

# Singing for Success

a guide to setting up singing groups



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Registered in England and Wales: 3160362

Editor: Paddy O'Dea

Design: BCPublications

Photographs: Gideon Fisher took all the photos during the Singing for Success project.

Printer: Aldgate Press London

**Acknowledgements:**

Singing for Success was written by Jane Murison (ContinYou), Caren Georgy (ContinYou), Malcolm Goldring and David Everett (youngchoirs.net).

The Activity Sheets were compiled by Jon Payne and Lin Marsh. Illustrations by Michelle Kelly.

Thanks go to the project leaders in the six Singing Communities areas:

Alix McKee, David Norton, Linda Morley, Marc Philips, Pip Bettridge, Paul Naylor-Gray and Nancy Gillio-Terry.

Singing for Success was funded by Youth Music, as part of the Singing Communities project.



[www.youthmusic.org.uk](http://www.youthmusic.org.uk)

# Background

**'I will remember the sheer pleasure of all the children involved and the fact that we have turned children on to singing'**

Teacher, St Augustine's School, Dorset

The human voice is very complex, but when it is used creatively it becomes a musical instrument capable of enormous possibilities – just like any other that we play. The difference is, it is easy to locate, simple to maintain, doesn't need dusting or mending or expensive upgrading and best of all, we all possess one – and it's free!

Singing for Success and the five activity sheets comprise a practical guide for anyone interested in setting up and running singing groups for young people, whether at a breakfast club, lunchtime or after-school club, in a youth or community centre, or place of worship. The ideas and suggestions can be adapted to suit a wide age range.

The materials you will find here have been developed as a result of the Singing Communities project. Initiated and primarily funded by Youth Music, Singing Communities was developed by youngchoirs.net in partnership with ContinYou and aimed to show how singing can make a difference to the lives of young people and the communities in which they live. Both organisations have a strong history of working with schools, teachers and youth workers to support young people's educational and artistic development – youngchoirs.net has the specialist musical experience, whilst ContinYou has a strong history of supporting and developing out-of-school-hours learning.

The Singing Communities project took place in six areas considered to have significant levels of deprivation of one kind or another: Cumbria, Hartlepool, Derby, Sandwell, Dorset and the Isle of Wight. The singing activities were aimed primarily at young people with little experience of singing with others. While each area followed the overall aims of Singing Communities, the local projects evolved to address local needs. This encouraged a sense of ownership.



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# The joy of singing

## Why sing?

Singing has beneficial effects on heart rates and mood, emotional states and relaxation. Apart from providing a chance to develop artistic and musical skills, it can uplift people, create more positive attitudes and promote relaxation; and singing in choirs offers a social dimension that enhances people's lives.

## *Singing can:*

- improve breath control and physical stamina
- encourage good posture
- help reading skills through decoding and left/right eye-brain co-ordination
- support the development of number skills through reading music notation
- relate a symbol to a sound
- provide opportunities for potential solo singers to develop their strengths and nurture those skills that require further support.

## *When undertaken in a group, singing can also:*

- encourage social skills through bringing people together
- support team work rather than just focus on the interests of individuals.

**'Some of the children with poor academic achievement and social/behavioural problems have really excelled from being in the choir'**

Teacher, school in Sandwell

## HERE'S HOW Singing games can engage everyone



Singing games are a unique way to get every school child to sing as a natural part of their day. All children from five primary schools in Sandwell took part in playground singing games, and in each school approximately 30 children were also selected, in consultation with teachers, to become 'song leaders'.

Song leaders were chosen for their natural leadership qualities, or their musicality, and some to help divert their sometimes disruptive energy. The professional animators showed them how to teach singing games to other children. They learned new games from family members and even created their own songs and games.

These children enthusiastically used singing games to involve shy children or those with language difficulties. They developed confidence, leadership and vocal skills – children as young as ten taught new songs during song leader sessions and led playground singing with the vocal tutors.

Regular, fun-filled, non-threatening, non-elitist and flexible singing activity has created a 'singing culture' in each school. Singing clubs have formed, while whole-school singing, confidence and concentration have increased enjoyment for all the children.

# The joy of singing

## TOP TIPS! Singing games



- Encourage all to share their games and chants. Singing is for anybody.
- Playground activity ensures that all children who want to take part can do so informally and without making special arrangements.
- Encourage children to learn songs from relatives and friends.
- See everything as a singing game (skipping chant, clapping chant, circle-game song/chant, rap, football songs).
- Emphasise that play is the aim – and the singing will follow naturally
- Bring in an expert on singing with children to help develop children's confidence, find their singing voices, and develop their vocal skills and habits.
- INSETs for teachers and playground supervisors create a framework for singing to continue once amateurs have left the school.

Contact Ex Cathedra [www.ex-cathedra.org/education.htm](http://www.ex-cathedra.org/education.htm) if you are interested in running a Singing Games programme.

## Benefits of singing for children and young people

### Personal

- enjoyment and motivation
- increased self-confidence and self-esteem
- improved relationships with peers, teachers and other adults in an informal environment
- raised aspirations, from exposure to new activities and a range of professionals
- developing creativity.

