Leading singing groups:
Key ingredients of successful facilitation

Professor Graham F Welch & Dr Jo Saunders
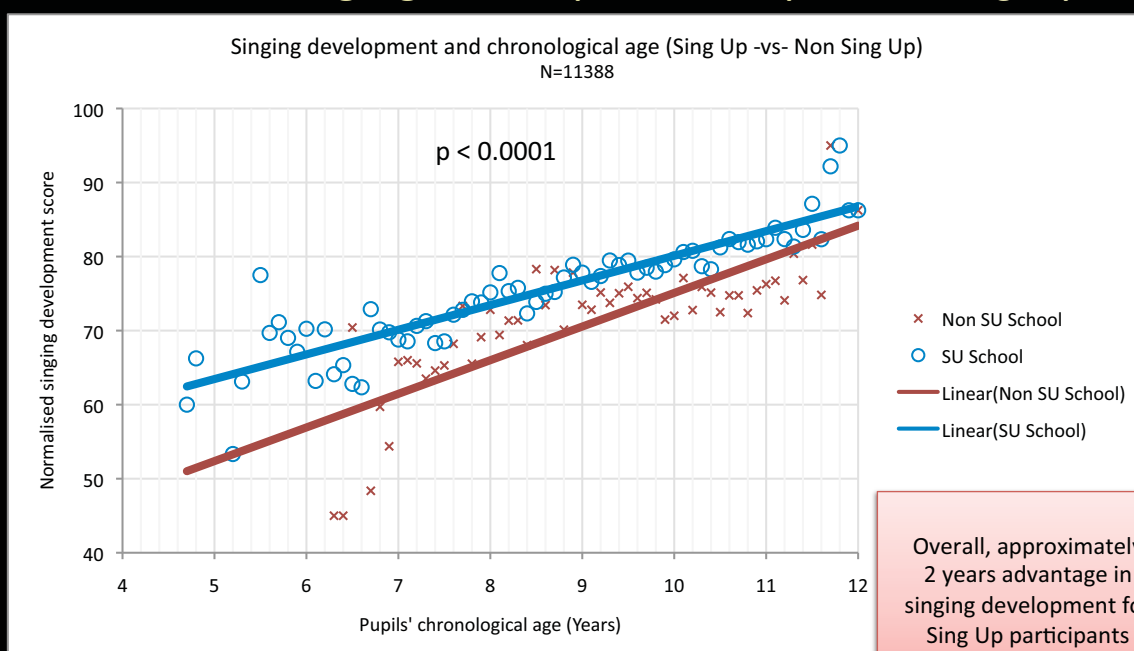Institute of Education
University of London
(on behalf of the project teams)

Children's Singing Development: Impact of *Sing Up*

Singing development and chronological age (Sing Up -vs- Non Sing Up)
N=11388

p < 0.0001

Non SU School (×)
SU School (○)
Linear(Non SU School)
Linear(SU School)

Y-axis: Normalised singing development score
X-axis: Pupils' chronological age (Years)

Overall, approximately 2 years advantage in singing development for Sing Up participants

- Comparative data for age in months
- The number of ratings on the database is 11,388 (10 August 2010) for 9,979 children.
- A normalised singing development score of 100 is very competent singing (such as typically exhibited by our Cathedral choristers).
- A score of 50 is much less developmentally advanced.

What are the characteristics of *successful* vocal leadership?
teachers' and children's behaviour

Sing Up evidence

NSPR3 Pilot Observation Schedule	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
Pupil Activity																									
P1 Attentive (static)																									
P2 Active Participation																									
P3 Imitating																									
P4 Questioning - peers																									
P5 Questioning - teacher																									
P6 Peer working (teacher led)																									
P7 Peer working (peer led)																									
P8 Shared thinking (pupil led)																									
P9 Shared thinking (teacher led)																									
P10 Independent working																									
P11 Leading/Demonstrating																									
P12 Reading																									
P13 Writing - copying																									
P14 Writing - creative																									
P15 Drawing - copying																									
P16 Drawing - creative																									
P17 Listening - to teacher singing																									
P18 Listening - to peers singing																									
P19 Playing (note instrument)																									
P20 Singing																									
P21 Composing/Improvising																									
P22 Requesting help (of teacher)																									
P23 Requesting help (of peers)																									
P24 Waiting																									
P25 Uninvolved/Onlooker																									
P26 Off task behaviour																									
Other																									
Other																									

