



**In Harmony
Programme**

Nurturing musically engaged singers in primary school

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Opera North In Harmony Programme: In-school musicianship-choral strand

- Reception (4 – 5 year olds): Musicianship
- KS1(5 – 7 year olds): Musicianship (with choral elements)
- LKS2 (7- 9 year olds): Choral strand + Instrumental Strand
- UKS2 (10 – 12 year olds): Instrumental Strand + Extra Curricular Choir and Band: In Harmony ON Choir

Considerations:

- All the activities, songs, approaches, programme structures... are in continuous development.
- Most have been created and are developed as a response from: observing IHON instrumental strand, receiving feedback from teachers, children's musical needs, programme musical objectives, Opera North requirements, Primary Schools, Ofsted, donors, founders, Tutors... and above all the **CHILDREN**

The three pillars of our choral work

Musicianship skills

Choral skills

Drama skills

Curriculum Summary

(all skills are cumulative)

- **Pitch -**

- *Reception (4 – 5 year olds): exploring high & low, experiencing pentatonic repertoire and preparing so-mi (interval matching – pitch matching)*
- *KS1 (5 – 7 year olds): Presenting & practicing so-mi, Preparing, presenting & practicing la*
- *LKS2 (7 – 9 year olds): By the end of Year 3, all students have been introduced to the notes of the full diatonic scale. By the end of Year 4, students have been introduced to the major and minor scale.*

- **Pulse & Rhythm -**

- *Reception (4 – 5 year olds): actions and games prepare pulse kinaesthetically*
- *KS1 (5 – 7 year olds): Pulse is presented and practiced in a variety of contexts. Rhythms are prepared, presented and practiced – ta, ti-ti, sh.*
- *LKS2 (7 – 9 year olds): Rhythms are prepared, presented and practiced – ti-ka-ti-ka, too, toom, semibreve, syncopa...*

Curriculum Summary

(all skills are cumulative)

- **Notation -**

- *Reception (4 – 5 year olds): actions and games explore pitch and pulse kinaesthetically*
- *KS1 (5 – 7 year olds): Stick notation for ta, ti-ti and sh is introduced, three line stave used to plot so, mi and la. Combined stick and stave notation is introduced in Year 2.*
- *LKS2 (7 – 9 year olds): Hand stave is used to support learning. Stick notation for too, ti-ka-ti-ka and semibreve is introduced. Five line stave replaces three line stave. By the end of Year 3, bars, bar lines, time signatures, key signatures and clefs are introduced.*

- **Vocal & Choral Technique -**

- *Reception (4 – 5 year olds): the difference between singing and speaking voice is explored. Repertoire develops a health and useable vocal range of a 5th.*
- *KS1 (5 – 7 year olds): Repertoire develops a health and useable vocal range of up to an octave (B4 – C5). Healthy standing and sitting body alignment is explored.*
- *LKS2 (7 – 9 year olds): Healthy vocal register development through sound exploration (A4 to Eb5), understanding basic conducting cues and developing a group sound and teamwork awareness.*

Sherlock's Voicebox *from Singing Sherlock*

Sherlock's Voicebox



count-in:
1 2 3 4

Val Whitlock and
Shirley Court



33



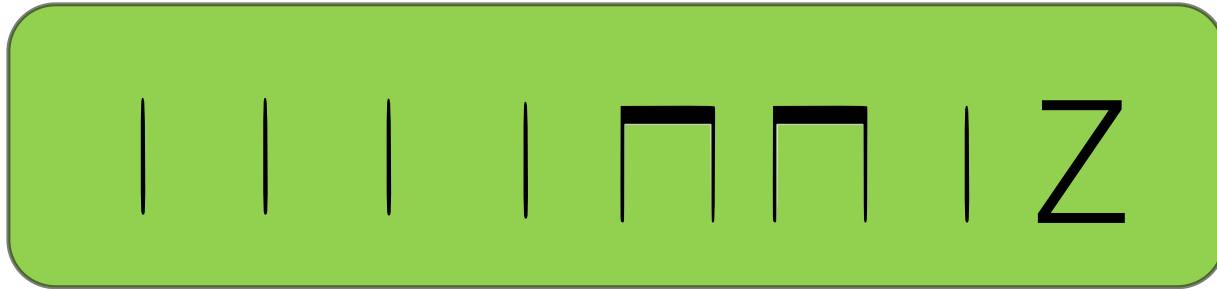
We use this song to explore:

- Using different voices & healthy vocal production
- Performance and drama skills
- Rhythm dictation (using stick notation)
- We return to this song to explore pitch dictation (when *do* is known)

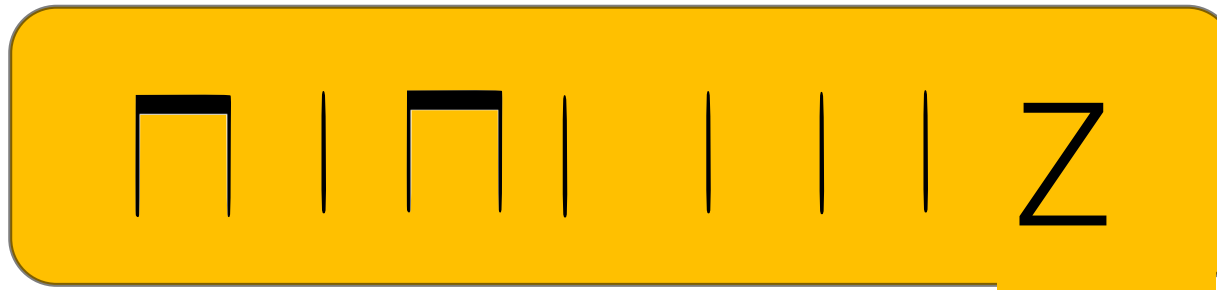


What voices do we
use in this song?





Score a goal, score a goal! Please don't miss!



Guess what, guess what...look who's over here!