## HERE'S HOW Community identity



Children from eleven schools in Hartlepool not only developed their vocal skills but also became interested in their history curriculum in a new way through the History of Hartlepool project. The project was designed to develop a stronger community, by creating, performing and recording a show to celebrate the history and culture of Hartlepool. The children worked with a range of professional artists from Sage Gateshead and a script writer, experiencing a range of musical genres. Pupils from the secondary schools involved took the drama parts and the performance, which had an audience of over 800 people and was enjoyed by all – a true celebration of local history. Strong links have been established between the schools that took part and a resource pack has been developed so that any school or youth group in the town can access the music.

### Improved learning outcomes

- knowledge-building and subject-related learning
- thinking skills – learning in different ways from learning in a classroom.

### Life skills

- communication and social skills – in practising and performing but also in a social environment that provides opportunities to improve communications with peers, teachers and adults
- teamwork and problem-solving, which can often be easier to develop in smaller groups
- leadership and taking responsibility – in a singing group, young people can develop skills by planning, leading and evaluating arts activities at their schools or in their local communities.

## Benefits of singing for organisations working with young people

- professional development and training opportunities for staff
- opportunities for staff to develop interests and knowledge beyond the National Curriculum
- developing closer links with the local community to raise the singing groups' profiles
- working with associated primary and secondary schools
- extending creative provision for all young people
- better use of facilities and premises
- enhancing the music curriculum
- working with creative partners on local festivals
- improving schools' relationships with parents
- improved school ethos (improved pupil attitudes to school, and better pupil behaviour)
- working with amateurs (see pages 12 and 13) and arts practitioners.

## HERE'S HOW Tackling different genres



Four schools in Derby worked with a local arts organisation to introduce pupils to a range of singing genres. Lunchtime sessions took place to motivate 9-11 year olds from five local schools and to help generate interest in an Easter school.

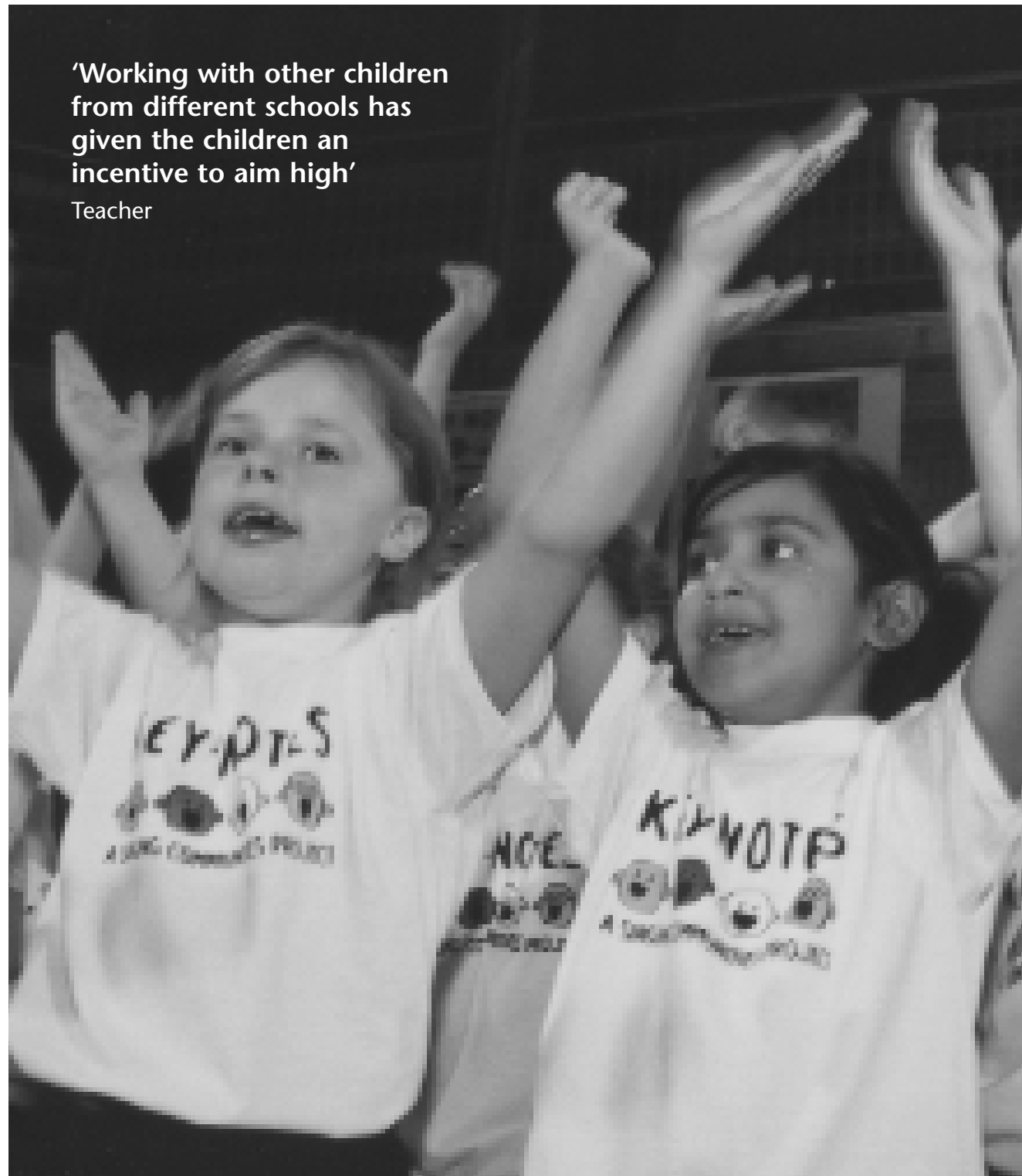
Genres tackled included folk, traditional European, samba and reggae. In addition, pupils from cluster of secondary schools were given the opportunity to learn how to lead workshops and warm-ups. Because a range of schools worked together, pupils were able to make new friends and to co-operatively produce a unique performance. One boy who had been 'banned' from the playground, and was therefore staying indoors, responded particularly well to the structure of sessions, working with his peers and contributing appropriately.

