

WorldVoice

A teacher's guide to
singing in the classroom

Edited by Richard Frostick



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Welcome

Welcome to the World Voice Teacher's Guide to Singing in the Classroom.

World Voice is a teacher training programme that promotes and supports the introduction of singing in the classroom. As well as nurturing their musical development World Voice can help pupils to learn languages and add to their knowledge and understanding of the world across the curriculum. Through singing they also gain confidence and a greater sense of well-being.

World Voice methodology is flexible. It can be adapted to enhance and enliven any curriculum and will help you to engage with all the pupils in your class, whatever their particular needs.

These materials draw on leading music education expertise from the UK and the rich experience of the teachers and musicians who have led World Voice training around the world. The techniques and examples will provide you with a strong foundation for further professional development as you work towards establishing singing in your classroom. The guide is designed to be used in conjunction with the World Voice Video Guides. You will find links to each video guide in the text and in the World Voice Teacher's Handbook playlist:

 **World Voice Teacher's Handbook Video Guides Playlist:**
<https://vimeo.com/showcase/6100228>

You can also find all the songs and teaching resources that we have collected from around the world in the World Voice Songbook Video Playlist:

 **World Voice Songbook Video Playlist:**
<https://vimeo.com/showcase/3705342>

In the description area for each video you will find links to lyrics, scores and further information about these songs.

Recordings of the simple teaching songs referred to in this Handbook can be found in the World Voice Teacher's Handbook Teaching Songs Soundcloud playlist here:

 **World Voice Teacher's Handbook Teaching Songs Soundcloud playlist:**
<https://soundcloud.com/artsbritishcouncil/sets/world-voice-cd-teaching-tracks>

We also refer to the wide range of materials available from the British Council's Learn English Kids site:

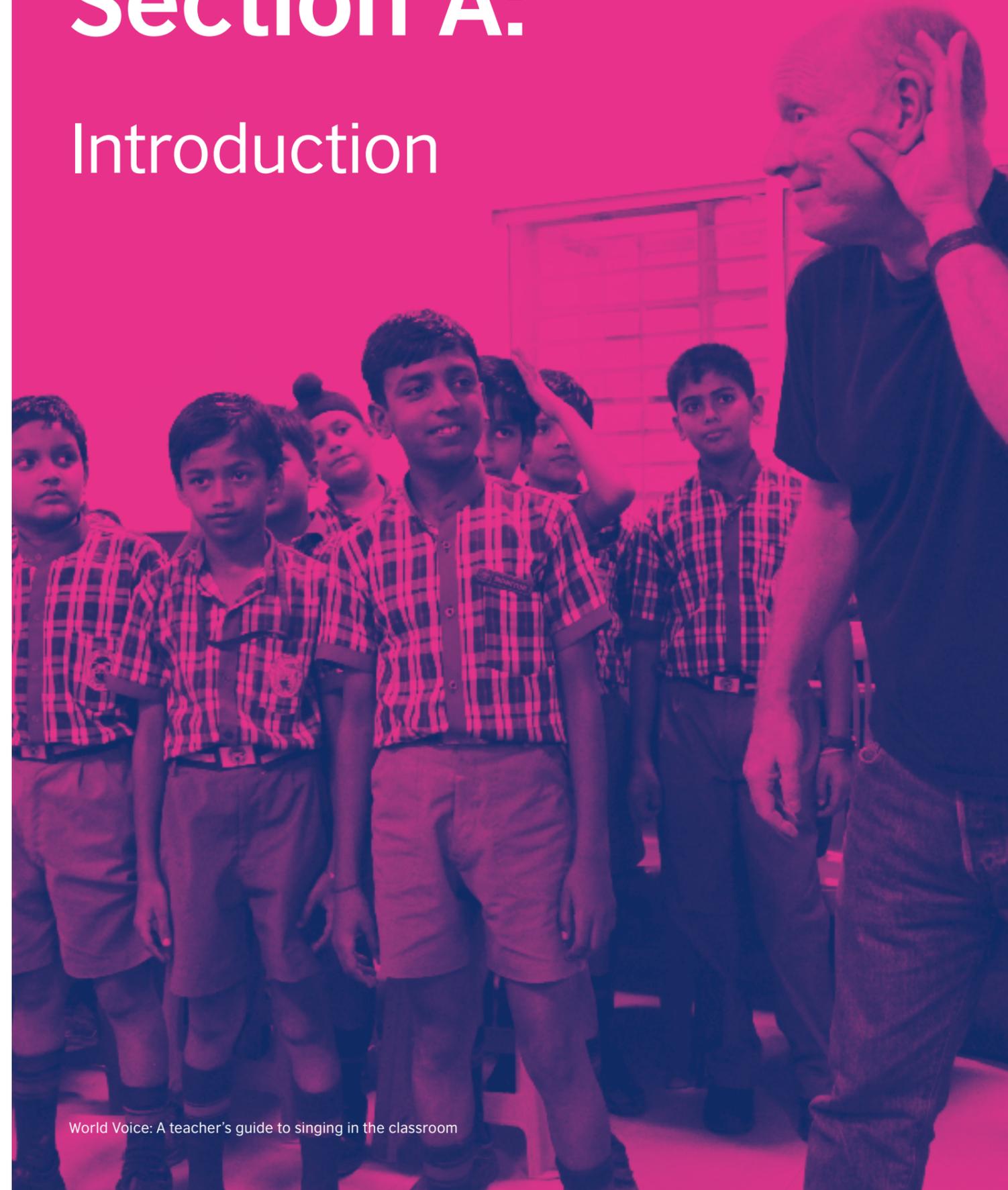
 **Learn English Kids site:**
<https://learnenglishkids.britishcouncil.org/songs>

Before you start, please watch international opera singer and World Voice Ambassador Joyce DiDonato introduce the World Voice programme.

 **World Voice Introduction with Joyce DiDonato:**
<https://vimeo.com/345432427>

Richard Frostick, World Voice Artistic Director
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Section A: Introduction





Rationale

If you intend to introduce singing into your lessons it's essential that you speak to your headteacher about what you want to do and why.

Most headteachers and senior managers will already be fully aware of the benefits of singing in school but you may find yourself at times having to justify what you are doing. A parent may ask you why the pupils are singing so much or you might have to explain your intentions to other members of staff. The following short sections give you a brief and clear set of reasons why singing can be so beneficial to a child's education. Please read them and think about them. They will help you to respond to enquiries and provide you with some powerful arguments in support of singing in the classroom.

Why music?

All societies want to have a well-educated population with individuals able to function effectively within the whole. Worldwide, debates about education focus on whether a good education is primarily intended to equip a citizen for work or for life. Most countries want to do both but are at different places on the spectrum between the two. Some believe that the only way to nurture contented people able to contribute to society is to concentrate on economic well-being: if they are trained for the world of work then contentment and usefulness will follow. Others have a broader approach and say that life is about much more than earning a living: the useful and contented citizen will have had the broadest possible education and not one solely aimed at equipping them for the world of work.

Music education can satisfy both these aims. The world has a huge appetite for music in all its variety. A lucky few become professional performers, but behind them is an army of professionals working in recording studios, the media, education and a whole range of support industries. The study of music can lead to a satisfying and useful career. In many economies around the world music and the arts are part of a significantly lucrative industry.