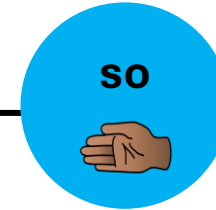
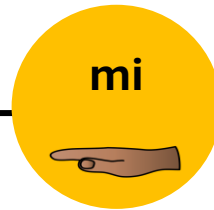
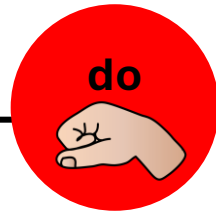


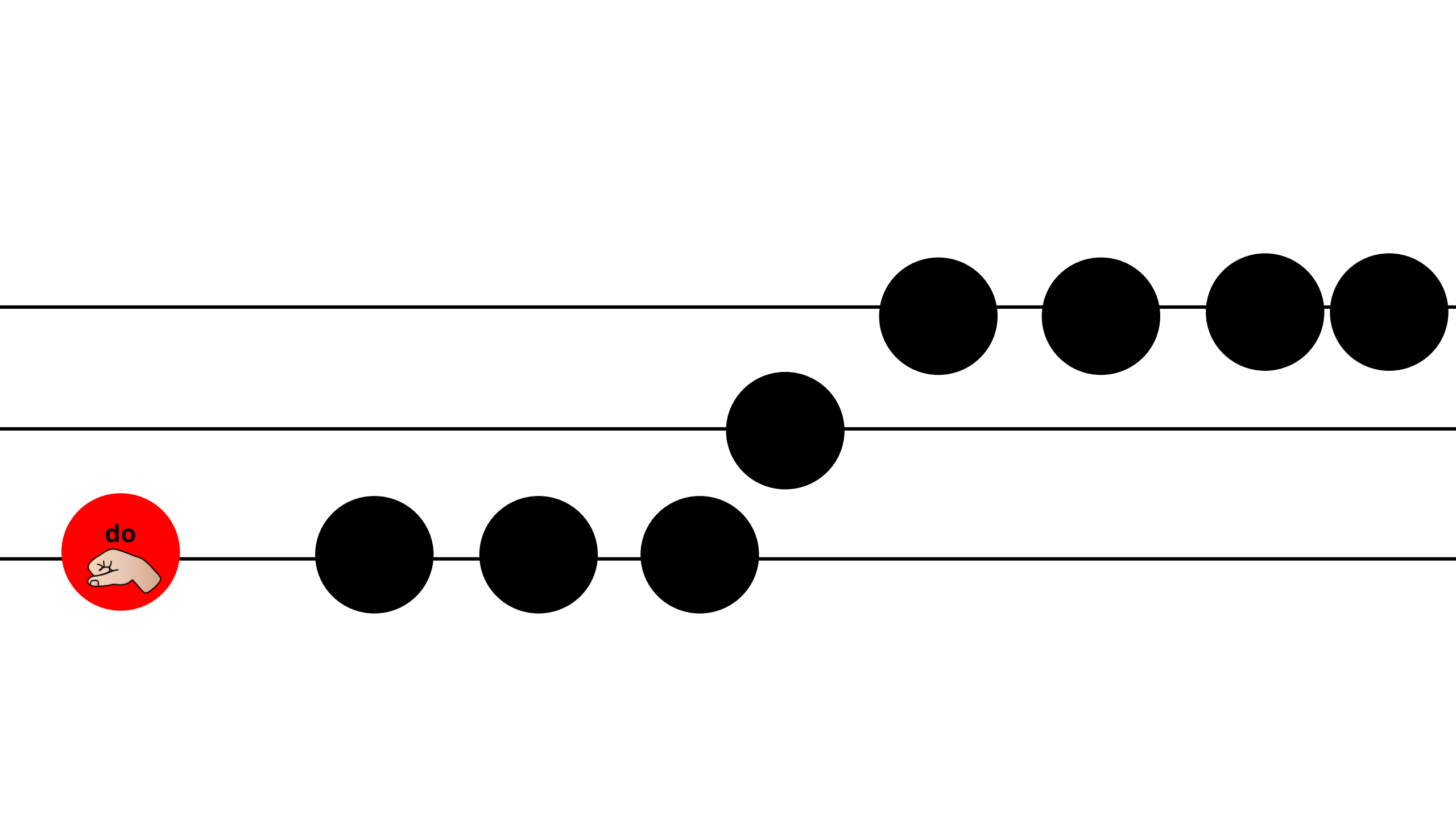
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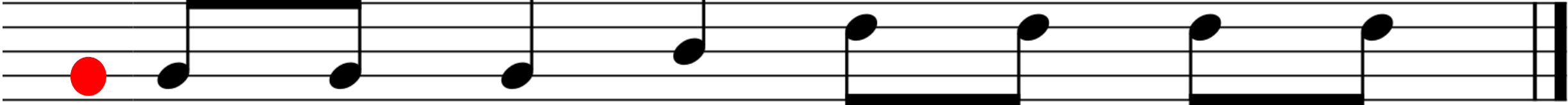
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If do is on a line.....







Advice for integrating multiple strands of work into choral delivery

- Collaboration between music staff and teams
- Consider the reasons for repertoire choice
 - Thematic/dramatic
 - Musicianship/song analysis
 - What other activities can you extract from the repertoire?
- Notation
 - How are you presenting the notation for the repertoire, and why?
 - Frameworking and sequencing notation skills to ensure growing musical independence (this also applies to body alignment sequences, warm ups etc)

Kookaburra from *Young Voiceworks*

13 Kookaburra

$\text{♩} = 84$ Trad. Australian



The musical score is written on a single staff in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The tempo is marked as quarter note = 84. The melody consists of eighth and sixteenth notes. There are two asterisks (*) above the staff: one above the eighth measure and one above the fourteenth measure. The lyrics are written below the staff, with two versions of the first line.

1. Koo-ka-bur-ra sits in the old gum tree, — mer-ry, mer-ry king of the bush is he. —
2. Koo-ka-bur-ra sits in the old gum tree, — eat-ing all the gum-nuts he can see. —

5



The second line of the musical score starts with a measure rest marked '5'. The melody continues with eighth and sixteenth notes. There are two asterisks (*) above the staff: one above the first measure and one above the fifth measure. The lyrics are written below the staff.

Laugh, Koo-ka-bur-ra, laugh, Koo-ka-bur-ra, gay your life must be!
Stop, Koo-ka-bur-ra, stop, Koo-ka-bur-ra, leave some there for me!