### Benefits of singing for communities

- opportunities to take part in singing activities
- closer relationships with schools and a better understanding how schools work
- opportunities to see performances
- a greater sense of community cohesion
- helps to build local social capital
- opportunity to help regenerate the local community through activities that inspire, stimulate and give a sense of achievement.

'Working with other children  
from different schools has  
given the children an  
incentive to aim high'

Teacher



# Getting started

## Consulting: what's needed? what's wanted?

Consulting with other people will give your project a good chance of hitting the right mark and exposes you to lots of ideas. Don't worry that you won't be able to take on board all the ideas that come forward. You will be able to incorporate at least some and can adapt others. Consulting also allows you to manage the expectations of young people and partners by giving feedback and telling them how you plan to use the information they have given you.

A programme based on information gathered from young people and your partners has a much better chance of surviving than one that is based on guesswork because it can:

- help pupils feel involved in designing the activities and they will have a greater sense of ownership and commitment
- give an insight into pupils' interests, perspectives and expectations
- identify a suitable group of young people on which to focus the singing activity
- identify what the young people need and set learning objectives for the programme
- help to establish support networks that may provide information, resources and even funding
- match or complement the strategic plans for your organisation and partners
- identify interests and skills that you can use in the singing group.

## TOP TIPS!

There are lots of fun ways that you can ask young people to share their ideas and views about singing.

- focus groups
- graffiti walls
- suggestion boxes
- online surveys
- face-to-face meetings



## Who to consult?

You need to identify the main stakeholders or partners for your singing activity. Who these are will vary and will depend on your priorities. No need to consult everyone - but try to gather a good cross section of views. Think about approaching:

- young people
- parents
- senior management teams or committees
- school/centre staff
- local authority strategy managers
- local statutory agencies
- community groups
- partner organisations
- local authority music service
- community choirs
- arts officer from the local authority
- owners or managers of venues.

## How should you consult?

Consultation does not have to be about questionnaires or surveys, although these can play a part. Who you are consulting with will make a difference to how you go about it. For parents, you might decide to have an information evening, while it might be more appropriate to phone or visit prospective partners to discuss your plans with them.

## When should you consult?

Consultation normally takes place before the planning stage. Ideally, however, it should be an ongoing process. For example, on the first day of your singing group, ask the pupils what they expect to happen or what they hope to do in the group.

To help you review your activities after approximately a term, you can use this information to find out if the group has met, exceeded or missed those expectations. For more information on how to do this turn to the section in this guide about monitoring and evaluation on page 19.

But remember to keep your consultation going throughout the life of your singing project. Considering and acting on the feedback you are given, wherever possible, is one of the keys to a successful project.

## What should you ask?

What you ask depends on who you are consulting. For example, pupils may be asked to comment on timing, their interests, repertoire, other music activities they participate in and why.

Community partners, however, may be asked about how they think the activity will tie in with their own objectives, or how they might be able to offer expertise or resources – which is information that can add value to future funding applications.

You could ask parents whether they have any interests, hobbies or skills they want to contribute to the singing



group, or when the best time to run the activity might be. The main thing is to think as widely as possible when considering what to ask. Make the most of the opportunity to gather the views of others – but be sure not to overload them.

When planning a young people's singing group you might want to ask these questions. You might also consult the young people about some of them:

- What will young people enjoy singing?
- When is the best time to run the singing group?
- Who should run the singing group? (eg a teacher from the school? or someone from outside?)
- Do you want to focus on a particular group of young people (eg boys, Key Stage 3 pupils)?
- What are we trying to achieve? (eg exposure to songs from different cultures, bringing young people from

different places together, giving performances, improving singing technique)

- Who else might be interested or want to get involved? (eg children from other schools or groups in the area, parents, non-teaching school staff)
- What else is on offer in the local community or from other providers who might provide an additional or 'next step' opportunity? (eg choirs or singing groups operated by the local authority's music service, church choirs)

There will be lots more questions and issues to consider. But, to shape a programme that appeals to young people and meets its learning objectives, consulting young people and the other organisations that might become involved in the project is an important step.

## TOP TIPS!



- Organise termly or bi-monthly open rehearsals, for parents, guardians, grandparents and other family members and friends to come and listen and even to take part in singing together.
- The group does not need to be restricted to wherever there may be a piano. Songs do not always require accompaniment; however, if you want to accompany the singing, this can be done by rhythmical clapping, feet stomping, guitar, shakers or even a band.

# Getting started

## Doing an audit

Another aspect of your consultation and research is to undertake an audit of existing singing provision. Find out what out-of-school singing activities already take place, who they are for, when they happen and what they are designed to achieve. Looking at attendance patterns, club registers and the format of the clubs (if you are able to gain access to these) will give you an idea of the best time to run your singing activity and what might appeal to your young people.

## Make your singing activity appealing

You have decided you want to set up a singing group. The key now will be how you persuade people to come to rehearsals and how you will keep them wanting to come back for more.