More broadly, music has a role to play far beyond its own industry. A study of the arts can give all of us an opportunity to reflect on the human condition. When we make music we have the chance to make creative statements about our personal experience of life and as listeners we can connect with a global expressive art that has great depth and power. Music is something we all have in common. We learn more about ourselves and each other through music.

Why singing?

Singing is universally acknowledged as a profound, meaningful and joyful mode of human expression. We experience singing on many different levels simultaneously both as listener and performer. Here are some of the principle benefits that singing can bring:

- Singing exercises the heart and lungs, aids the development of a healthy vocal system and can enhance the neurological functioning of the brain.
- Through singing we can express our feelings and our perceptions of the world around us creatively.
- Singing can help us to understand ourselves and others.
- Singing alone or in a group helps to raise self-esteem, confidence and a sense of camaraderie.
- Singing, and the musical activity connected with it, offers everyone opportunities for success and enjoyment.

Why sing in school?

Singing in music education

As well as being a powerful performing art in its own right singing is a core musical skill for any musician because all musicians draw on their ability to imagine music. All musical elements can be explored and developed through the medium of singing. It is an essential component in a comprehensive music education programme.

Singing in the broader curriculum

Singing can also bring educational benefit to the pupil across the curriculum, particularly in primary education. In addition to the five main benefits of singing above, here are more ways that singing can make a positive impact in schools:

- Being creative through music opens minds, makes us more aware and encourages self-discovery. It helps us to reflect on our experience and to make sense of it. This benefits the learner in all subjects.
- Lively and engaging teaching styles can help to motivate all learners, whatever their ability.

- Those who sing learn to listen carefully to nuanced sound and to speak more expressively. These skills are useful in other subject areas.
- Mime and movement in action songs and in a general response to music support the development of coordination and motor skills.
- There are songs about every conceivable subject – and it's possible to write your own.

Singing and language

Language is central to the curriculum. It is used to teach all subjects. Wherever there is spoken language in education there is an opportunity to enhance teaching and learning through singing. Singing can be used particularly effectively in specialist language lessons.

- Singing is an extension of speech and supports the development of clear spoken language.
- Singing encourages us to use physical gesture and facial expression freely. This can help us to communicate more effectively in our spoken language.
- Singing helps us to lose inhibitions and gain confidence speaking in our own and other languages.
- The words of songs make an ideal starting point for learning vocabulary, grammar and all aspects of language learning.

Inclusion

Pupils with special education needs and disabilities benefit particularly from singing in the classroom. With careful and sensitive planning you will be able to make sure that all the pupils in your care are able to participate in World Voice activities.

Speaking up for Singing – a short questionnaire

If you want to feel completely confident in your ability to be an effective advocate for singing in the classroom, see if you can answer the following questions. The answers are all in the section that you've just read and the questions are exactly the kind that you are likely to be asked by members of the school community, such as senior management, other class teachers, school governors and parents.

Rather than answer the questions on your own you may find it fun to pair up with a colleague and do some role play. One of you could be the teacher and the other an indignant parent wanting to know why their child is singing in class. Or maybe the headteacher wants to discuss singing in the classroom with you?

Give two reasons why music should be part of the school curriculum.

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How can singing make a positive contribution to a child's education?

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How does singing support a child's language development?

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How can singing teaching techniques enhance teachers' engagement and interaction with their pupils across the curriculum?

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.....

How to use this resource

We want you to start using singing in your classroom right now! You can introduce songs and musical games into your classroom very easily. We have designed this handbook as a step by step guide to the basics. Once you have mastered these you can develop your own ideas and improve your own singing practice using some of the techniques outlined in the video guides.

You may be using this as a self-study guide or it may be the course booklet for the training that you are attending. Either way, you can use as many or as few of these resources as you wish as you develop your own practice. We have suggested an activity at the end of each section to help you try out what you have learned.

Let's begin by thinking about your own experience and how you came to be part of the World Voice Programme.

Reflecting on your own experience

Before you begin, take some time to reflect on your own and your pupils' experience of singing and music. Take the quiz below and tick the statement that comes closest to your own situation:

Are you: (Tick one box)

- A teacher who has not attended any World Voice face-to-face training sessions?
- A teacher who has attended one World Voice training session?
- A teacher who has attended a number of World Voice training sessions and uses the techniques in your own classroom?
- A teacher who has attended a number of World Voice training sessions and would like to train others to use World Voice techniques?
- A trainer who has attended a number of World Voice training sessions and has trained others to use World Voice techniques?

Do your students like to sing?

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.....
.....

Do you like to listen to music?

If so, what do you listen to, when and where?

.....
.....

Do your pupils like music?

If so what do they listen to, when and where?

.....
.....

What techniques do you use to keep order in your classroom?

.....
.....

How do you create a positive environment in your classroom?

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.....

Do you already use singing, chanting and music in your classroom?

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.....

Where and when do you use singing, chanting and music in your classroom?

.....
.....

What do you hope to gain from using this resource?

.....
.....

How would you describe your ability as a singer?

- I very rarely sing and never in public – I am not a confident singer.
- I sing occasionally but not in the classroom
- I am a reasonably confident singer.
- I am a very confident singer.
- I have had vocal training and am a very confident singer.
- I am or have been a professional singer.

If you're not a confident singer you are not alone. Many teachers have started their World Voice journey feeling the same.



Maintaining a healthy singing voice for you and your pupils

It is very important to maintain a healthy singing voice. In order to do this it's a good idea to have some knowledge of the basic physiology. Children are fascinated to hear how the voice works and love to learn the proper technical terms. So display them on the board:

larynx, vocal folds, palate, tongue, lips, resonators, diaphragm, lungs, intercostal muscles, nodules.....

and explain in simple, straightforward language what each term refers to and where that part of the body is. Use the internet to help. There are many websites with wonderful diagrams and videos showing the vocal folds, and other parts of the vocal tract, at work.

We breathe out, we pass air through the voice box causing the vocal folds to vibrate and we use different parts of our bodies, such as our chests and the spaces in our heads, to amplify the sound. We change pitch by varying the tension in our vocal folds and we change the quality of the sound by using different resonators and making different shapes with our mouths.

Show them where the diaphragm is and how it separates the chest from the stomach and abdomen. At rest it is shaped rather like an umbrella. As we breathe in it goes down and helps you to draw air into the lower parts of the lungs.

Have some fun with standing badly. Stand with a curved back or one shoulder up and ask the pupils to tell you what's wrong. Do the same with sitting. Throughout your singing sessions give constant reminders about standing or sitting correctly. It's the only way to establish good habits.

If you hear a strained sound point it out to the pupils. If you can, show them how to remove the strain. Young children will often be so enthusiastic about their singing that they'll start shouting instead of singing. Don't tell them off (often they are showing you how much they love the song) just ask them to sing with their quiet voices.