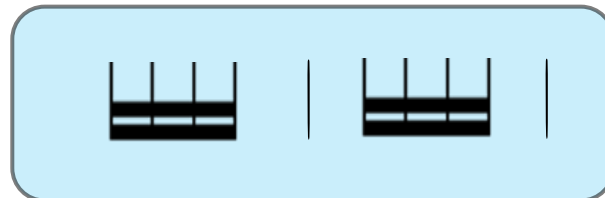
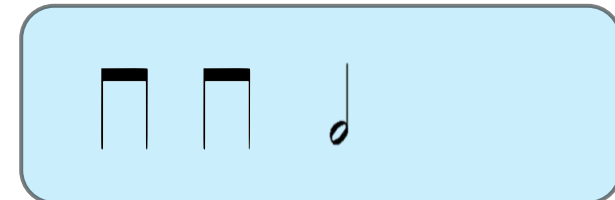
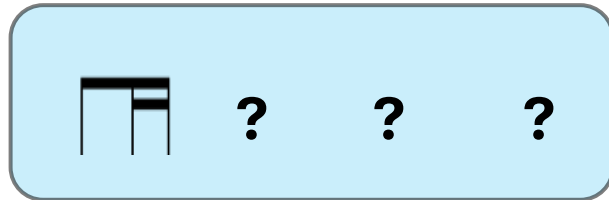
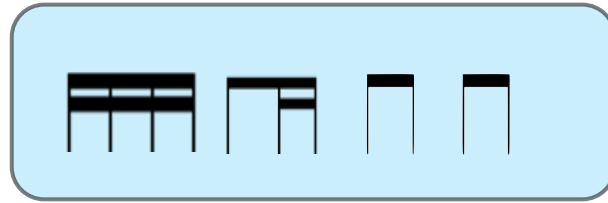
We use this song to explore:

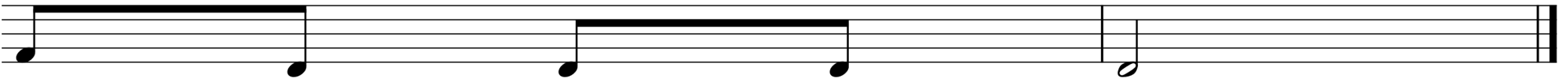
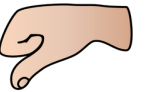
- Sightreading stick notation
- Rhythm improvisation
- Time signature, bar and bar line
- Practicing a rhythm canon
- Recognising similar and different phrases
- Performance and drama skills
- Reading combined notation once the song is known
- Practicing high do

How many beats are in a bar? Add in the bar lines.

2







Choral Sessions - general structure:

LKS2 35' p/w

Choral leader + supporting musician (collab. pianist)

- Hello copy backs (s m/d r m/ m r d /l d m/ d m s) + Hello Song 5' <
- Warm-up sequence: brain, body and voice: 5 to 10/15 min
- Song 1 (something they already know – but need to review further)
 - Including musicianship activity or concept/choral-singing-drama skill: 10'
- Song 2 (something new/the most difficult bit of the session)
 - Including musicianship activity or concept/choral-singing-drama skill: 10'
- Song 3/ 4/ 5 ...(if time): ideally performing something from previous years/terms/weeks.
- Cool down and Marshmallow clap!

Warm up structure: LKS2 choir session:

building up routines by repetition (children love repeating!)

Level 1

- **Part 1: Brain**

- copying movements at the same time: mirror, instrument holding and playing, understand non-verbal instructions on the stage, process of learning actions, reinforce musicianship visual learning. FOCUS.

- **Part 2: Body**

- Rhythmic copybacks (saying the rhythms out loud), warming up: aerobic activity, group awareness and coordination, first group sounds, improvisation (leader)

- **Part 3: Voice**

- Range exploration, on-sets/off-sets, drama vocabulary (freeze: still image), transition from speaking to singing, sound and rhythmic improvisation. Able to include: SOVTs, animal sounds, "singing like" sounds...

Level 2

- 'Don't do what I do, do what I did before'.

Considerations:

- Sept to Jan: Choral leader leads; January to July: singers lead. Nurturing independent groups and encouraging leadership.
- Equally as important as the "main music": performed in school sharings too.

Y4 'Improv song' (summer term) - level 3

Inspiration and source:

- Sotto Vocce Coeur d'Enfants Dir. Scott Alan Prouty
- At Choralies festival – Vaison La Romaine, 2004.
- Developed from a drama activity based on sound/body percussive improvisation as a continuation from the warm up sequence
- No need to sing, or pitch match, still encouraging **everyone** to join in.
- Demonstration of musicianship skills
- Progressive development from warm up sequence into performance-like piece.

Body alignment sequence:

breaking down into steps "standing properly for singing" - routine building!

Level one (sung)

1. Feet together
2. Penguin feet
3. Hills apart
4. Roll your shoulder
5. Give a shake

And... (jazz hands)

6. ! (arms hanging loose, knees unlocked)

Level two (sung)

1. One
2. Two
3. Three
4. Four
5. Five.....and
6. Six !

Level 3 (no sound-UKS2)

Leader: "Check your body alignment, please!"

I hear thunder (Frère Jacques Trad. French folk song)