How will you make sure the singing activity is truly open to everyone – that there is nothing to put members off attending, whilst offering quality, challenging vocal experiences to those talented individuals?

There are a number of reasons why it may be difficult for some young people to attend a singing group outside school hours. Some of these factors may seem obvious but thinking about these during planning can help to make your singing group as accessible as possible.

- *Get the timing right*  
It is critical to think about how long you need, realistically, to provide quality activities, and when it is best to schedule them (eg the day of the week, the time of the day).
- *Get the place right*  
Where you hold your session can make a difference to how many pupils attend. Creativity and environment are interconnected so try to offer somewhere the group feels safe. To achieve this, you'll need to create a non-judgemental learning environment. A community hall or

youth centre would work well, as long as it is not a 'through' space. Sound insulation is important – nothing is worse than trying to compete with the indoor netball practice next door!

- *Set the ground rules from the start*  
Encourage the young people to decide how their activity space can be made welcoming and safe, which will enable their creativity to flourish. They will have ownership of their space during the time they meet, which immediately instils confidence. Ask the young people to think about how they will support each other.
- *Think about transport*  
Getting to and from the singing activity can be a big issue for some young people, particularly if they attend rural schools. You will need to consider:
  - \* where your potential singers must travel from and how they get to the venue
  - \* whether they come on a school bus – and if so, what time it arrives
  - \* how you can schedule the session so that it fits in with bus time tables.
- *Breaking down barriers*  
Some people have negative preconceptions about choirs so an appealing name for the group will help build a positive image.
- *Listen to what participants say*  
Give the participants opportunities to comment on what they do or enjoy most about the activities, including the repertoire. Make sure you tell them what you intend to do with the information, otherwise they may not bother to offer their ideas again.
- *Recognise young people's achievements*  
There are many ways you can do this, depending on what resources you have. A certificate or a letter home, recognising what they have achieved or praising their behaviour, can have the same effect as an end-of-term



party or a CD or book voucher. Think about opportunities for performance, events and celebrations. Programming in opportunities to perform for an audience is critical to encouraging and celebrating achievements of a singing group.

- *Encourage parents and carers to support the group*  
Getting parents on board can have a big influence on the amount of time members can commit to the group. However, it's important to be sure that you are clear with parents about how you would like them to be involved. Try to ensure that you keep parents and family well informed. Reassure them about who is running it, why it is happening, what activities will be offered and what arrangements will be made when the sessions are not running.

# Who will sing and who will lead?

## Who will sing?

When you develop your singing group, you need to be clear about who you want to participate in it and why. Out-of-school-hours activities tend to attract well-motivated and more able learners. However, they can offer disaffected pupils or those who are at risk of exclusion with an opportunity to re-engage with learning and find a route back into successful mainstream education.

You may want to consider targeting or attracting children and young people:

- at risk of exclusion
- with special educational needs
- with disabilities
- with low self-esteem, motivation or a history of under-achievement
- from less advantaged backgrounds
- from particular ethnic backgrounds
- who are about to transfer from primary to secondary school

Focusing the singing activities on a particular group of pupils does not mean that others cannot take part. For example, you can design a singing activity to meet the specific needs of your group by making sure that half the places on offer are reserved for those meeting the target group criteria. The other half of places can then be opened up to all other pupils on a first-come first-served basis.

Making sure that your target group joins can be tricky, however, particularly if the group includes children who would not normally join this sort of activity. So you need to find a way to gently encourage individuals in the group without singling them out. The last thing you want to do is alienate those pupils because you have inadvertently stigmatised them.

## TOP TIPS! Ensure inclusivity



- Work with partner organisations that share your vision.
- Look beyond people's disabilities or perceived problems to their being potential musicians.
- Make sure the venues where you workshop and perform are compliant with the Disability Discrimination Act 2005.
- Engage animateurs who have an 'inclusive' attitude to participants.

## Cultural awareness through singing

1. Using music from different cultures and working with children from diverse ethnic backgrounds can address racist attitudes. Sometimes racist behaviour can be addressed in the workshop environment. A programme in Derby brought together a diverse group of 8-15 year olds. The animateur began the session with a warm-up activity called: 'building a human interlocking chain'. One young man commented: 'We do not touch whites'. Recognising the potential difficulty, the animateur (being of white European origin) became a part of the chain making instant physical contact with the recognised leader, thus breaking this supposed taboo. In addition the action was verbally reinforced: 'We are here to work together'.
2. Children of mixed race from two primary schools worked with an animateur from India to produce a piece to celebrate Diwali, using a native tongue that was new to them. Initially the children struggled with both the vocabulary and different style of leadership.

Representatives from the two schools ultimately performed in the Derby Assembly Rooms with supreme confidence.

Singing thus helped to tell a unique story and improve communication through children meeting and socialising with their peers from other cultural backgrounds.

3. The Sandwell Singing Community was fortunate in being able to draw upon the incredibly rich cultural diversity present in the borough. Programmes introduced songs

## HERE'S HOW Inclusive opportunities



The Music Vision in Cumbria was designed to offer young adults with physical and/or intellectual special needs the opportunity to work together in writing and performing their own songs with an experienced animateur. The emphasis was on the young people as musicians, rather than on their disabilities. The process of working together and performing the songs they wrote in public for Music Vision has boosted the participants' confidence and self-esteem.