NSPR3 Pilot Observation Schedule	Code	Teacher Activity	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
School:		Year Group:					Teacher:				RO:				Visit:		
A: The teacher plans effectively	A1	Recap previous lesson															
and sets clear objectives that	A2	Intro' learning objective (LO1)															
are understood	A3	Intro' learning outcomes															
	A4	Place learning in wider context															
	A5	Plan for learning needs of IEP pupils															
B: The teaching methods enable the	B1	Outline success criteria															
students to learn effectively	B2	Modelling and Scaffolding															
	B3	Sets challenging tasks related to LO1															
	B4	Shared thinking (teacher led)															
	B5	Explaining															
C: Questioning	C1	Questioning pupil - open															
	C2	Questioning pupil - closed															
	C3	Challenging higher order questions															
	C4	Uses questions to create dialogue															
	C5	No hands/brainstorm															
	C6	Wait time															
D: Feedback	D1	Relates L objectives to L outcomes															
	D2	Diagnostic feedback (oral/written)															
	D3	Time for reflection/review															
	D4	Enables peer assessment															
	D5	Enables self assessment															
E: Plenary	E1	Relate L objectives to L outcomes															
	E2	Asks pupils to discuss/demonstrate LO1															
	E3	Achievements celebrated															
	E4	Lesson placed in context for future/past															
F: Group size	F1	Group work															
	F2	Whole class teaching															
	F3	Individual work															
	F4	Paired work															
G: Singing/musical behaviours	G1	Singing															
	G2	Transmits enthusiasm															
	G3	Uses gestures to support singing															
	G4	Listening to singing															
	G5	Playing (note instrument)															
H: Classroom organisation	H1	Organising technology															
	H2	Organising staff															
	H3	Organising pupils															
	H4	Orgainsing room/furniture															
	H5	Dealing with pupil behaviour															

Diverse approaches to successful singing in Primary settings
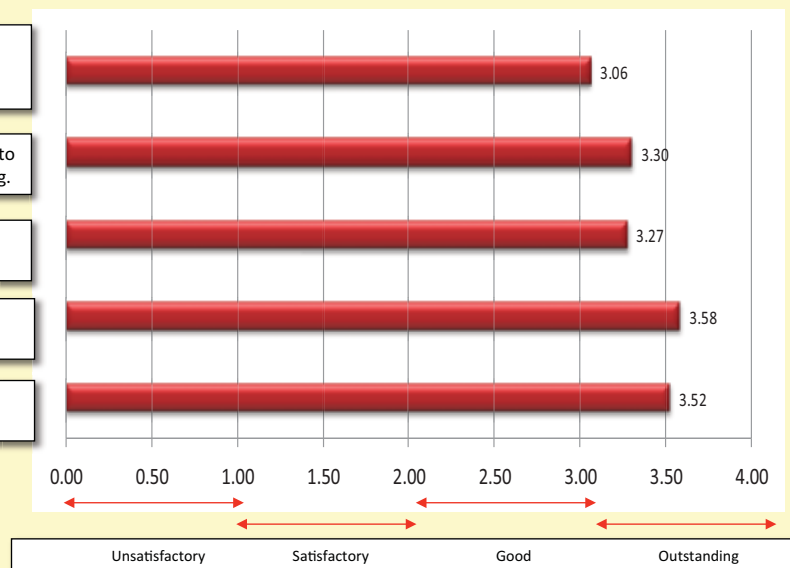
What counted as high quality?

(v) The adaptation of work to meet different learning needs, and the use of simple ways to assess pupils' progress. — 3.06