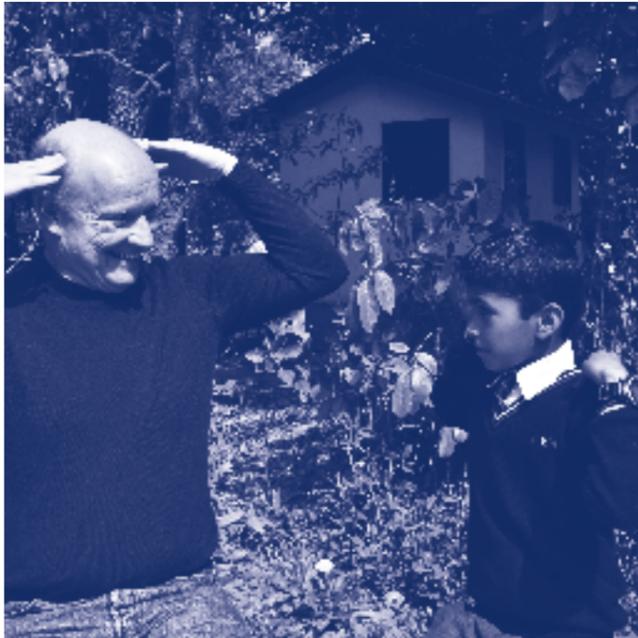
Try to hold the singing session in a well-ventilated room with plenty of natural light and avoid leading long sessions when the pupils are obviously tired. Have some drinking water available.

The three golden rules for vocal health are:

- Always warm up, starting gently.
- Drink plenty of water.
- If you feel strain, stop.

Section B: Warm-ups

The aim of this section is to introduce you to some really simple and enjoyable singing games and warm-ups that you can start using in your classroom right away.



Remember this is just the beginning of your journey. Singing can take place **anytime, anywhere**, and it can enhance **any part of your school day**.

Begin by watching Richard Frostick, World Voice Artistic Director, introduce the video guides with some ideas for beginning your first session:

 **World Voice Teacher's Handbook**
Video Guides: An Introduction
from Richard Frostick
<https://vimeo.com/345424053>

Health and Safety

Always begin your session with:

'If anyone feels unwell today be particularly careful. If any exercise hurts, stop doing it. If you feel dizzy, sit down.'

If you're in a confined space and it's not possible to move around too much, then tailor your exercises to the space that you're in. If possible, take the session in a light, airy room (or playground) where the pupils can move easily without knocking into one another. Do a test to make sure they can extend their arms all around without touching. Check that you can make some noise without interrupting other classes.

By the end of this section, you will be able to:

- Demonstrate a range of warm-ups that you can use with your pupils.
- List some of the physical, psychological and pedagogical benefits of the warm-ups.

Standing for singing

Learning a skill or a craft is all about establishing good habits early so that as the pupils progress they don't even think about the basics. It's worth making sure that the following tips about sitting and standing are thoroughly established. This will save you so much time later on. Make sure that the pupils understand the importance of 'doing it right'. If they're having football coaching and the trainer gives them basic advice they will follow it. Singing is the same.

It's very important that they stand correctly. If they don't they won't be able to breath properly or use the resonators of the body effectively. They also need to look and feel sharp and alert. Good singing requires concentration and commitment. This has to show. A singer who doesn't look right usually doesn't sound right.

- **Feet** need to be shoulder-width apart and slightly at an angle – not straight forward. This should feel absolutely natural and relaxed.
- **Knees** should be soft – not locked.
- Tuck the **pelvis** under and straighten the **back**.
- **Shoulders** should be relaxed – not 'held up'.
- **Hands** are best by your side. Relax the **arms**.
- Be aware of the wide 'east-west' line of your **chest** – think "proud!"

When you start to sing don't lift the **head** to reach up to higher notes. This will make it harder to sing higher because it creates strain in the neck and restricts the natural movement of the larynx.

Sitting for singing

The pupils may be sitting for some of the singing session. Encourage them to sit towards the edge of the chair. This will help them to have straight backs and will keep them alert. It's actually much more comfortable than sitting back.

Rising to sing

When they stand to sing establish the following procedure:

- Sit forward in the chair.
- Place the feet where you are going to stand.
- Tip forward and stand without moving the position of your feet.
- Don't take your eyes off the conductor and prepare to begin.

You can use a series of hand signals to take them through this process.

Now watch the video World Voice Teacher's Handbook

 **Video Guides – Video 1 Preparing to Sing:**
<https://vimeo.com/345437892>

For each warm-up, think about the skills children will be developing. You may wish to create your own table matching each warm-up to the benefits listed below. Add any of your own to the list.

- This activity helps pupils focus.
- This activity is enjoyable for pupils.
- This activity supports language skills.
- This activity helps to create a positive learning environment.
- This activity teaches good listening skills.
- The activity warms up the voice.
- The activity warms up the face.
- The activity warms up the whole body.

Shoulder rolls

- Raise your shoulders and stretch back, pushing gently down. Give a nice big 'Ahhhhh' – you will want to – it feels good!
- Raise your shoulders and roll them forward and down. Touch the elbows together and gently lift.
- You can also do individual shoulder rolls – first one then the other.
- To place the shoulders in a relaxed position for singing raise them up to the ears and then suddenly release them. They will fall into the correct position.

Neck stretch

Keeping the head level, turn the neck to one side and try to look over your shoulder. The stretch should be gentle – not forced too far. Then turn back to the centre and flop the head forward. Repeat on the other side. Hold each stretch for a few seconds. Don't do neck rolls – they're bad for the vertebrae in the neck.

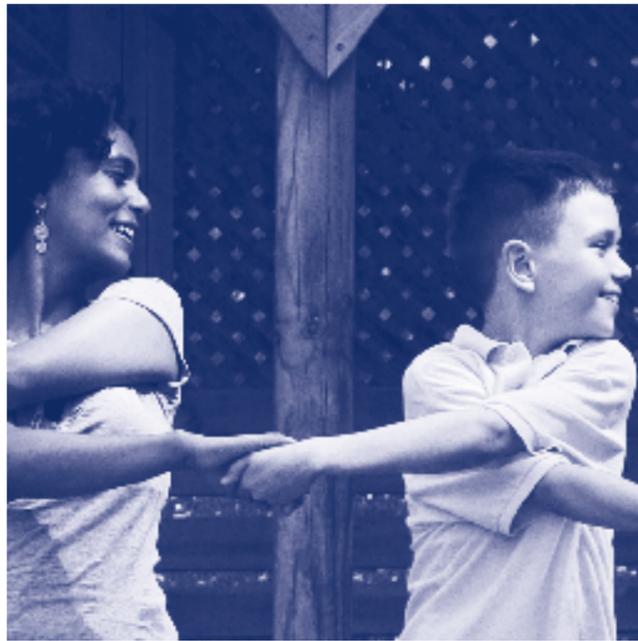
Do as I say and NOT as I do

This requires good concentration. Perform a simple action, like touching your ears, but ask them to touch their noses. It's surprisingly easy to slip up!

Name game

This is similar to the above and will help to develop concentration. It will also help everyone in the class to know each other's names, so it's perfect for a newly-formed class or choir.

Point to a member of the class but say your own name, not theirs. The person you point to has to do the same to another member of the class. It's important that they fix their eyes clearly on the person they're pointing to and point directly at them.