Music Vision has produced a CD and the group has given numerous public performances. Some members of the group have succeeded outside the project too. One person has been employed by a local musical instrument retailer. Another has moved into further education, gaining greatly in self-confidence and independence, whilst a third member of the group is developing presentations to schools to promote inclusion of disabled people into society.

## Who will sing and who will lead?

### HERE'S HOW Boys and girls



Sometimes it is appropriate to separate boys from girls in singing groups. This doesn't usually happen until the onset of puberty, and usually at the end of Key Stage 2 when children begin to become more conscious of their own physical change and development.

Thus, most primary school or junior choirs are mixed. In Key Stage 3, boys are often reluctant to sing, so a pragmatic policy is to have two choirs or singing groups, one for boys and one for girls, which maintains the principle of equal opportunity at the same time. Male and female singers will often come together again at Key Stage 4 or post-16. This is normal and to be expected. There are clear repertoire implications and you will need to exercise care when you choose suitable singing material.

Talented local amateurs lead the sessions and each term ends with a day-long workshop and a performance led by nationally-acclaimed amateurs.

from a variety of cultural traditions – South American, Gospel, East European, South Asian, Korean, and Arabic – as well as music associated with western traditions, such as music theatre. The participants in these programmes were as diverse as the music itself – from European, Caribbean, African, Arabic, Indian and Pakistani backgrounds.

### Open access or audition?

Many young singers will be content to join or remain in a singing group or choir that is open to everyone without any audition or entry qualification. This is the model that most groups adopt. Others may wish to extend their experiences and seek out greater challenges. This may include a different kind of repertoire, or a choir that provides different kinds of performance opportunities – for example, touring.

Both models are valuable, and schools and parents should not feel that an auditioned group is in any way 'elitist'.

### HERE'S HOW Open access and audition



Several schools on the Isle of Wight run after-school singing groups. A one-hour extension session is offered every Saturday morning, alongside the County Youth Choir rehearsals at the music centre. The extra hour is an open session for all those involved in their school choirs to come together and take part in singing activities. This provides good opportunities for integration, progression and sharing amateurs across the whole spectrum of singing genres, styles and age groups. Individuals from the open-access singing group can then move across and audition for the Youth Choir, giving them something to aspire to in their singing interest. In the longer term, this strategy should mean that the Youth Choir is expanded and that young people are supported, whatever stage of singing they are at.

First, any young singer who wishes to be considered should have the chance to do so, irrespective of their experience or background. Those selected will have met specific criteria (eg being able to sing in tune, being able to read standard musical notation, having a voice that doesn't stand out against others). You will need to tell the young person this information before they attend their audition.

Second, it is quite acceptable to restrict a singing group to a specific number of members, just as a football or netball team is restricted to a specific number of team members based on certain criteria. The important thing is to explain clearly what the group's aims are, what the entry criteria are, and to ensure that nobody is prevented from being considered. If a singer applies to join the group at a time when they don't have the necessary skills or experience, then it's important to encourage them to re-audition when they have gained them.

### Staffing the singing activities

Since you have identified there is a need for a singing group, it needs to have a champion. This will be someone who can enthuse, galvanise and inspire young people to give up their time to sing with others. There are many people who could be the best person for your project – it might be the singing leader or a teacher, headteacher, parent, youth worker or older young person.

There are a number of distinct roles involved in setting up and sustaining any out-of-school activity. The most important thing is that everyone involved is clear about their individual responsibilities and that they communicate clearly with each other.

### Co-ordinating the singing group

A designated singing group co-ordinator should be responsible for ensuring that the singing group develops to meet its objectives. This person is often, though not always, the same person who organises the activities.



## HERE'S HOW

### Isle of Wight sea shanties



The Isle Sing Festival of Song Programme shows how important an enthusiastic and well-organised amateur is with a large number of children. Year 3 and 4 pupils from half the island's primary schools worked together, culminating in a great performance.

Anna Tabbush from Traditional Arts Projects in Basingstoke enthused the children with funny warm-up songs. She ran three sets of workshops over four months to teach English sea shanties to five clusters of schools each with 100-150 pupils. All schools have now formed singing groups and rehearse in after-school clubs, and the programme has enabled children to socialise and sing news songs.

Morning and afternoon workshops were held across three separate weeks. Two workshops were held for each cluster of pupils each week, amounting to ten morning and afternoon workshops. The second workshop helped re-enforce what children had learned earlier. The sessions were two hours long, with a break, but project co-ordinators discovered that slightly shorter sessions, with a break, helped pupils maintain concentration and enthusiasm better.

Five hundred pupils – a huge number to manage – performed before an audience of 1,200. Logistics were tricky, but it was amazing to see so many children perform together.

## Who will sing and who will lead?

A typical co-ordinator might be responsible for:

- looking after the premises where singing happens
- marketing and promoting the group
- fundraising and reporting to funders
- health and safety issues
- liaising with management teams, governors and others
- child protection issues
- monitoring and evaluating
- forging appropriate links with the community and other singing groups.

### *Running the singing activities*

How a song is sung and taught is as important as the song itself. To ensure your group experiences quality singing activities it is essential to have a leader with good teaching skills and an understanding of young people's developing voices. There may already be someone in the school or local community who would fit the bill; if not, the local authority's music service might be able to help. Working with community musicians, animateurs and professional artists can add an exciting dimension to the sessions.