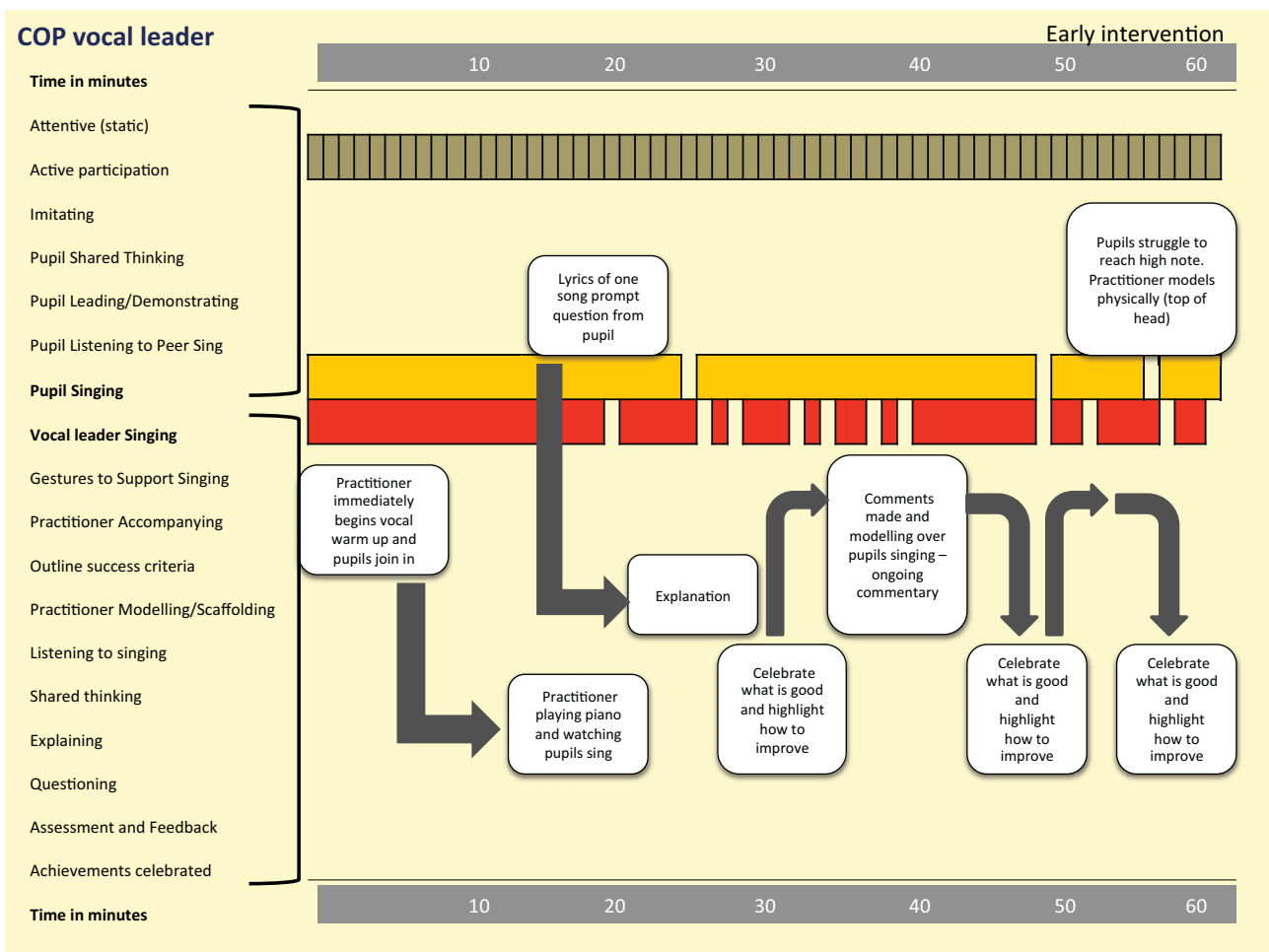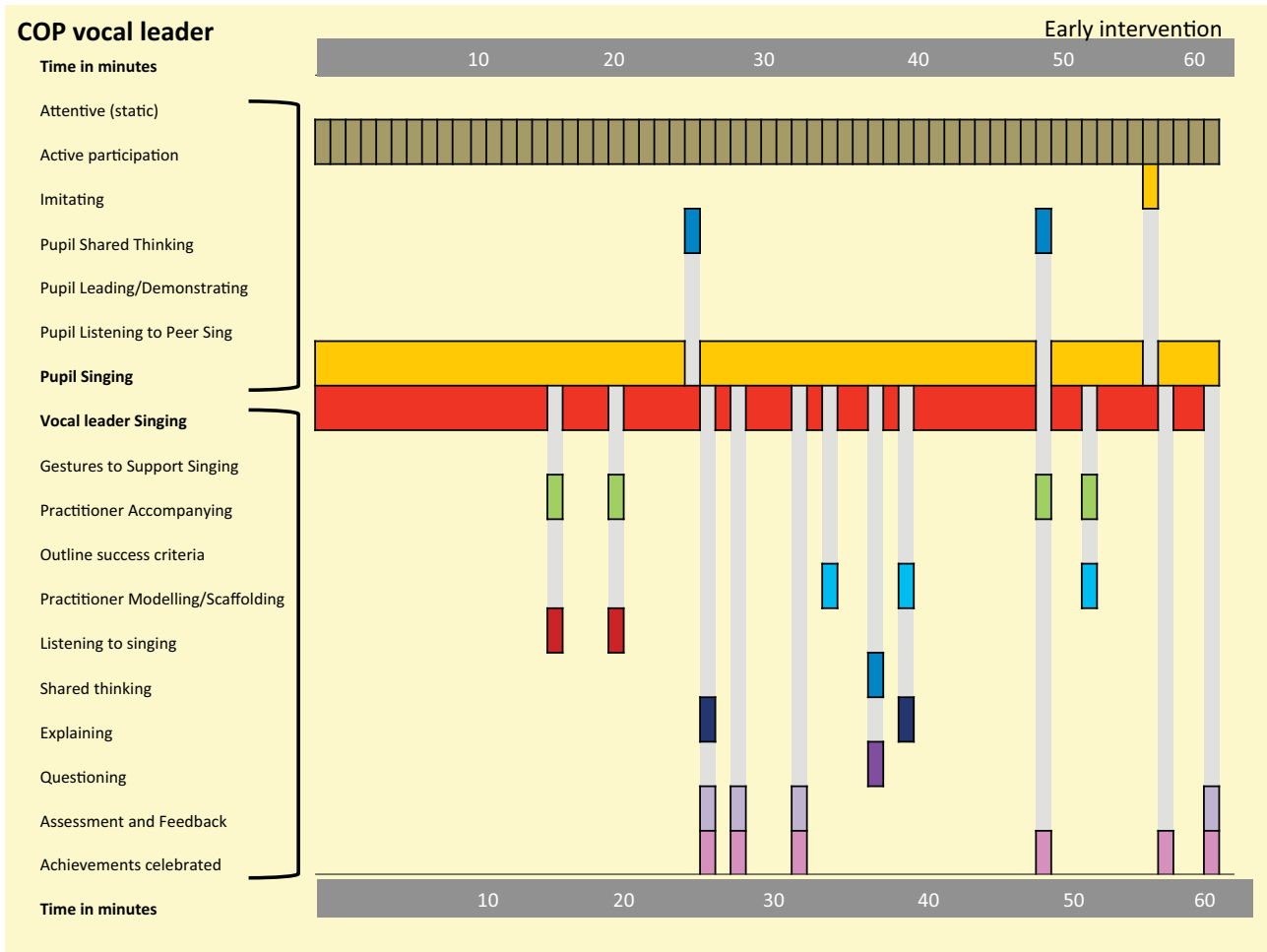(iv) The settings of high expectations, listening critically to musical responses and identifying what needs improving. — 3.30