Writing in the sand

Imagine that you're barefoot on the beach. Pick up an imaginary stick with the toes of your right foot and write your first name in the sand, balancing on the other leg. Then with the left foot write your last name. This is very good exercise for the lower leg and also good for concentration and balance.

Rag doll

Flop over from the waist until the arms are dangling like a rag doll. Very slowly uncurl from the base of the spine until you are standing tall.

Picking apples

You can see a red, juicy-looking apple on a high branch of the tree. Stretch your arms right up and rise on tiptoe to see if you can reach it.

Rubber chicken

This is a great way to loosen the pupils up and exercise the whole body. It also teaches focus and is FUN!

- Shake your right hand high above your head counting aloud rhythmically to 8.
- Move to the left hand without missing a beat and do the same.
- Then move to your right foot and do the same to 8.
- Move to the left foot and repeat.

It's very important not to miss a beat as you change from one part of the body to the next.

Repeat the above cycle but this time count 4, then 2, then 1. At the end jump in the air calling out **rubber chicken** landing in as much of a rubber chicken shape as possible, on two feet, rubbery and floppy, bending at the knees and wobbling the arms in a chicken wing shape!

Variations:

- Play with the dynamics of the counting eg: start really quietly and get gradually louder. Start loudly and get gradually softer until the 'rubber chicken' call is a whisper!
- Assign some of the sounds of a song you are about to teach to each limb, eg before teaching *Peixe Vivo*:
Right Hand – Peh peh peh peh peh peh peh
Left hand – Shé shé shé shé shé shé shé shé
Right foot – Vee vee vee vee vee vee vee
Left foot – Vo vo vo vo vo vo vo vo
Repeat with the reducing repetitions of 4, then 2, then 1. Notice how hard it is to remember the last 1 1 1 1 – Pei-xe-vi-vo!
• Try assigning different animal calls to each count.

Treading the pulse

Find a steady pulse and walk around the space with each step on the pulse. Call out 'Up' and the steps and pulse must double. Call out 'Back' and you return to the first pulse. Call out 'Down' and the pulse is half the first one. Keep changing. The pupils will get better and better at keeping the pulse.

Don't clap this one back

This is a very well-known rhythmic warm-up and game but that doesn't make it any less effective. It's excellent at encouraging pupils to recognise different rhythmic patterns and it increases alertness and concentration

Clap a short rhythm over four beats. The pupils must copy it precisely. Try another, and another. Then tell them that when you clap 'Don't tap this one back' (insert rhythm) they must not copy you. For the rhythms that they should copy, you could use lines from nursery rhymes: 'London Bridge is falling down', 'Once I caught a fish alive', 'Pitter patter raindrops' etc.

When they've become good at this, try to catch them out. Make them think that you're clapping 'Don't clap this one back' and then add an extra note. Try two or three forbidden rhythms.

Don't sing this one back

This has the same shape as 'Don't clap' but this time sing lines from nursery rhymes to 'la' or 'na'. Have one that they must not sing back to. Make up some short melodies that they won't know – this will really challenge them.



Chocolate cake

Your mother's cooked your favourite chocolate cake and cuts a piece for you to have for your tea. You're about to start eating it when the phone goes and your mother leaves the kitchen to answer it. Now you're on your own you can eat it in your favourite way! Dip one finger into the chocolate icing and taste it. (quietly) 'Mmmmmmm.....'

Now poke your finger into the icing and take a nice big finger full. (louder) 'Mmmmmmm.....'

She's still on the phone, so run your finger across the top of the cake and collect all the icing (louder) 'Mmmmmmm.....' Finally, finish the cake completely. When your mother comes back in she asks you if you enjoyed the cake. Your reply (loudest) 'Mmmmmmmmm.....'

The fly

Imagine that your hands are tied. A fly lands on the end of your nose. You have to use your face and head to try and get it to move. Wiggle your nose, shake your head, blow some air towards your nose – try everything to get it to fly away.

Warm-ups should be challenging, thoughtful, effective and above all – fun! Singers should now be alert, focused, working together and ready to begin rehearsing.

Mmmmmaw

Choose a note to sing. Hum it first and then in slow motion open it out to 'aw': 'mmmmmmmmaawww'. Try this on several different notes.

Miaow

See who can make the best imitation of a cat. Have fun with different kinds of 'miaow'. You could try a slow, lazy one: 'mmmeeeowww' or a startled one: miAOW'. Take a five note scale and go up and down on 'miaow'. It's a wonderful word for practicing vowels and encouraging a round tone.

Fire Fire!

What would a class full of fire engines sound like? Let's find out! Try combinations of 'nee naw' on two different notes. Make them go at different speeds and different pitches. Listen as they disappear into the distance.....

Follow the moving finger

Point a finger and sing a single note as you 'draw' a straight line from right to left. Finish the note with a full stop at the end. Ask the pupils to sing the note with you and to stop with the full stop.

Then make the line wavy and match the pitch of the voice to the waviness, sliding up and down from right to left. Finish on the straight line note that you did first, with a full stop at the end.

Take the line right up and right down, with the voice going high and low to match. Finish with the straight line note and full stop.

Make the finger go up and down from left to right at an increasing speed until it 'flatlines'. Make the voice follow. Finish with the full stop.

Try drawing different shapes in the air and matching the voice to them.

Ask a pupil to be the conductor.

Sirens

Say 'song'. Ask them to copy you. Then 'ong', then 'ng'. Gently slide up and down short scales on the 'ng' sound (raising your eyebrows at the upper end always helps!).

Change the sound to an open 'ah' ensuring that no chins rise and that the shoulders and hands are still relaxed.

Finding your full range

It is very important to understand the difference between speaking or speech-quality singing and head-voice. Much pop music and Musical Theatre uses speech-quality singing because it has a very powerful and exciting sound. However, it can also become very uncomfortable and "shouty" higher up in the voice.

Young children can very easily remain trapped in the lower ranges of their voice using inflected speech rather than extending the whole vocal range by moving into "head voice" at the upper end. Sometimes children have simply not found their head-voice. This upper register has a different physicality and feel.

The following five exercises will help them to find it.

- Try a little puppy-dog whine or cry.
- See a long-lost friend across the supermarket and call out 'Yoo hoo!' to them at the top of your voice; then find your lowest voice and say 'It's me!'
- To loosen up the top of the voice and make the right space for head notes, take a fairly high note (C above middle C, for example) and ask the pupils to sing 'doodle oodle do' several times. After the final 'do', sing a long 'oo' sound. Try this one note higher and keep going up to F.
- Climb to the top board at your local swimming pool. Use one hand as the board and with two fingers of the other hand walk along to the end of the board and jump off. Find the highest note in your voice and dive into the pool, making a 'splash' at the end.
- Imagine someone has filmed your jump. Reverse the film. Start with the lowest note in your voice and swoop up to the top board.



Fireworks

Imagine you are all watching a firework display. Imitate some of the fireworks: the rocket going so high and then descending, the catherine wheel whizzing round and making a high pitch 'wheeee), the bangers, the sparklers.....

Make the sounds of the people watching the fireworks: 'OOOOHHH!' "AHHHHH!'