### *Working with professional singers*

Employing professional artists to work with your singing group will give all your participants a valuable experience. A professional singer or animateur has the skills and enthusiasm that will help to encourage the best singing performance from everyone taking part.

Working with professional artists can help to bring professional skills and experience that will:

- focus your singing project
- expand your group's singing and performance possibilities
- help you to see how your group sits in relation to similar projects and groups locally, nationally and even internationally
- sustain the energy and enthusiasm of everyone in the group
- help to unleash your creativity as a teacher/leader
- help you to learn new skills and techniques and develop the confidence of both you and the young singers.

## HERE'S HOW Singing leaders



To support children's singing and encourage the attainment of high standards, singing leaders don't necessarily need to be trained singers themselves – though they should be able to demonstrate by using their singing voices, and have an understanding of how a young person's voice develops.

Singing leaders should also have an idea of the kind of sound they want their singers to achieve and how they can achieve it. If singing leaders approach their work with young people in the way that teachers do, and are conscious of the group's objectives and strategies for their achievement, the best singing teaching will follow. This will lead to excellent musical outcomes, a sense of achievement – and fun for everyone.

## HERE'S HOW Working together



Nine primary schools in Hartlepool worked together to produce a combined choir. Each choir met after school for a one hour session. The schools worked together to share resources, so that over a four-week period, each school had a session with an animateur, two follow-up sessions with the resident school teacher and one session with two other schools that involved the animateur. Developing teachers' skills was key, so that they had greater confidence to run their own sessions. The choirs have taken part in the local Maritime Festival and a Christmas Celebration concert.

### *Working with an animateur*

The term 'animateur' may be a fairly new term to some people. It comes from the French verb 'animer' – to animate, bring to life, to breathe life into something. This describes exactly what an animateur should do with a singing group. Usually, the work of an animateur covers a particular period of time, leading specific programmes of activity before moving on to another group of children, school or organisation. Sometimes animateurs are referred to by other titles – workshop leader, choir trainer, choir leader, singing teacher.

## TOP TIPS!

### How to find local animateurs



- Speak to music staff and organisers where singing already happens – schools, arts centres, local music groups, local authority music services, evening classes. Contact the major national music organisations that run singing activities - see under Key Organisations).
- Be clear what you want from an animateur. Offer a detailed a written project description and try to watch him/her working.
- Ask animateurs: what they do; what age ranges they work with; what style(s) of music they use; when they are available; how far they can travel; whether they have current Criminal Records Bureau (CRB) clearance; and, ask for a CV and references.

#### What to look for in an animateur

- suitable skills in singing – for example, a musical voice (even if untrained) but which children can respond to, and preferably a voice without excessive vibrato;
- someone who is sympathetic to your objectives;
- the ability to work in partnership with you and in your group's context;
- good communication skills, enthusiasm, vision and commitment to inspiring, inclusive singing activities;
- relevant experience of working with groups like yours.



# What kind of singing shall we do?

## Singing activities

The best starting point for a singer is to sing. To help your singers produce their best singing, encourage them to:

- develop their singing (as opposed to their speaking) voices – there is a difference. This will need the input of someone who understands about the right breath control and support, projection and articulation involved in singing;

- develop good posture when they sing – for example: standing in a properly balanced body position (feet hip-width apart, arms relaxed, knees slightly relaxed); ensuring the diaphragm is properly supported; and reducing the chance of physical tension developing, especially in the neck and shoulders); and constantly reinforcing good practice;
- develop good breath control by filling their lungs with air and ensuring that its expulsion is evenly controlled.

- For example: imagine drawing breath in right down to the tips of the toes; another good exercise to try is to speak (or sing) a series of numbers – eg 1 to 10 – as smoothly as possible and all in one breath; once this can be achieved successfully increase the challenge by speaking a greater number – eg 1 to 15, then 1 to 20;
- develop clear articulation of text through good vowel and consonant definition;
  - develop a sense of communication to an actual or imaginary audience by projecting the meaning and the spirit of the lyrics.

A good session will offer a beginning, middle and ending – warm-up, singing repertoire and warm-down. Look at the activity sheets for some warm-up ideas. Try and break up the singing with movement (if appropriate) and bring in new songs to keep the group interested.

Fun is an important ingredient – but it shouldn't be the only one. Young people need the opportunity to grow and develop, have a sense of achievement, to be challenged, and acquire new skills that will provide them with opportunities to use their singing voices in ways that extend them in future.

## Achieving breadth and quality in singing experience

Young people enjoy experiencing a broad repertoire of songs, and a choir leader needs to ensure that they can sing as many kinds of songs as possible. It is important to remember that children may come to a singing activity with limited experience of singing, so they will often be just like sponges, soaking up whatever is new to them. Some children may be surprised at the sorts of genres and singing experiences they can get involved in – they don't always know what they don't know!

It's important not to make assumptions about what young people will or will not like, and choir leaders need to take care not to advocate a repertoire that is based exclusively

## HERE'S HOW

### Isle Sing Gospel – Isle of Wight



Twelve middle schools across the Isle of Wight took part in 'Isle Sing Gospel'. School staff were keen to learn more about the gospel genre. They felt that the children would easily be able to identify with it due to films such as *Sister Act*, which would make 'the sell' easier even though the genre itself could be very challenging.

The programme also allowed schools from across the island to get together and sing. Some children were reunited with friends from primary school and others made new friends, so it had an important social impact.