(iii) The identification of simple steps to progression, ensuring that pupils know how to improve their work. — 3.27

(ii) The ability to start and finish in sound, so that the emphasis is placed on aural development. — 3.58

(i) Definition of a clear musical focus for the work with which activities are linked. — 3.52

0.00	0.50	1.00	1.50	2.00	2.50	3.00	3.50	4.00

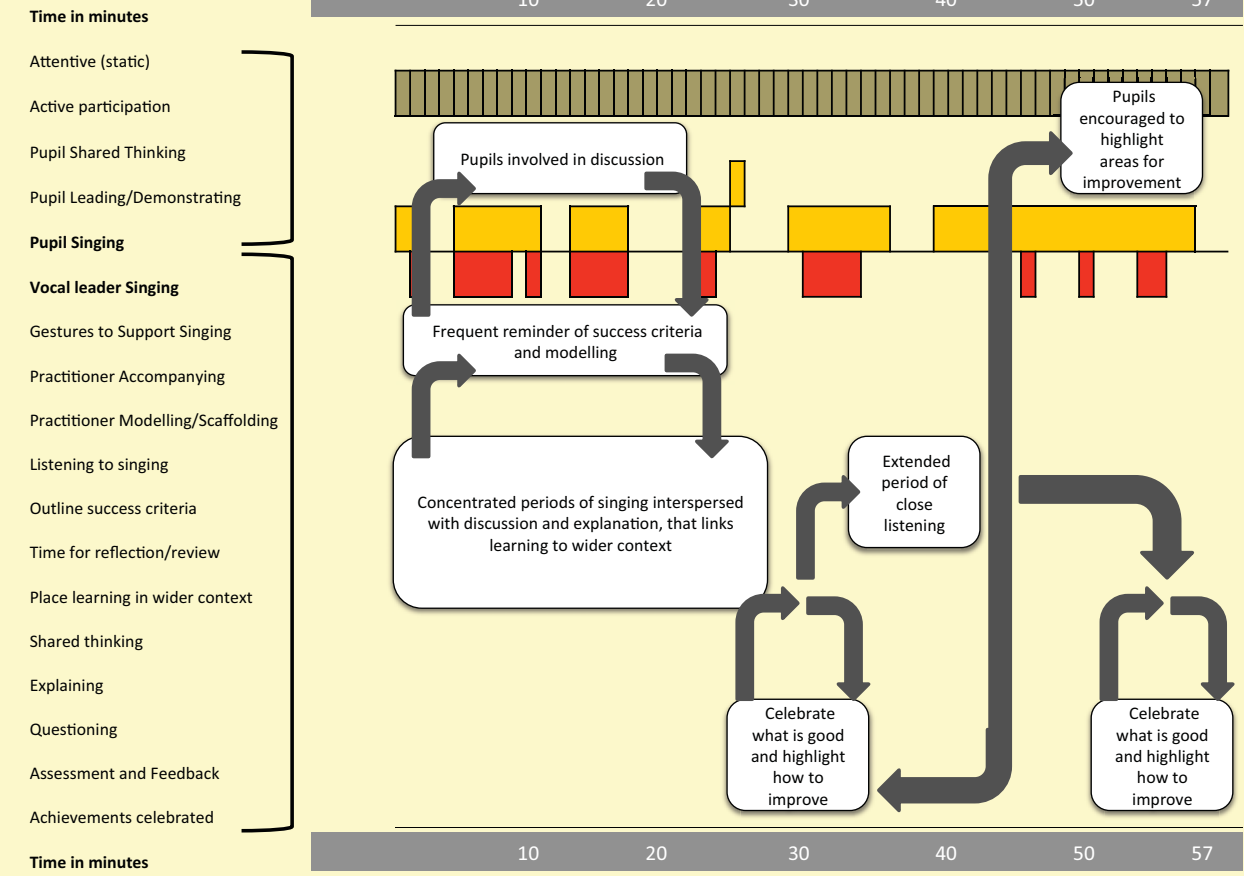| Unsatisfactory	Satisfactory	Good	Outstanding