Yah, yah, yah

Sing up and down some simple scales on 'yah, yah yah yah..', 'yaw, yaw, yaw..' and 'yeye, yeye..'

Ding dong

Someone rings the doorbell: 'ding dong'. Ask them to repeat this in slow motion. Sing a short scale down and up: 'ding dong ding dong....'

Try the same with 'ning nong' and 'ting tong'.

Breathing

- Empty the lungs – haaa.....Breathe in and then release the air on 'ss, ss, ss, ss, ssssssssss.....' Keep the shoulders down and relaxed throughout. Ask them to place their hands on their lower ribs and encourage them to feel the movement.
- Blow out all the breath in the body then let the body breath in deeply, quickly and naturally without shoulders lifting.

Bend forward with hands out in front and do the same thing feeling the breath go into the back on the inhalation.

Now repeat standing up straight and really notice the breath filling the whole of the middle part of the body – front and back.
- Try some "operatic" laughs – ho ho ho – feeling the diaphragm work.
- Imagine you're opening a gassy drink. Empty the lungs first. Now release the pressure from the bottle on an 'sss'. Ask them to follow you as the leader and later choose pupils to be the leader. Vary the length and strength of the gas. Open the bottle slowly or quickly.
- Invent some rhythmic patterns on an 'sss'.

Cotton reel

This is to help you get an even sound, with no wobbles or bumps.

Imagine you have a cotton reel around your index finger. Take the end of the cotton between your teeth. Unroll the cotton, drawing the imaginary reel on your finger slowly and evenly away from your mouth. Do this while singing 'Ah' or 'Oo'.

The success of this depends on an even flow of breath. Fill from the bottom of the lungs.

Magic gum

Chew a piece of your favourite Harry Potter chewing gum. It has two magic properties: it will take on any flavor that you imagine and it will get bigger and bigger and bigger the more you chew it.

Start chewing. Think of your favourite food: honeycomb ice cream, coffee cake, strawberries and cream, warm chocolate sauce.....Make appropriate sounds 'mmmmm.....'

As you chew the gum gets bigger and your mouth has to move more and more. Give your face a good work-out!

Facial muscles

Make your face as small as you can – screw it up like an old piece of paper. Make the sound as you screw it up.

On a clap open the face right up, raising your eyebrows and opening your mouth wide.

Repeat this several times.

Articulation

Try a couple of tongue-twisters or nonsense words to get the lips/tongue/jaw moving well. Eg:

*'The lips, the teeth, the tip of the tongue,
The tip of the tongue, the teeth, the lips'.*

- Try the words in a whisper.
- Mouth them with no breath.
- Try them with an American accent (find the "twang" in the sound).
- Try them with different moods.

Expressive Faces

Call out different feelings and see who is good at expressing them just with the face. Start with some basic emotions such as: Sad, Happy, Shocked, Frightened, Joyful, Angry, and then move to more difficult ones such as: Sly, Confused, Bored, Superior....

Expect laughter – that's fine! When you see a good one ask the pupil to share it with the class – but don't force them if they're unsure, just quickly move on.

Imagine that you are showing your face to the pupils as a still photo when you are bored, excited, sad, angry, surprised, shocked, confused, proud etc. Ask them to describe precisely what your face is doing when you express an emotion. For example: 'surprised' uses raised eyebrows, 'shocked' uses raised eyebrows and an open mouth, 'angry' draws eyebrows down and pushes the chin out and "disgusted" wrinkles the nose. Pair the pupils off and get them to guess each other's feelings from their facial expressions.

Take two contrasting ones like: sad/happy. Over a steady count of ten show them how you can 'morph' your expression gradually from a sad one to a happy one, slightly changing with each count. Then ask the pupils to do it. Aim to move to a completely blank expression at the count of '5' before the face begins to gradually become happy.

Then add the whole body into the expressions.



Focus

If a performer loses focus so does the audience. It's so important to have a steady eye and to concentrate. Being focused doesn't mean that you 'eyeball' members of the audience! In fact it's probably better if you look slightly above their heads. What it does mean is that you should look and sound as if you have direction and purpose. If the audience sees a performer absorbed in the music they will want to be absorbed in it too. This exercise will help you to achieve a performer's focus.

- Choose three different spots across the hall in front of them and number them 1, 2 and 3. Tell the pupils where the spots are.
- Call a number and they must all give that spot their full attention. Repeat this with the different numbers.

Challenge them by asking them to hold the focus for different lengths of time.

One, Two, Three Claps

This is a great physical game that develops listening skills. Explain to pupils that each number of claps is a signal for them to do a different movement e.g. one clap means walk, two means run and three claps means freeze. Play the game, introducing new musical instructions each round or a new leader.

Now watch some of these warm-ups demonstrated in the following videos:

- World Voice Teacher's Handbook Video Guides – Video 2 Warm-ups:**
<https://vimeo.com/345445798> Finding a space, shoulder rolls, 'Hoola' and neck stretch
- World Voice Teacher's Handbook Video Guides – Video 3 Warm-ups:**
<https://vimeo.com/345453740> 'Writing in the sand', 'Ragdolls', 'Picking apples', 'Rubber chicken' and 'Treading the pulse'.
- World Voice Teacher's Handbook Video Guides – Video 4 Warm-ups:**
<https://vimeo.com/345516277> 'Don't clap this one back'
- World Voice Teacher's Handbook Video Guides – Video 5 Warm-ups:**
<https://vimeo.com/346086189> 'Chocolate cake', 'Buzzing Fly', 'Mmmh' and 'Miaow'.
- World Voice Teacher's Handbook Video Guides – Video 6 Warm-ups:**
<https://vimeo.com/346086189> 'Diving board', 'Fireworks', 'Yah yah yah' and 'Ding dong',
- World Voice Teacher's Handbook Video Guides – Video 7 Warm-ups:**
<https://vimeo.com/346145624> 'Sirens', 'Follow the finger', 'Finding your full range' and breathing techniques.
- World Voice Teacher's Handbook Video Guides – Video 8 Warm-ups:**
<https://vimeo.com/346160049> 'Cotton Reel', 'Magic Chewing Gum', facial expressions and finding focus.

Section C: Teaching a song



By the end of this section you will be able to teach a simple song using a range of methods.



Now that you've practised warm-ups in the classroom we hope you're feeling more confident in your own singing voice and enjoying the reaction of your pupils. This section is all about the different ways you can teach a whole song.

Our examples are in English but you could choose a song in your own language. We want to show you what a valuable tool just one simple song can be. Once we have shown you some basic song-teaching techniques we will go on to show how you can use its musical and narrative elements in a variety of ways towards many different learning outcomes.

Singing teachers are often asked if they can describe a 'classic' method for teaching a song to a class. The short answer to this is that there is no single ideal method – there are many! Nevertheless, it is possible to give some simple guidance. To do this we will take a very simple nursery rhyme, show a straightforward way to teach it and then give other ideas on how to approach the teaching of a song from different angles.

It would be hard to find a simpler or better-known children's song than 'Twinkle, twinkle little star'. Most teachers around the world seem to know it or recognise it and children are able to learn it quickly. Remember: all the activities below support teaching and learning in any language – not just English.