I Hear Thunder

French folk song

1 I hear thun - der, I hear thun - der, 2 Oh don't you? Oh don't you?

3 Pit - ter pat - ter rain - drops, Pit - ter pat - ter rain - drops, 4 I'm wet through, I'm wet through.

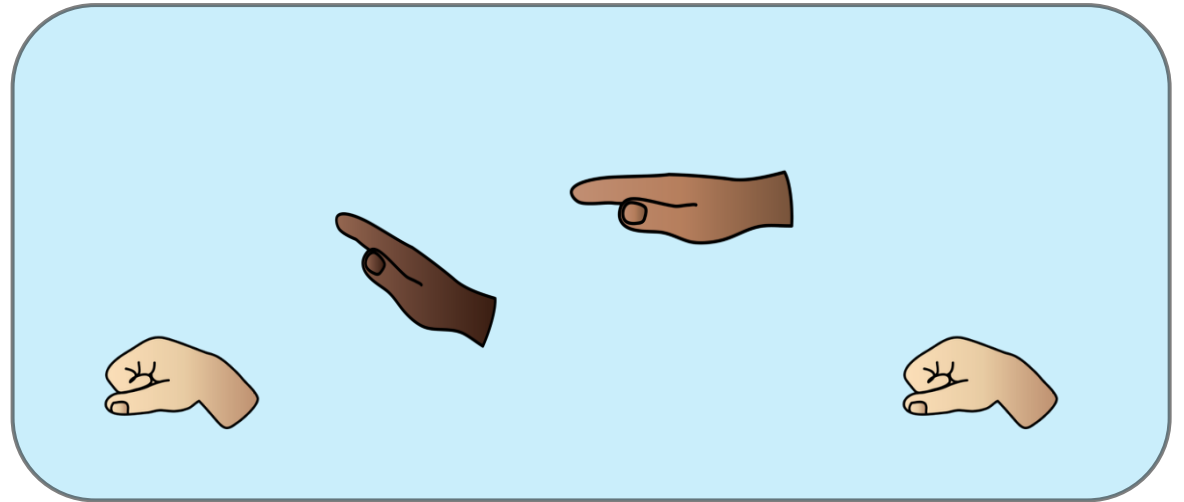
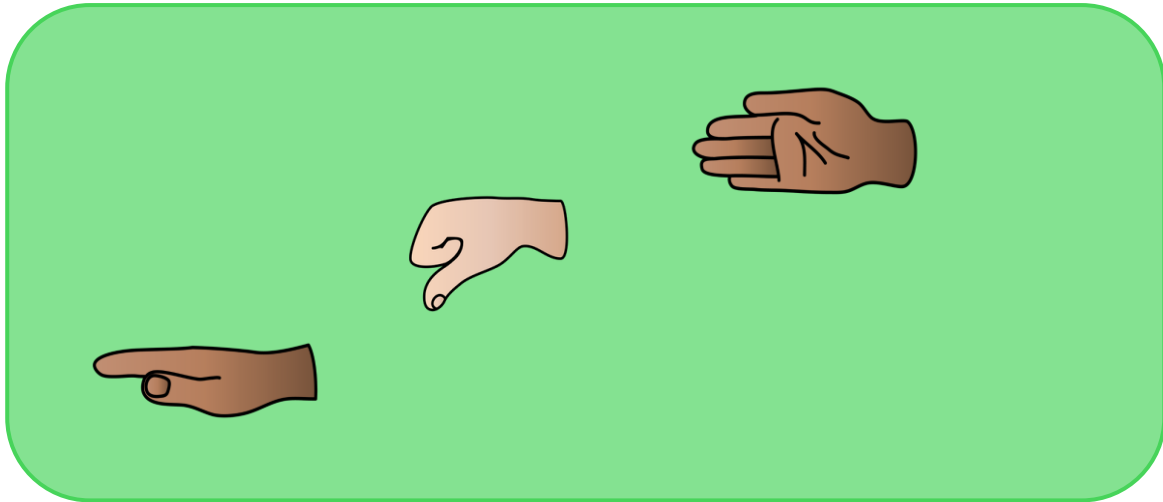
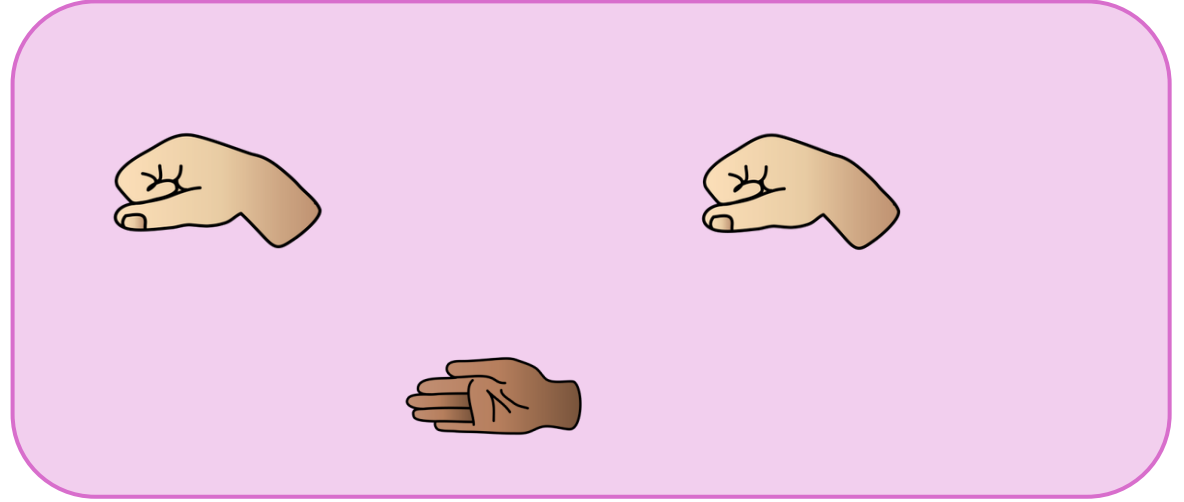
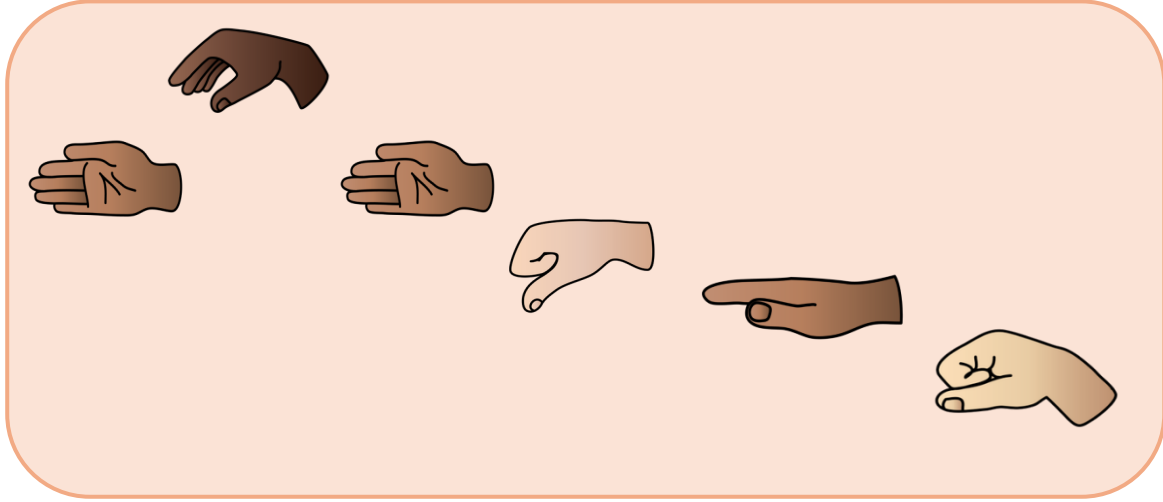