The final concert was the first ever live singing performance for many. Feedback on the night was very positive. Many of the schools still continue their gospel choirs and an all-boys choir has been developed, showing the boys that they can sing and still be 'cool'.

## TOP TIPS!

### How to choose suitable songs



- Choose songs with ranges that suit the voices of the young singers – too low or high and their voices may strain. Much material is written or arranged at too low a pitch. For 'unbroken' voices (boys and girls), encourage a range from about middle C to the G over an octave above.
- Be sure that you are comfortable with the words of the song and their meaning – are they suitable for the age-range?
- Ensure that the music has interesting qualities: Does the song have a melody that employs a range of notes, or just a few? Does the melody suit the singing voice? Are there any tricky leaps for the singers? Composers often write at a keyboard without hearing how it sounds when sung, so do not assume that the notes you read on the page can be sung well by young voices.



on what they like themselves. On the other hand, young people often take a lead from adults, so if a choir leader's enthusiasm and encouragement are based on their own preferences that can be a good starting point. If leaders don't like a particular song, they can't expect the young singers to.

### **Themes to consider when thinking about breadth and quality in singing**

#### *Cultural themes*

- sacred/secular: exercise sensitivity and take local circumstances into account
- national songs: these can be traditional folk songs from around the whole United Kingdom – Scotland, Wales, Ireland and England – together with arrangements
- world songs: for example, from central Europe, which is a rich source of material; and from the Americas, Africa, Asia

- gospel songs: these are technically sacred but often perceived as being broader; sacred songs from other faiths can also be suitable material
- local songs: such as sea shanties from Hartlepool
- jazz: exposing young people to jazz can be exciting and can build their confidence to try new kinds of singing
- pop music: many young people love pop music and they may want to choose particular songs for the choir to try out.

#### *Musical themes*

- material that emphasises pulse and rhythm
- material that has an emphasis on melody and/or harmony
- material that shows contrasting tempos, either within a piece or when compared with others that young people are singing

- unison songs
- songs in two or more parts
- rounds
- accompanied and unaccompanied (a capella) songs.

Whatever material is chosen it is essential that it is suitable for the group involved and that they enjoy it and can sing it well.

Good singing leaders are usually good teachers and can ensure that young people are offered challenging, but achievable and uplifting songs to sing. Children will rise to a challenge provided the starting point is the right one. If in doubt ask a local music teacher for advice.

# Singing in a wider context

## HERE'S HOW Music theatre



Children and young people who are reluctant to join a choir or sing in a formal concert may enjoy the mix in music theatre – singing, acting, dancing, wearing costumes, finding props, and staging.

Music theatre projects can range from one-day workshops with a review-style performance at the end of the day, to a 'Musical in a Weekend', or even a full-scale production with several performance dates and rehearsals over several months.

The Musical in a weekend was an open-access project in Sandwell, which was designed to appeal to teenagers and particularly tried to reach out to young people 'at risk'. It aimed to appeal to people who wanted to take part in a short but intense creative experience – a kind of in-depth taster session.

The project was a huge success – over 120 children took part in the final performance (55 in the core company and a primary school chorus of 70 children). Half of the children had never taken part in a music or theatre project before but they performed without prompts, and their singing was exciting, precise and in tune, and their acting and dancing polished.

In addition to sparking an interest in the arts, the project created strong feelings of accomplishment, community and confidence among the participants, the organisers and family members who helped.

## TOP TIPS! Musical theatre projects



- Start planning three to six months before your performance date.
- Choose an artistic team that is experienced in working with your target age group.
- Make sure the team has strong music, theatre and dance skills and that they can work together.
- Choose an engaging piece of music or song that will appeal to your target group.
- Make sure the subject matter is neutral in terms of religion or other culturally-sensitive issues, and that the content is appropriate for children.
- Book a suitable venue and consider audience numbers.
- Hold taster sessions and information sessions in schools, libraries, community centres – anywhere you may find your target group.
- Advertise for participants in local print media and radio. Circulate flyers.
- Print t-shirts.
- Remember to check performing licenses and royalties.
- Children can help prepare your programmes, advertising, costumes and props with guidance. Get teachers and parents involved.
- Make sure your scheduling doesn't run up against major holidays, SATs or other concerts.

## Complementary activities

Singing does not need to be an isolated activity – it can be taught in the context of other activities, especially if you are working with singers who need to overcome fears about their own abilities. Some young people can contribute other skills and hobbies to a singing group's activities, even though they may not want to sing.

*Complementary activities could include:*

- songs relating to specific topics that might tie in with other art forms (for example, songs that are linked with dance)
- musical theatre (for example, include costume and props design, lighting, sound and staging organisation for a performance)
- percussion (pupils who play drums and percussion may want to accompany the singers)
- educational and topical themes like the olympics, historical themes
- song and lyrics writing – young people interested in poetry or other writing may want to be involved in the choir.

## Other learning benefits

Although singing may be the main focus of the activities, both children and adults can develop a number of different skills and abilities at the same time, and gain new experiences. Think about what these are for your particular focus. It may add weight to a funding bid to show a potential funder that your singing group has a wider learning scope than just singing. For example:

- Older pupils working with singing groups of younger pupils will develop teamwork, leadership, tutoring, mentoring and 'buddying' skills.
- Singing offers young people opportunities to learn about and understand other cultures.