You can hear the song and a backing track here:

Full song:
<https://soundcloud.com/artsbritishcouncil/twinkle-twinkle-original-melody?in=artsbritishcouncil/sets/world-voice-cd-teaching-tracks>

Backing track:
<https://soundcloud.com/artsbritishcouncil/twinkle-twinkle-backing-track?in=artsbritishcouncil/sets/world-voice-hong-kong-cd-2>

Rhythmic warm-up

- Tread a steady pulse. Choose a tempo that makes it easy to clap or sing two notes to every step. In this example the steps are shown by *.

Twinkle twinkle little star (just clap the rhythm – don't use the words yet).

* * * *

- Tread the pulse and clap the rhythm of the words above it. In this example the rhythm is now shown by X.

X X X X X X -

* * * *

- Ask the pupils to stand and copy you.

Establish a call and response: you do it, they copy, you do it, they copy.

- Then vary it. Just do the 'twinkle twinkle' rhythm. Then 'little star'. Ask them what the difference is between the two rhythms.

Introducing pitch

- Establish the pulse, treading it with the pupils.
- Sing 'Twinkle twinkle' and ask them to echo you.
- Make the echo immediate, with no missed beat.
- Repeat i) and ii) with 'little star'. Make sure they stay with the pulse:

You	Them
X X X -	X X X -
* * * *	* * * *

- If you feel comfortable, use your hands to indicate the changes in pitch.

A game

Sing either 'Twinkle twinkle' or 'little star' to 'nah'. Ask them whether the melody is 'Twinkle twinkle' or 'little star'.

Continuing

Continue in the same way with the next two lines, which use the same melody twice, to different words. Point out that they repeat the first two lines at the end.

Thinking ahead

Sing the first line and the first half of the second, so that they get practice at singing from line to line.

'Twinkle twinkle little star, how I wonder....'

Then sing the entire first two lines through.

Use the same technique of going half way into the next line for the rest of the song. Then sing the whole song.

Another game

Sing any line to 'nah' and ask them which words go with it.

Actions

Invent some actions to go with the song (see video). When they know them, see if they can identify the line from the actions.

Mouthing

Mouth a line and see if they can identify it.

With any of these games invite pupils up to take your role. Who can mime the words clearly so that the class can tell which line it is? Who can do the actions and get the class to identify the words that go with it?

Keeping the teaching musical

Even with the simplest songs it's important to encourage a musical performance.

This is a song about wonder. Do their faces show this? Could some lines be sung more quietly than others?

With a song that mainly follows the pulse it's very easy to plod along from note to note: 'Twink-cull-twink-cull-lit-tull-star'. This is not very musical and dull to listen to. See if they can make a smoother arch of sound by breathing out through the line, linking the notes together.

Experiment with different ways of performing it. Divide the class in two and ask each half to sing alternate lines. Could a small group be encouraged to sing? Or even a soloist?

There are as many 'classic' ways to teach a song as there are teachers who teach singing. The above is meant only to give you a simple starting point. From here you can start to develop your own teaching style, based on what leads to the best results and on your own strengths as a teacher.

You may decide to begin with a rhythm activity, as we do above, or you could start with some pitch 'call and response'. If you did that you would reverse the order of the first two steps above. Why not try that? Then compare the two approaches; does one give you better results than the other? Why not begin with rhythm one day and the next start with pitch?

Now see these methods in action in the following video:



World Voice Teacher's Handbook Video Guides – Video 9 Teaching a Song:

<https://vimeo.com/showcase/6100228/video/346192464>

Activity

Now choose a simple folk or children's song in your first language. Teach the song to a small group of pupils or fellow teachers. Remember to include a range of techniques from this section in your lesson:

- Rhythmic warm-up
- Introducing pitch
- Games
- Continuing
- Thinking ahead
- Actions
- Mouth

Section D: Changing the words of a song



In this section we will show you how you can change the words of a song to reflect the content of your curriculum.



Always remember that **every lesson is a language lesson!** If you're teaching History then language may not be your main focus, but you have to use language to teach and that language must be correct.

The examples below are in English but of course the techniques are applicable and equally valuable in any language.

In the last section we looked at a range of techniques for teaching a song. Once you have mastered these techniques you can then begin to use the same melody in different ways. Let's continue with 'Twinkle Twinkle'.

The Zoo Song

Full Song: What can you see at the zoo?
<https://soundcloud.com/artsbritishcouncil/what-can-you-see-in-the-zoo-vocal-track?in=artsbritishcouncil/sets/world-voice-hong-kong-cd-2>

Backing track: What can you see at the zoo?
<https://soundcloud.com/artsbritishcouncil/what-can-you-see-in-the-zoo-backing-track?in=artsbritishcouncil/sets/world-voice-hong-kong-cd-2>

Most nursery rhymes and many well-known children's songs are in the 'public domain'. This means that they are out of copyright and it is perfectly fine for you to change the words. You can take one simple melody and create as many songs as you like.

By the end of this section, you will be able to:

- Add new words to an existing melody.
- Plan a lesson to include singing as a tool for learning.

One class in Hong Kong had an English Language lesson on animals at the zoo. Although in this case it was used as part of the school's English Language curriculum the song could also be used in a Geography lesson or a Science lesson. Then the objectives would be tailored to the Geography or Science curriculum. **And remember: the songs can be in any language.**

In this lesson there was prescribed vocabulary that had to be learnt – you couldn't just use the names of your favourite animals. The animal names they had to learn were:

Monkeys, bears, pandas, hippos, lions, kangaroos, crocodiles, leopards, elephants.

The question: 'What can you see in the zoo?' was a key part of the lesson. The pupils were learning how to ask a question.

Here is the result, which is sung to the melody of 'Twinkle twinkle little star'.

*What can you see in the zoo?
 Monkeys lions and kangaroos.
 Elephants and big brown bears,
 Crocodiles – now aren't you scared?
 Hippos, leopards, pandas too,
 Ha ha ha ha, I love you!*

The pupils loved this little song and the teacher was astonished when, in the next lesson, they remembered every word of it and pronounced the names of the animals correctly and clearly. Pupils remember songs long after they have forgotten everything else. Music goes deep into the brain.

Note that in this song there is some attempt to rhyme the ends of lines: 'zoo, -oos'; 'bears, scared'; 'too, you'. But that isn't always necessary. The words you need to use may not make it easy to find rhymes. You can still create a good song without them.

We needed a strong final line and were finding it hard to make anything work. Then we realised that as long as you have the main words to be learnt, there was nothing wrong with adding something extra. We had soft toy animals and at the end of the verse the pupils were allowed to hug the toy as they sang.

In another class we taught the pupils actions to portray each animal. So the lions roared, the monkeys swung their arms and the crocodiles snapped. This opened up all kinds of possibilities: which animal is this? And this?