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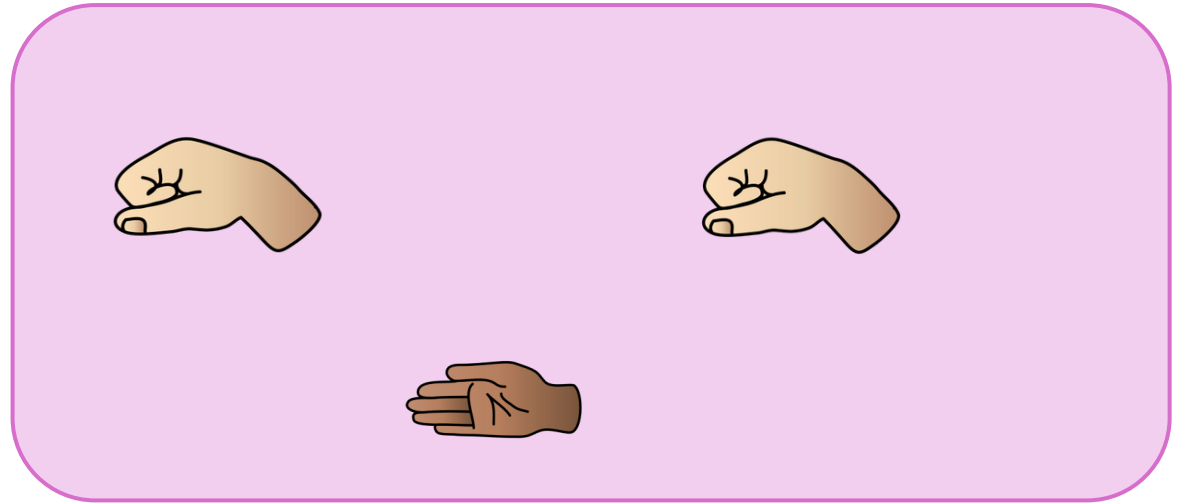
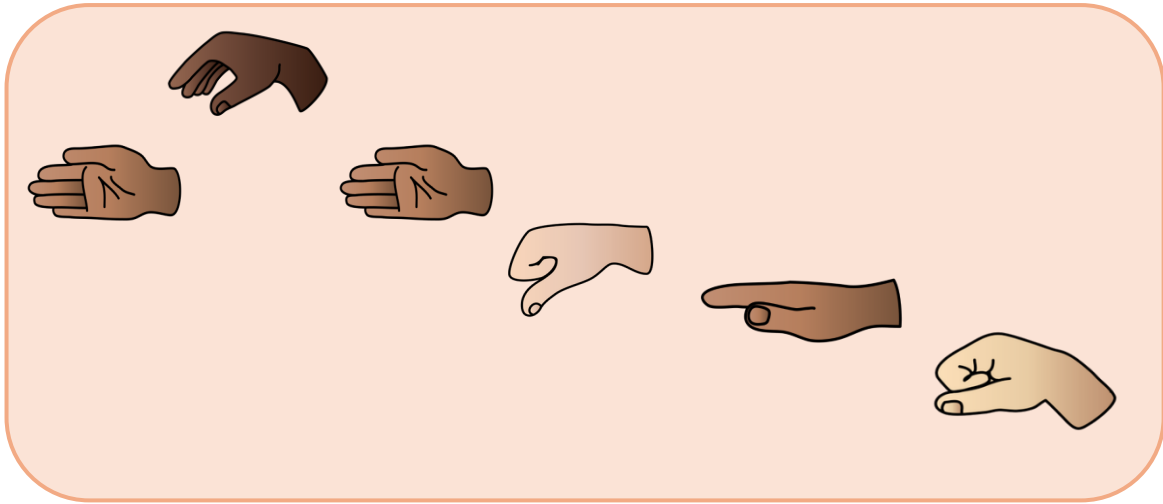
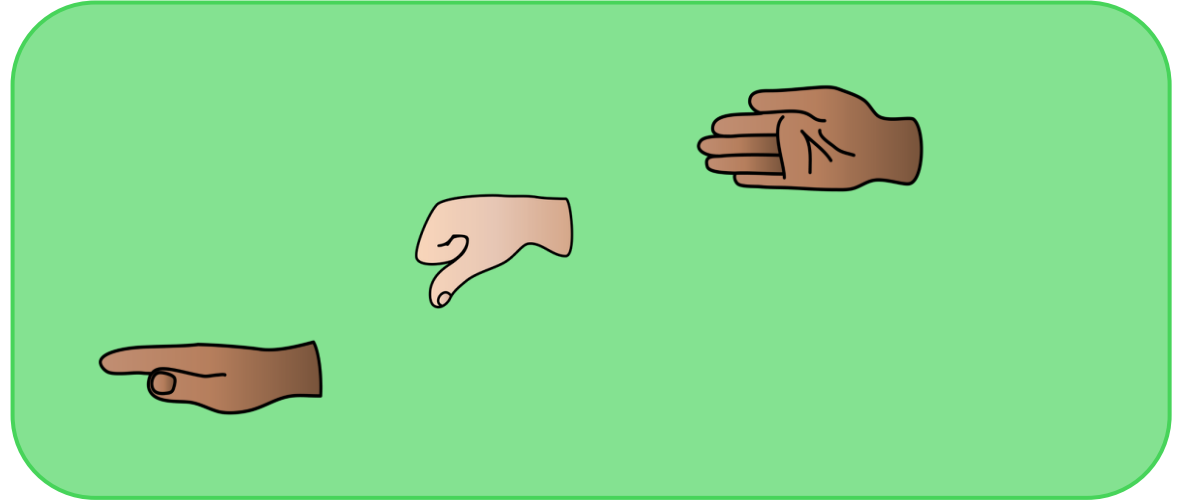
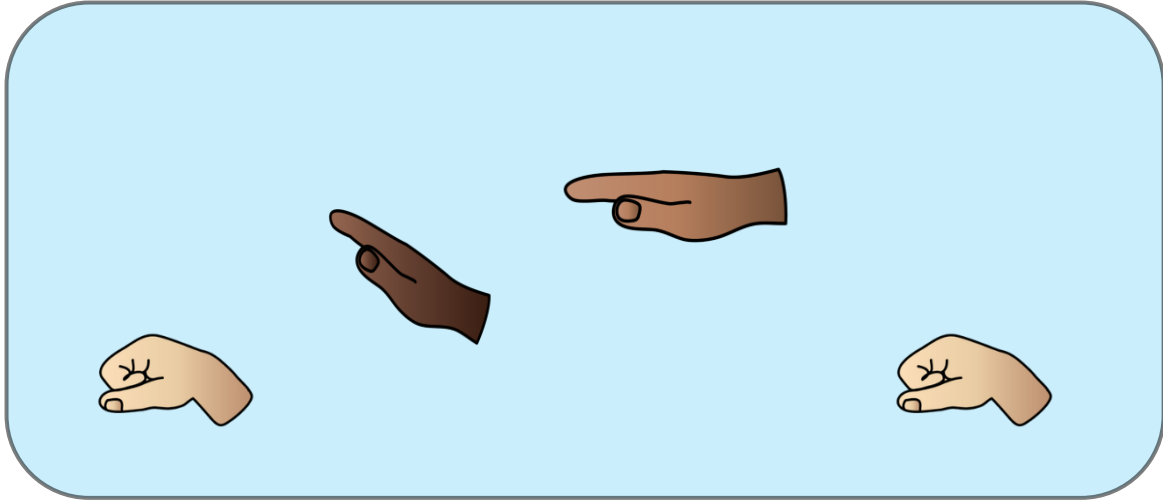
I see blue skies, I see blue skies
Way up high, Way up high,
Hurry up the sunshine, Hurry up the sunshine,
I'll soon dry, I'll soon dry.