Average ratings for all observed sessions, based on OfSTED (2009) *Making More of Music: Improving the quality of music teaching in primary schools*
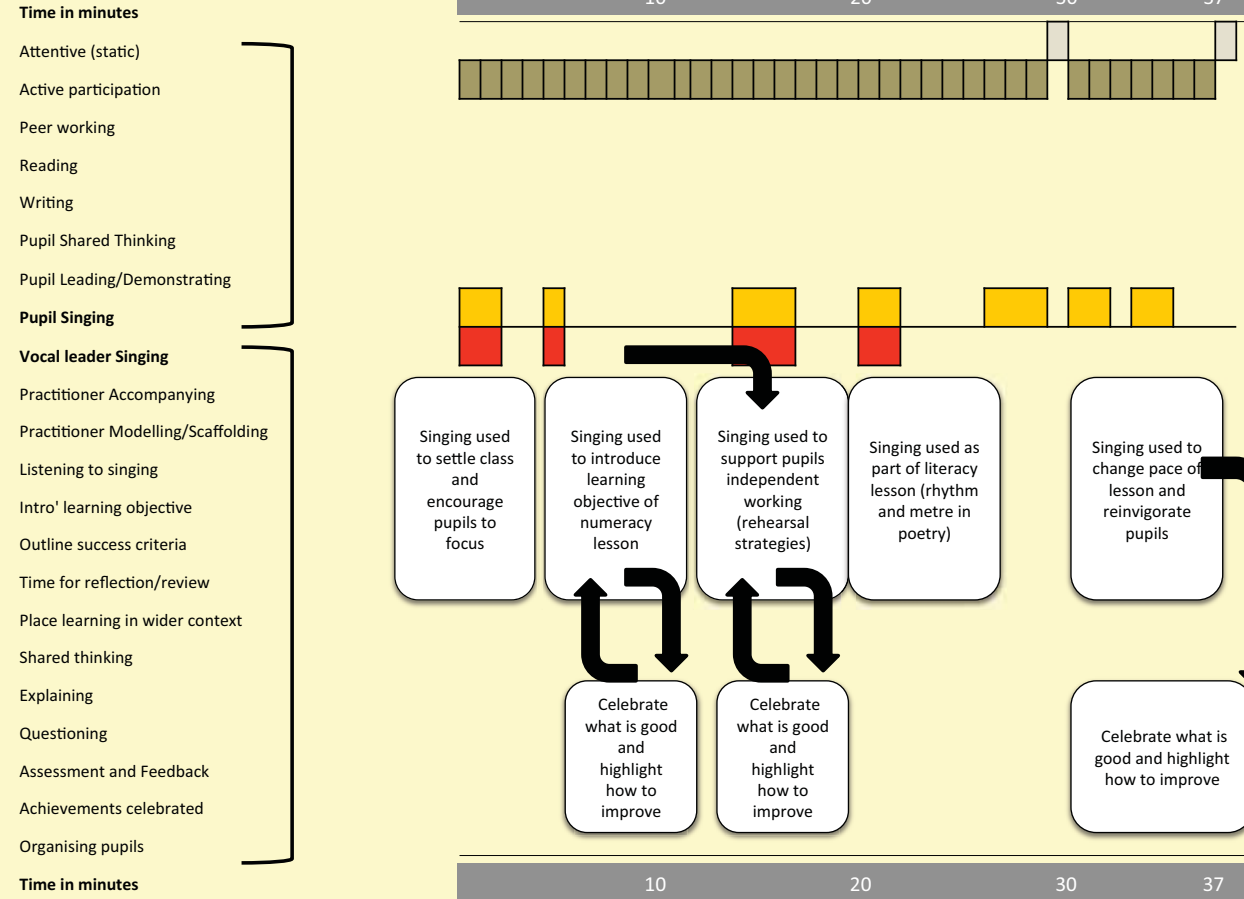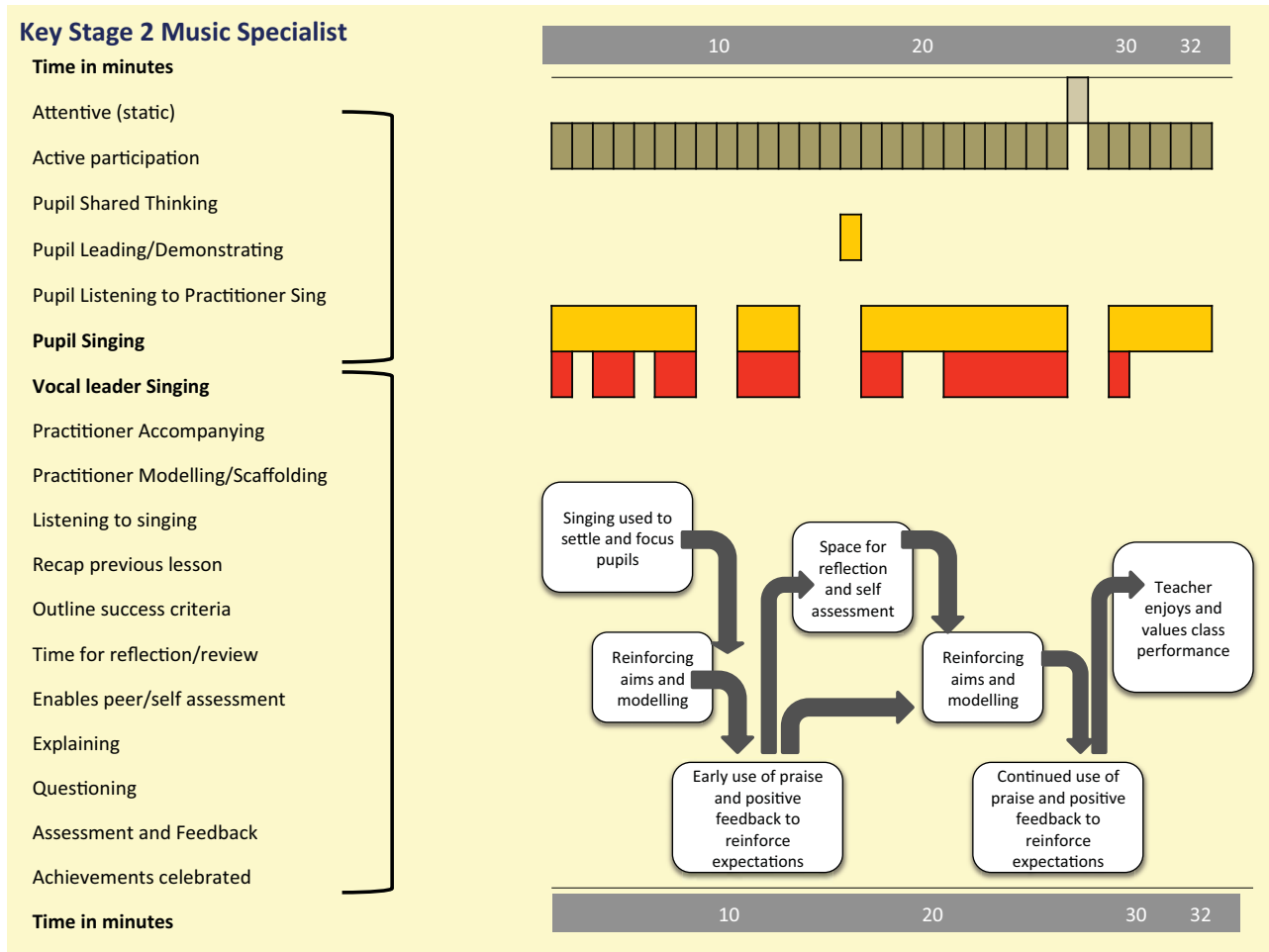
COP vocal leader