Another song to 'Twinkle, twinkle little star'

In another lesson pupils were learning the English names of parts of the body. Again, the vocabulary and sentence construction had to follow the content of the lesson plan. In this song note that there is no attempt to rhyme the ends of lines; it works perfectly well without:

*What can you do with your **eyes**?
 I can **read books** with my eyes.
 I can **watch tv** too.
 I can see me and you!
 What can you do with your eyes?
 I can **see things** with my eyes.*

*What can you do with your **hands**?
 I can **draw things** with my hands.
 I can **clap** with my hands.
 I can **wave and hug** my friends.
 What can you do with your hands?
 I can **make things** with my hands.*

*What can you do with your **legs**?
 I can **run fast** with my legs.
 I can **dance** with my legs.
 I can **skip and hop and jump**.
 What can you do with your legs?
 I can **do things** with my legs.*

You can see from the highlighted words and phrases what the pattern of the lesson was. Of course, actions work very well with this song.

Even the most competent language speakers will sometimes say words with an emphasis on the wrong syllables or sentences in the wrong rhythm. ***Singing in any lesson – not just language lessons – helps pupils to speak the language in a more natural way, with the correct speech rhythms.*** It doesn't matter how brilliant you are as a linguist, if you don't know where the accents come you will have difficulty making yourself understood. That's why we have provided audio tracks, so that you can hear the natural rhythms of the language. This is important when you are setting words to music. Try to find a native speaker to check that you have the correct speech rhythms reflected in the song you have written.

For example, try to sing this to the first two lines of 'Twinkle, twinkle':

*'When you go to the zoo look
At all the animals there'*

This is perfectly correct English, but if you sing it to 'Twinkle, twinkle' it will sound awkward. It certainly won't help you to speak English in a natural way. That's because unimportant words and syllables come on heavy accents:

***'When you go to the zoo look
At all the animals there'***

You would never say to anyone 'Look **at** all **the** animals **there**!' Singing will help the pupils to speak language in a natural way and to be understood.

Of course, this won't be a problem if you're teaching your first language.

Activity

Choose a curriculum topic and plan a lesson that uses song-writing over a simple melody to teach the key concepts. Remember, once you have your new song, you can use all the elements discussed in Section C (rhythmic warm-up, introducing pitch, games, continuing, thinking ahead, actions, mouthing) to adapt the song to suit your lesson and create new warm-ups and games.

Section E:

A teacher's guide to singing in the classroom



The aim of this section is to explore how songs can support learning across the curriculum. These songs may be original ones or ones that you have created yourself (see **Section D**).



‘Twinkle Twinkle Little Star’

Let’s stay with ‘**Twinkle Twinkle**’ for the time being. Here are some ideas:

- Use the following as an introduction to a creative writing task in a **Language** lesson:

‘Make up a story about a child who dreams about stars and space travel. They wake up on another planet in a far galaxy...’

Here are the other verses to ‘Twinkle, twinkle’. It’s a shame that they’re hardly ever sung. What do they mean? How could a star guide you at night?

*When this blazing sun is gone,
When he nothing shines upon,
Then you show your little light,
Twinkle, twinkle, through the night.*

*Then the traveller in the dark
Thanks you for your tiny spark;
He could not see where to go,
If you did not twinkle so.*

*In the dark blue sky you keep,
And often through my curtains peep,
For you never shut your eye
Till the sun is in the sky.*

By the end of this section you will be able to:

- Choose a suitable song to support the learning objectives in any curriculum subject.
- Plan a lesson incorporating this song.

*As your bright and tiny spark
Lights the traveller in the dark,
Though I know not what you are,
Twinkle, twinkle, little star.*

Could some of your older pupils write their own verse?

- The story needs illustrations. In an **Art** lesson explore what the new planet might look like.
- What is a star made of? What’s our own star called? With older pupils in **Science**, find out what makes a star twinkle? Investigate light and how it travels; children are fascinated by the idea that light takes time to get here. Can anything travel faster than light? What would happen if it could? Could time travel ever be possible? This might sound like advanced astrophysics but children love to talk about such things and will often have wonderfully imaginative ideas.
- In **Maths** do some work on diamond shapes. How many stars do they think there may be in the universe? What is the biggest number in the universe?
- In **History** find out what people thought the stars were hundreds of years ago. How have our ideas changed?
- In **Geography** find out where the world’s most powerful telescopes are located. Why are these locations good for star spotting?

From this you can see that songs can be relevant right across the curriculum. You can either find a song to go with a topic you are teaching or start with a song lyric and lead into a topic. Using singing in this way can enliven your teaching throughout the school day.

‘Morni’

Now listen to the beautiful traditional song ‘Morni’, from Himachal Pradesh in Northern India. It’s in the World Voice Songbook:

 **Performance video:**
<https://vimeo.com/64804643>

 **Pronunciation video:**
<https://vimeo.com/65818524>

Here are some ideas showing how it could be used as a springboard into other subjects.

Literature and story-telling

The song is part of a worldwide tradition of story-telling. It has something of the fairy-tale about it: the girl feeling unsettled about the peacock’s call, the mother wanting to shoot the bird, the girl wanting it in a cage instead....

For their creative writing ask the children to write an ending to the tale. Was the peacock shot? If so, what was the girl’s reaction? Maybe the girl captured the peacock in order to save it and ran away from home to escape her mother? She found herself in a dark forest... what happened next?

Find poems and stories about birds from different countries and see if there are similarities.

Many fairy-tales are metaphors and have double meanings. What could Morni be about?

Geography

Where is Himachal Pradesh? Learn about the Himalayas and the varied geography of India.

What famous river flows from the Himalayas and is essential to the livelihoods of millions of people? What animals live there? How do the people live? Could global warming affect the flow of the river?



History

Indian history is rich and fascinating. Over the last 150 years the sub-continent has been closely connected with the UK. Outline the political events that led to Indian independence. Who were the key personalities in that period of history?

Other countries in the World Voice project have also been occupied by foreign powers. Research the histories of Senegal, Ethiopia and Brazil and open up a broader discussion about Europe and the rest of the world.

Movement, Dance and Drama

Make up a short dance based on the story of Mornni. Can it be danced to the music of the song?

In groups, ask the pupils to improvise some dialogue that may have taken place between the mother and daughter. Can they act a short scene using the dialogue? Could the song be part of the presentation?

Science

What are the causes of the monsoon in India?
What effect does it have on the balance of nature?

Why do peacocks spread their tail feathers?
What other animals have similar displays?

Art

A peacock in full display is one of the most beautiful sights in all nature. Peacock designs are very popular in many cultures. In the UK Liberty prints of peacock designs are world famous. Compare them with Indian peacock prints. Research some of the designs online and design and colour your own print.

Religious Studies

Research the different religions followed in India and find out the percentage of the population that adheres to each religion.

Mathematics

Construct an accurate pie chart showing the proportions of the Indian population that follow different religions.

By working across the curriculum in this way you will be illustrating one of the key principles of World Voice: that a song is a cultural phenomenon and can only be presented authentically if the cultural context is understood.

The Leaving of Liverpool

There are songs about every conceivable subject. Listen to 'The Leaving of Liverpool', another beautiful song from the World Voice Songbook. We will then outline a few ways it could be used across the curriculum.

 **Performance video:**
<https://vimeo.com/62239421>

 **Pronunciation Video:**
<https://vimeo.com/62160779>

You could use the song as a starting point to discuss:

- **Migration** – personal, social and health education and contemporary issues.
- **History** – relevance to your own country.
- **Geography** - find Liverpool and other cities of the UK on a map.
- **Social history** - travelling by boat in the 19th century – what was it like?
- **Science and mathematics** – how did they navigate in the 19th century? How do they navigate now?
- **Art** – create art work inspired by the sea.