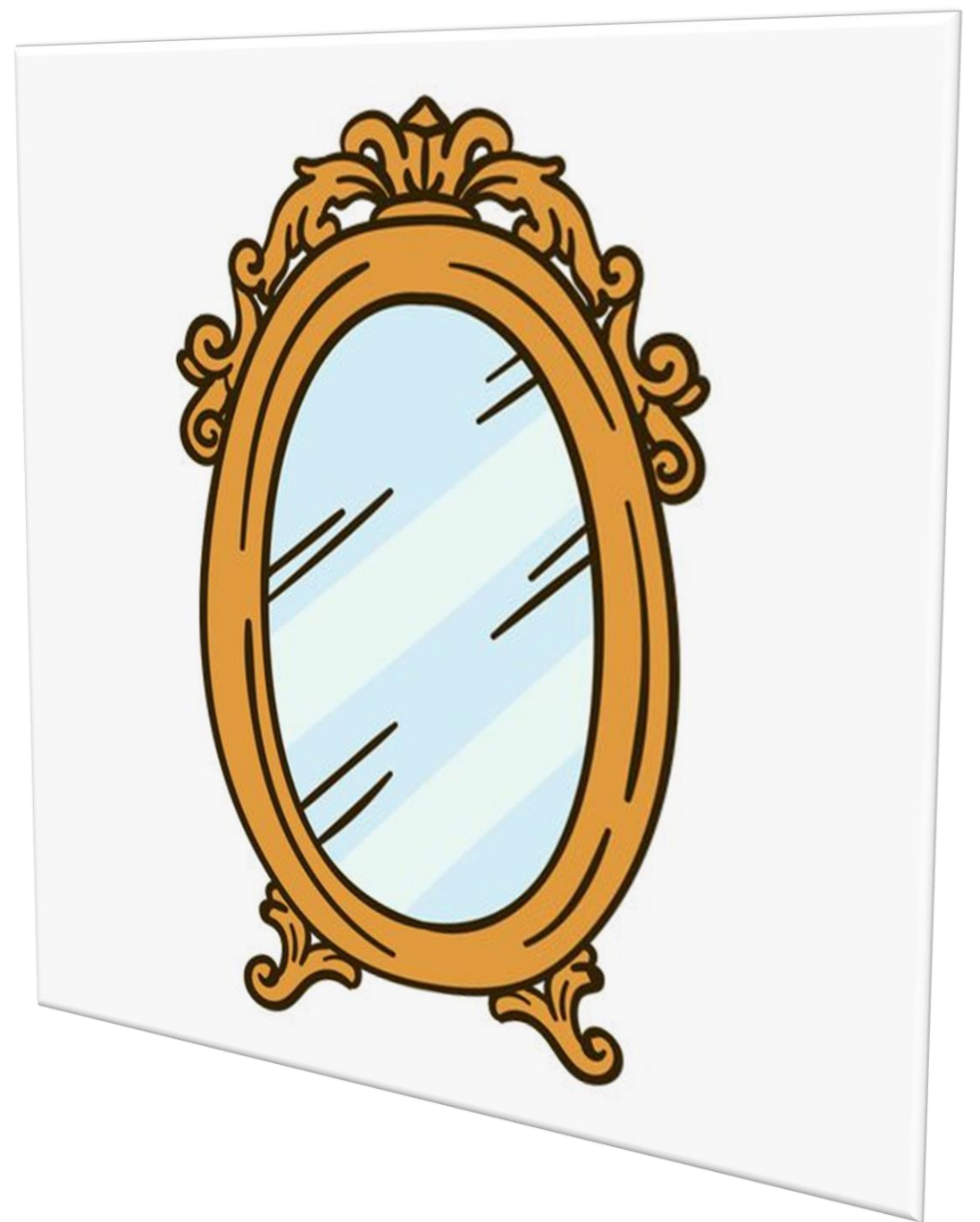
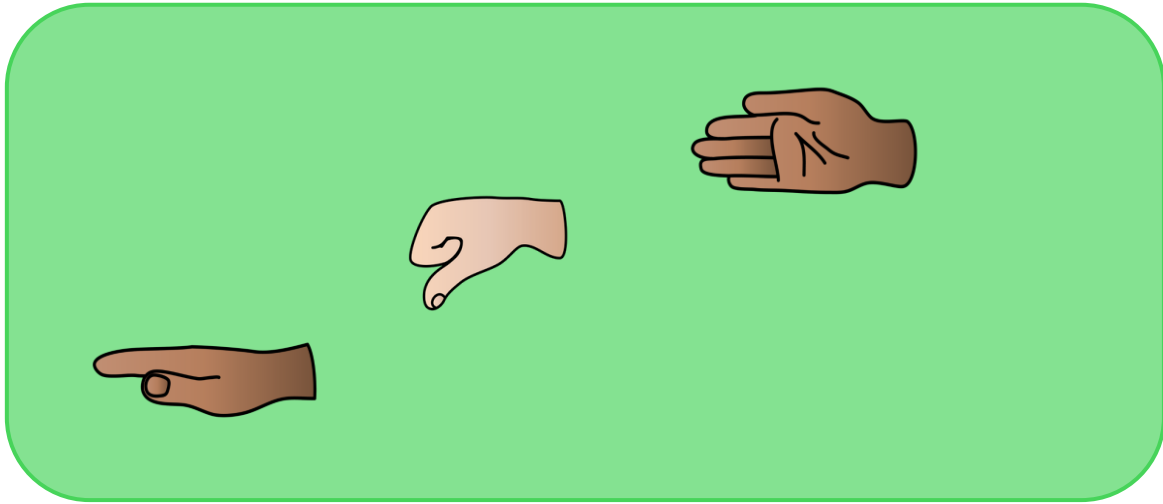
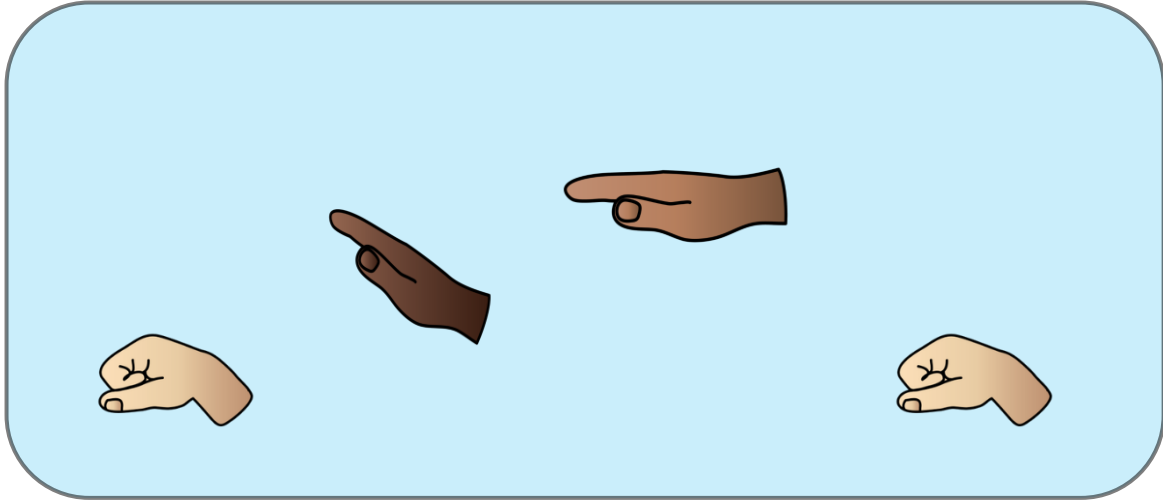
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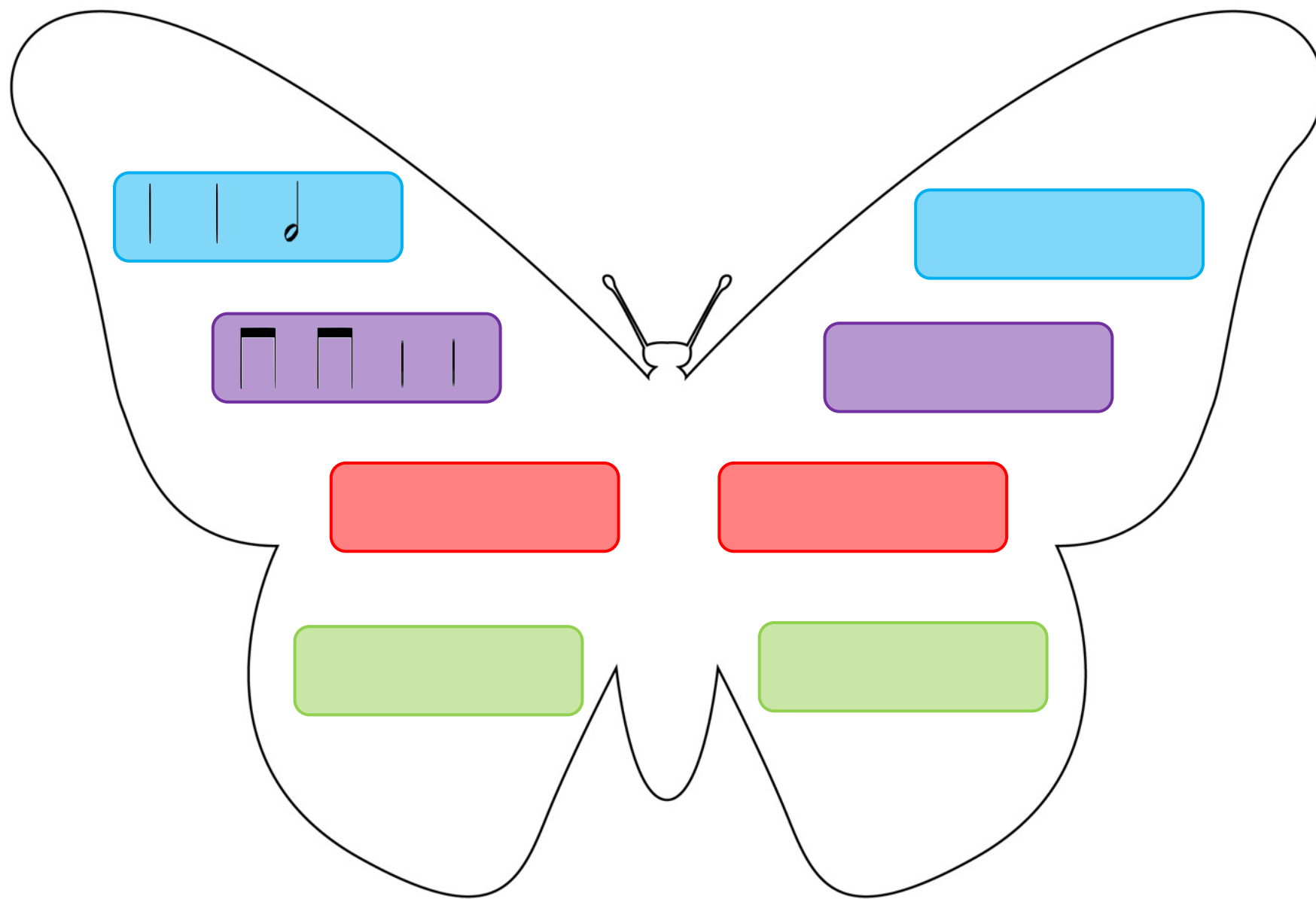
- Drama/acting: relationship of text and emotions and voice
- Concept of round - harmony
- Clusters!
- Call and response