Early intervention

Time in minutes

	10	20	30	40	50	60

- Attentive (static)
- Active participation
- Imitating
- Pupil Shared Thinking
- Pupil Leading/Demonstrating
- Pupil Listening to Peer Sing
- **Pupil Singing**
- **Vocal leader Singing**
- Gestures to Support Singing
- Practitioner Accompanying
- Outline success criteria
- Practitioner Modelling/Scaffolding
- Listening to singing
- Shared thinking
- Explaining
- Questioning
- Assessment and Feedback
- Achievements celebrated

Time in minutes

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COP vocal leader

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- Questioning
- Assessment and Feedback
- Achievements celebrated

Time in minutes

	10	20	30	40	50	60

Lyrics of one song prompt question from pupil

Pupils struggle to reach high note. Practitioner models physically (top of head)

Practitioner immediately begins vocal warm up and pupils join in

Practitioner playing piano and watching pupils sing

Explanation

Comments made and modelling over pupils singing – ongoing commentary

Celebrate what is good and highlight how to improve

Celebrate what is good and highlight how to improve

Celebrate what is good and highlight how to improve

COP vocal leader

Enabling pupil voice

Time in minutes

| | 10 | 20 | 30 | 40 | 50 | 57 |

Attentive (static)

Active participation

Pupil Shared Thinking

Pupil involved in discussion

Pupil Leading/Demonstrating

Pupils encouraged to highlight areas for improvement

Pupil Singing

Vocal leader Singing

Frequent reminder of success criteria and modelling

Gestures to Support Singing

Practitioner Accompanying

Practitioner Modelling/Scaffolding

Concentrated periods of singing interspersed with discussion and explanation, that links learning to wider context

Extended period of close listening

Listening to singing

Outline success criteria

Time for reflection/review

Place learning in wider context

Shared thinking

Explaining

Questioning

Assessment and Feedback

Celebrate what is good and highlight how to improve

Celebrate what is good and highlight how to improve

Achievements celebrated

Time in minutes

| | 10 | 20 | 30 | 40 | 50 | 57 |

Key Stage 1 non Music Specialist

Time in minutes

| | 10 | 20 | 30 | 37 |

Attentive (static)

