humorous piece composed specifically for children's choirs

Celtic Alleluia - another integral part of the Holy Mass, this introduces the Gospel

I Just Gotta Sing - Upbeat song including elements of improvisation.

Fruit Canon - Fun canon, useful for part singing. It can also be used to explore different dynamics, tempi and even tonality...

Oh! What a Wonderful Day- A jazzy song, exploring improvisation through celebrating the

positive things that children might be experiencing.

Brand New Sound - A song by Suzzie Vango which encourages children to make musical choices and to take the lead in how things pan out!

6. To prepare for performances in a number of different situations

including liturgies, assemblies, school concerts, diocesan events and external competitions. Preparation for performances includes discussion on performance practice, the value of performance, and the use of the voice expressively as well as the four areas outlined in the MMC - developing stagecraft, considering programming, encouraging peer feedback and collaborating across groups.

Session structure: Each 30 minute lesson will use the following pattern:

Starters and warm ups	
Lessons begin with an appropriately paced warm-up session, incorporating exercises and chants introducing and reinforcing key elements of vocal technique and musicianship. Choral Directors may choose to start their sessions with an appropriate starter as pupils enter, or a welcome song to begin the session.	
Example Exercise	Why?
Progressive tension, Figure of 8, Shake Out, Big face/small face, Energise the Body	Exercises reducing physical tension and encouraging alertness.
S-s-s-s-s, sss to 4 to 8 etc, S!8,	Exercises developing breath control, through practice, through awareness of the supporting muscles and importance of posture.
Siren, Pow, Fireworks, Roller Coaster, Stomp Canon	Exercises developing access to and strength in the high register of the voice.
Hello Hello Everyone, Boom Chicka Boom,	Pitched vocal exercises which develop accurate pitch-matching, access to the voice across the registers, introduce good vowels for singing, develop diction, tone and vocal agility.
Kumula vista, H.E.L.L.O	Call and response chants which develop pitch-matching through strong and simple melodic outlines, allow opportunities for small group and solo singing as the leaders, introduce simple part singing through overlapping.
Bungalow, Brilliant, Feel the Beat	Engaging songs which encourage movement and pitch matching.

1, 121 etc, Bananas, Chicken and chips, Penguin, There was a crocodile

Fast-paced mini-songs and chants with actions focused on engagement - the class is only allowed to sing these on the understanding that the singing is excellent!

Development

Covering a variety of repertoire, dependent on age group, experience, forthcoming events etc. Songs learned through a mixture of aural learning and singing from words and staff notation. Working towards musical accuracy, developing vocal technique, confidence and enjoyment in performance. Work on songs alternates with short transitional chants reinforcing basic musical and vocal techniques.

Conclusion

Each lesson will end with one or more of the following activities to consolidate the learning

· Performing a song

The whole group performs a song that they are currently working on or have already learned.

· Listening

The whole class can listen to a new song they might be learning next or another appropriate song/piece of music.

· Musical game / action song e.g. Don't clap this one back!

E.g. Rhythm game where the class claps back any rhythm apart from Don't clap this one back! - developing listening skills.

Singing Superstar!

This will be awarded to pupils in every year group/class each week for working hard, performing well, good behaviour, joining in, listening carefully etc. Hopefully all pupils will have an opportunity to gain this reward at some point. This is particularly effective when used in conjunction with the school's reward system.