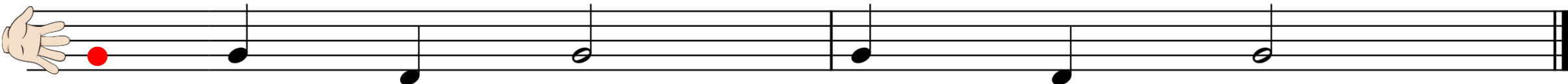
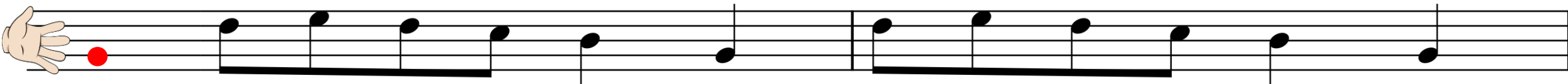
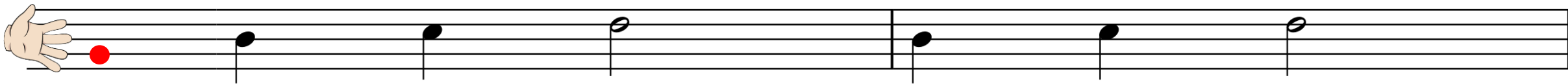
Source: Beth's Notes