Active participation

Peer working

Reading

Writing

Pupil Shared Thinking

Pupil Leading/Demonstrating

Pupil Singing

Vocal leader Singing

Practitioner Accompanying

Practitioner Modelling/Scaffolding

Listening to singing

Intro' learning objective

Outline success criteria

Time for reflection/review

Place learning in wider context

Shared thinking

Explaining

Questioning

Assessment and Feedback

Achievements celebrated

Organising pupils

Time in minutes

| | 10 | 20 | 30 | 37 |

Singing used to settle class and encourage pupils to focus

Singing used to introduce learning objective of numeracy lesson

Singing used to support pupils independent working (rehearsal strategies)

Singing used as part of literacy lesson (rhythm and metre in poetry)

Singing used to change pace of lesson and reinvigorate pupils

Celebrate what is good and highlight how to improve

Celebrate what is good and highlight how to improve

Celebrate what is good and highlight how to improve

Key Stage 2 Music Specialist

| Time in minutes | | 10 | | 20 | | 30 | 32 |

Attentive (static)

Active participation

Pupil Shared Thinking

Pupil Leading/Demonstrating

Pupil Listening to Practitioner Sing

Pupil Singing

Vocal leader Singing

Practitioner Accompanying

Practitioner Modelling/Scaffolding

Listening to singing

Recap previous lesson

Outline success criteria

Time for reflection/review

Enables peer/self assessment

Explaining

Questioning

Assessment and Feedback

Achievements celebrated

Time in minutes

Diagram boxes: Singing used to settle and focus pupils → Space for reflection and self assessment → Teacher enjoys and values class performance; Reinforcing aims and modelling; Early use of praise and positive feedback to reinforce expectations; Reinforcing aims and modelling; Continued use of praise and positive feedback to reinforce expectations.

| | | 10 | | 20 | | 30 | 32 |

Good or outstanding sessions are more likely to contain the following elements...

- A **confident model** of vocal leader
- Pupils are **actively engaged** for a high percentage of time across the session
- The **pupils' voice is dominant** within the session, either being expressed in song or used to question, reflect and review their own progress
- A musical beginning and ending to the session are evidenced – where the vocal leader establishes a 'way of being' within the session
- The **criteria for success** are made **explicit and reinforced** throughout the session
- Pupil performance is monitored and assessed and musically informed feedback instantly provided, with clear indications of how to improve
- Achievement is **celebrated and valued** and related to the criteria for success
- A suitably paced session is evidenced – such as a fast paced session that builds to a crescendo, or a more intermittent pace that allows space for discussion
- **A range of approaches** are used to address the success criteria so as to enable all types of learners at all stages of vocal development to improve
- Learning is placed within a wider context of pupils' lives

Less successful sessions are more likely to contain an absence of the elements listed above, as well as:

- Achievement is celebrated with **global or blanket praise** or without specific focused feedback that enables the pupils to improve
- The **pacing of the session is weak**, or lacks momentum
- Pupils are **passively engaged** or disengaged for a high percentage of the session
- There is an **over-reliance on talk** instead of demonstrations by the vocal leader
- **Learning takes place within a vacuum** (for example, singing lyrics that the children do not understand)
- There is **limited time for the pupil voice** to be heard

Saunders *et al* (2011)

The vocal leader apprentice: Enabling others to become successful

(Sing Up Chorister Outreach Programme evidence)

Slide 1

Stage 1: Observing vocal leadership

| Observation of sessions | Accompanying rehearsals | Choosing repertoire |

The vocal leader apprentice

Slide 2

Stage 1: Observing vocal leadership

| Observation of sessions | Accompanying rehearsals | Choosing repertoire |

The vocal leader apprentice

Stage 2: Applying the skills of vocal leadership

| Observation of sessions | Accompanying rehearsals | Choosing repertoire | Taking warm up sessions | Allocated specific songs to teach | Picking up on learning or performance points within songs | Modelling vocal technique |

The vocal leader apprentice

Stage 1: Observing vocal leadership

- Observation of sessions
- Accompanying rehearsals
- Choosing repertoire

Stage 2: Applying the skills of vocal leadership

- Observation of sessions
- Accompanying rehearsals
- Choosing repertoire
- Taking warm up sessions
- Allocated specific songs to teach
- Picking up on learning or performance points within songs
- Modelling vocal technique

Stage 3: Becoming a reflective vocal leader

- Short and long term planning
- Structure and pacing of lesson
- Differentiation
- Applying skills in other contexts
- Awareness of vocal health
- Engaging pupils
- Creating a performance

The experience of the apprentice

'The difference I've noticed in myself from beginning to end...'

'The journey I took was the best part...'

'...she wouldn't undermine my authority, but would be there to pick me up if it all went wrong'

'My confidence as a teacher has massively improved...'

'Having her with me was a massive confidence boost...'

'...the adrenaline...the emotional output...it's hard to keep that up...'