Language Lessons

Having looked at three songs and explored how we could use them as inspiration across the curriculum, let's approach the planning from another angle – from one area of the curriculum, Language. Teaching language through song has been a particular success for World Voice.

Below are activities showing the extraordinary range of possibilities that opens up when singing is introduced into the language lesson.

Musical warm-ups for language lessons

Here are two simple warm ups that are fun and will teach vocabulary and syntax (sentence formation):

'Simon Says'

*'Simon says touch your nose',
'Simon says touch your ears',
'Simon says clap your hands' – then
'Touch your toes'.*

Whenever you miss out the 'Simon says' they must not do the action. Have a child lead the activity:

*'Hamed says....',
'Kate says....'*

'I am tapping/rubbing/shaking'

You don't even have to sing – just speak it in rhythm. Change the words and tie it in to your curriculum.

 **I am tapping:**
<https://soundcloud.com/artsbritishcouncil/i-am-tapping-full?in=artsbritishcouncil/sets/world-voice-cd-teaching-tracks>

Read stories and use different voices for different characters.

For example, in 'Little Red Riding Hood' make the wolf have a deep, big voice and Little Red Riding Hood a sweet high voice. What would Grandmother sound like? This encourages children to understand that good communication requires a range of tone and colour. Ask them to describe the Wolf's voice. 'Loud?' 'Deep?' Who can make the best wolf sounds?

Specific language skills and singing

Spoken diction

When we sing, words are articulated more precisely. Try choosing simple songs with common repeated words such as 'Can a flea climb a tree?'

- ▶ **Can a flea climb a tree:**
<http://learnenglishkids.britishcouncil.org/en/songs/can-flea-climb-tree>

Natural rhythmic flow

In songs the musical metre generally follows that of speech. Singing helps children to appreciate the natural rhythmic flow of a language. Choose songs that use every day phrases such as greetings – one good example is 'Bean Bag Hello'

- ▶ **Bean Bag Hello:**
<http://learnenglishkids.britishcouncil.org/en/songs/bean-bag-hello>

Physical gesture and facial expression

Singing helps children to understand that language is not the only element in good linguistic communication. Physical gesture and facial expression are also both essential. Mime and movement can be very effective at helping children's understanding of language. You can make up actions to any song. 'I can run' offers lots of opportunities for actions:

- ▶ **I can run:**
<http://learnenglishkids.britishcouncil.org/en/songs/i-can-run>



Grammar

The words of songs make ideal 'springboards' into all aspects of language. Below are a few examples of how you can teach aspects of language using the simple song 'Are You Sleeping?'

- ▶ **Are you sleeping?:**
<https://soundcloud.com/artsbritishcouncil/are-you-sleeping-full?in=artsbritishcouncil/sets/worldvoice-cd-teaching-tracks>

Are you sleeping, are you sleeping
Brother John, Brother John?
Morning bells are ringing
Morning bells are ringing
Ding dang dong
Ding dang dong.

This simple song can lead to all kinds of language learning:

- Vocabulary 'Sleeping': waking, dreaming, dozing, snoring, sitting, standing, walking, running, working, playing....

- Sample question: What other 'ing' words are in this song?

- Sentence construction

'Are you sleeping?'

'You are sleeping'

'I am sleeping'

'Are you working?'

'You are working'

'I am working'

- Singular/plural

'The bells are ringing'

'The bell is ringing'

- Phonetics

'Ding dang dong'

'Sing, sang, song'

'King, ring, thing, wing'

Writing stories

As we've already seen with 'Morni' above, the narrative content of songs can be a rich source of language activity. Here's another example, with 'Scarborough Fair'

- ▶ **Scarborough Fair:**
<https://soundcloud.com/artsbritishcouncil/scarborough-fair?in=artsbritishcouncil/sets/world-voice-cd-teaching-tracks>

Once you have taught the song you could ask participants to plan an activity to support extended writing, eg:

- Underline any descriptive language.
- Create a story-board to tell the story of the song.
- Write a creative paragraph about what happened in the story before this incident.
- Do the same to describe what might have happened afterwards.
- Use key vocabulary from the song in sentences.
- Analyse the structure of the verse: writing poems in the same structure.
- Taking the central 'device' of the song – setting impossible tasks – ask pupils to invent their own i.e. 21st century versions of Scarborough Fair.

Choosing a song based on a theme

Think of a subject and you can be sure that someone will have written a song about it! If you want children to remember key words, learn facts or practice their English speaking (or their first language) the rhythmic nature of song makes it a very effective tool for learning. You can introduce any subject or lesson from across the curriculum using song. Here are some examples of themed songs:

Animals and insects

 **'Everything beneath the sea':**
<http://learnenglishkids.britishcouncil.org/en/songs/everything-beneath-the-sea>

 **'Incy Wincy Spider':**
<http://learnenglishkids.britishcouncil.org/en/songs/incy-wincy-spider>

 **'We're Going to the Zoo':**
<http://learnenglishkids.britishcouncil.org/en/songs/were-going-the-zoo>

Everyday activities

 **'Stop, Look, Listen, Think':**
<http://learnenglishkids.britishcouncil.org/en/songs/stop-look-listen-think>

 **'People Work'**
<http://learnenglishkids.britishcouncil.org/en/songs/people-work>

 **'Don't put your trousers on your head':**
<http://learnenglishkids.britishcouncil.org/en/songs/dont-put-your-trousers-your-head>

Transport

 **'Over the mountains':**
<http://learnenglishkids.britishcouncil.org/en/songs/over-the-mountains>

 **'The wheels on the bus'**
<http://learnenglishkids.britishcouncil.org/en/songs/the-wheels-the-bus>

 **'Flying from the sun to the stars'**
<http://learnenglishkids.britishcouncil.org/en/songs/flying-the-sun-the-stars>

Conclusion

We hope that you find these resources interesting and useful. Of course, no printed materials will ever take the place of live training and experience but, together with the video and audio resources that we have included here, we are confident that this Handbook will help to support you as you begin to introduce singing into your classroom.

From the moment you start to see the excitement on the faces of your pupils you will realise more and more how much singing has to offer them. All the benefits outlined above will start to show very quickly. As you become more and more skilled at the techniques you will begin to wonder how you ever taught without them.

Remember that this is just a beginning. Find other like-minded World Voice practitioners in your school or area and compare notes. Why not form a teachers' choir and try out new songs? It's a great way to learn together and also to have some fun. Well done for getting this far and good luck for the future as you continue to develop the programme in your school.

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To have a World Voice Ambassador of the calibre of international opera singer Joyce DiDonato is a dream come true. We have been astonished that she has been able to do so much to support the programme whilst travelling around the world performing at the peak of her career. Her warmth, generosity and understanding are inspirational. Thank you Joyce.

Finally, to all the World Voice practitioners around the world, thank you for sharing our vision and for joining us on this wonderful journey. You too have been a constant source of inspiration to us.

Richard Frostick
Artistic Director, World Voice

WorldVoice