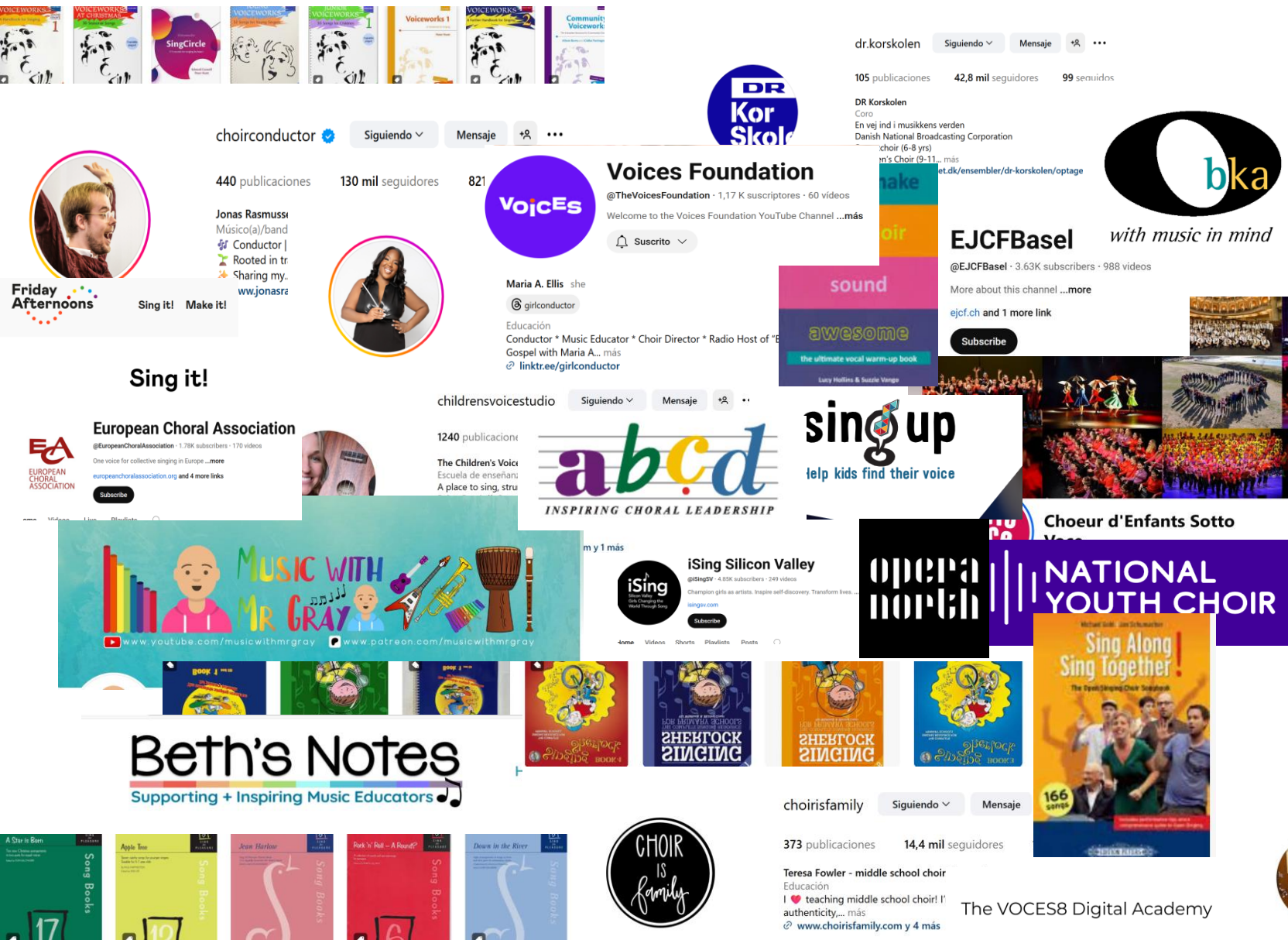




Classroom management tools/activities

- *If you can hear me clap once, If you can hear me clap twice' Source: Rollo Dilworth*
- *Stand up/sit down*
- *Gaining back attention through 'brain warm up' movements*
- *If you can hear me touch your nose, your eyes, your knees*
- *Rate yourselves: How well do we remember this piece...? 1 to 5*
- *Can you listen to me please*
- *54321*
- *Clapping copy backs*
- *Oooh, eeeeh, aaaah exercise.*

Resources we use: everything and anything!



Also:

- Observing sessions and rehearsals
- Attending festivals and choral events
- Choral books
- Favourite music educators, music publishers, repertoire

Ultimately: you create your own practices, thinking of the community you work with, their needs and interests, your knowledge and experience, and the music you feel most at home with.



In Harmony Opera North Choir (UKS2)

- UKS2 (Y4 from January): September to July
- Non auditioned choir – established sept 2022
- Further development of choral, drama and musicianship skills
- Quick turnaround: choral sound is kept
- Building up identity: choir colour, mascot...
- Resign-up every term: as an afterschool activity following each school's protocol for afterschool activities: know your community and how it works.
- Out of school performances.
- Rehearsals in every school: afterschool and breakfast times.
- One rehearsal together mid-term – one performance at the end of each term.
- Extra commitments: ON season launch performance, singers invited to audition for mainstage productions (La Bohème, Peter Grimmes...)
- Varied repertoire – emphasis on storytelling and performance
- Aim: bridge the gap between primary school choir and 'concert' choirs

Opera North singing programmes/progression routes

- In school musicianship – choir sessions (Nursery to Y4)
- In Harmony ON Choir (Y4 to Y6 Choir) *
- In Harmony ON Choir (KS3 – Saturday) *
- ON Children's Chorus: 8 to 11 y/o *
- ON Young Voices: 12 to 15 y/o *
- ON Youth Chorus: 16 to 21 y/o *
- KS2 Schools' Singing Project: Opera for schools.
- ON Young Performer's Studio: Solo singing programme pre/undergrad training *
- Sing ON
- Melodic Memories
- From Couch to Chorus

* invited to audition for ON main stage productions

** Get to work with a drama coach and conductor every week

Thank you!

Any questions?

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