'The ability to approach a new group of people without fear...'

'...she noticed when she needed to help me out but she gave me the space to work things out for myself'

The value of the apprentice

'The children loved her...especially when she sang by herself...she was so young and could sing so well...she was nice with them...she had a great way with them...'

'My confidence as a teacher has massively improved...'

'The model of having [an apprentice] has worked very well...'

Alternative **vocal role model** for pupils

Additional **vocal support** for vocal leader (awareness of vocal health)

Accompanist
(allowing vocal leader out from behind the piano)

Introducing **new repertoire** to the vocal leader

Opportunity to **discuss** the sessions with another informed individual (awareness of potential for professional isolation)

New choral work (apprentice as **composer**)

European Concert Hall Organisation (ECHO)

An initial benchmarking study of Education, Learning and Participation

Graham Welch
Jo Saunders
Evangelos Himonides

ECHO
EUROPEAN **CONCERT HALL** ORGANISATION

Körber-STIFTUNG
Forum für Impulse

Culture Programme

iMerc.org

IOE
LONDON
Leading education and social research
Institute of Education
University of London

53. We have found that the _most successful_ ELP activities are characterised by...

Emotional engagement

Highly accomplished performers/ high artistic quality

Active participation by clients

Effective planning and organisation

Interaction

Reference to the needs of the target groups

Inclusivity

ECHO survey data 2012

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54. We have found that the _least successful_ ELP activities are characterised by...

Miscommunication of intended outcomes between concert hall and clients

Too many foci within an activity

Low expectations

Unsatisfactory outcomes (musical, social, emotional or learning outcomes)

Low artistic quality

Lack of attention to the needs of the client groups

Lack of interaction/engagement with client groups

ECHO survey data 2012

ECHO Session Observation Schedule

	Outstanding	Good	Satisfactory	Unsatisfactory						Practitioner:	
RO:											
DOV:										Event/Workshop:	
Concert Hall:										P'pant age group/no.:	

Aims and planning						Comments:
The aims of the session are clear	1	2	3	4	N/A	
The session is well planned and prepared	1	2	3	4	N/A	
The activities within the session have an overall coherence	1	2	3	4	N/A	
The session is part of a series of opportunities	1	2	3	4	N/A	
Engagement and Progression within the session						Comments:
Tasks enable p'pants to consolidate and extend their understanding	1	2	3	4	N/A	
Tasks are well matched to the needs and interests of participants	1	2	3	4	N/A	
A suitably paced session is evidenced	1	2	3	4	N/A	
Participants are engaged for the majority of the session	1	2	3	4	N/A	
The Session Leader...						Comments:
...motivates/involves participants throughout the session	1	2	3	4	N/A	
...is flexible and responsive to the needs of participants	1	2	3	4	N/A	
...values and uses the experiences and skills of the participants	1	2	3	4	N/A	
...presents a model of collaborative learning	1	2	3	4	N/A	
Communication						Comments:
Communication is clear and effective	1	2	3	4	N/A	
The session leader and participants interact effectively	1	2	3	4	N/A	
Support						Comments:
The session leader is able to support the needs/aspirations of p'pants	1	2	3	4	N/A	
Resources						Comments:
Materials/resources/technology are available/ready for use	1	2	3	4	N/A	
Materials/resources/technology are used effectively	1	2	3	4	N/A	
Materials/resources/technology are well matched to the session aims						
Venues/locations are suited to the needs of the session/workshop	1	2	3	4	N/A	
Other (please give brief details)						Comments:
	1	2	3	4	N/A	

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Observed EPL sessions

- The quality of ELP in all four sessions was observed to be the highest categories, i.e., as either 'good' or 'outstanding' in relation to:
    - Aims and Planning
    - Engagement and progression within the ELP session
    - The observed expertise behaviour of the ELP session leader
    - Communication
    - Support for participants
    - Use of resources

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Examples

- Aims and Planning
  - Within the Silver Folk Group, the session was used to promote rehearsal behaviours in the participants; and also to finalise the choice of musical content for performance
- Engagement and progression within the ELP session
  - By increasing the tempo of the Gamelan music, the pupils were required to re-engage and focus on their parts within the whole performance
- The observed expertise behaviour of the ELP session leader
  - The practitioner skillfully weaved the suggestions and different playing abilities together to ensure that each member of the group was able to achieve and feel part of the ensemble

- Communication
  - The practitioner used eye contact to keep participants on-task, used positive body language, such as smiles, nods and open gestures with upwards facing palms to encourage participants to share, and verbal utterances to show understanding and support as participants spoke to the group
- Support for participants
  - The session leader must be able to adapt as the session unfolds, whilst providing a suitable level of scaffolding
- Use of resources
  - Both the resources and the venue used for the session were well matched to the ELP session aims

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Conclusions?

- Effective teaching of singing derives from knowledge of:
  - the subject matter
  - how singing develops
  - how development can be enabled and hindered
  - how to manage the learning environment (time, space, resource)