- Singing can bring people in communities together – for example, a community choir can bring people together who would not normally meet and help improve community cohesion.
- Singing is good for health and encourages feelings of general well-being because it improves posture and breathing.
- Working on compositions, rhythms and lyric writing can link with literacy and numeracy and benefit both.

## HERE'S HOW

### Starting young



Singing is now a part of the every-day lives of parents and children in Hartlepool, thanks to a project run in partnership with Sure Start. The language development officer worked with the singers to put together 'singing sacks', which parents could borrow. This introduced the children as early as possible to singing and gave parents and carers the confidence to sing with their children at home.

Each resource consists of a printed sack, CD (with early years rhymes recorded by children from local primary schools, using a portable recording studio), words booklet, and a tactile resource to encourage interactive play with the songs on the CD. The singing sacks have encouraged parents to become involved with their children's learning, using singing as a tool for language development. They have also helped re-introduce traditional singing games and rhymes, which can sometimes be lost to later generations.

## HERE'S HOW

### Cultural awareness by singing and tasting

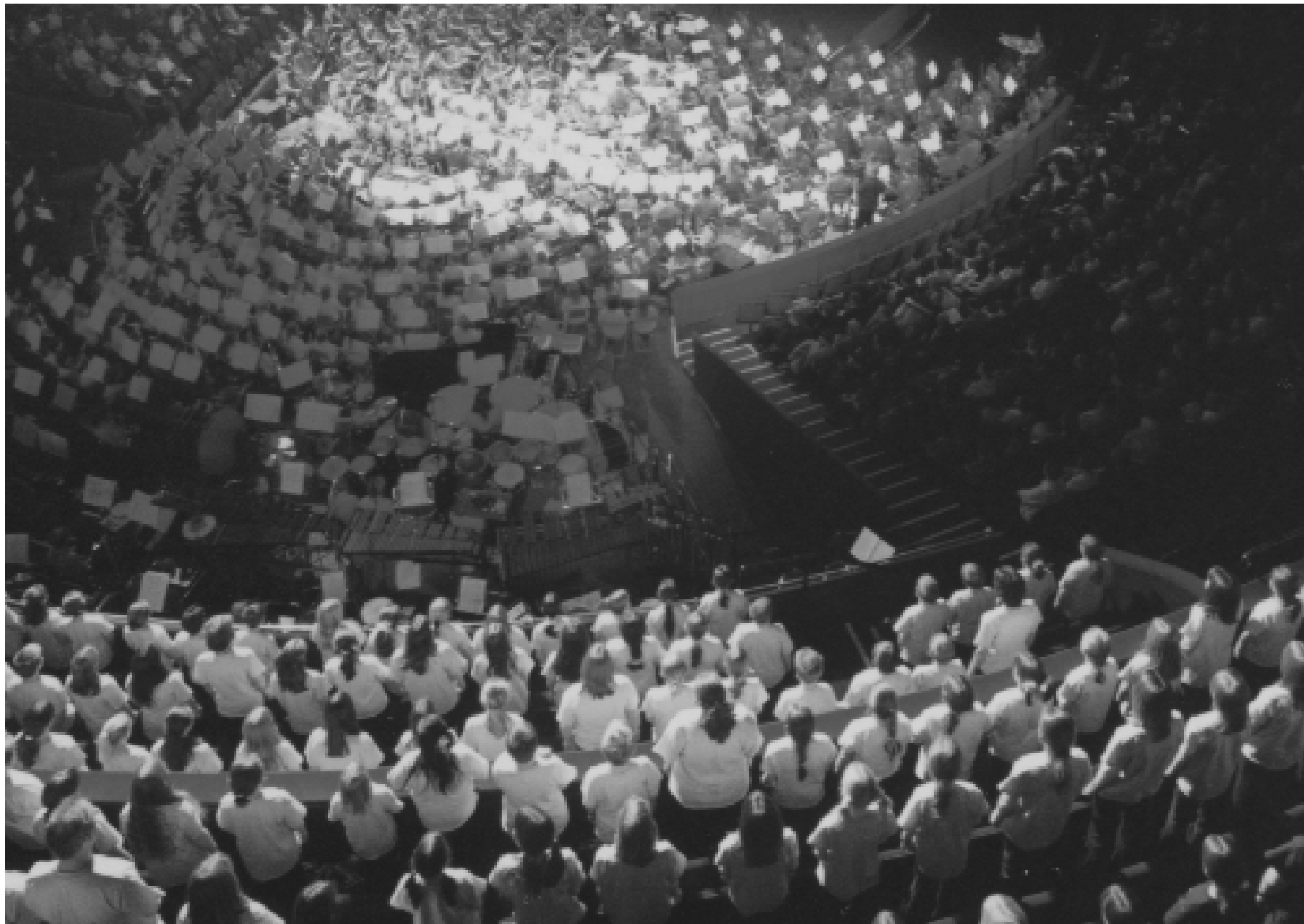


A local amateur worked with children in Dorset schools to teach them traditional Jewish songs and songs celebrating key Jewish holidays, which she had learned as a child. She also asked the local bakery to make some *cholla* – plaited Jewish bread – so that the children could experience tastes as well as sounds.

The project was fully linked into the Key Stage 2 National Curriculum for religious studies, and illuminated key celebrations in the Jewish calendar through song. It was a great opportunity to increase awareness and understanding of a world religion.

Music and song can also be excellent vehicles for cross-curricular projects. Schools in Dorset have worked with local musicians to learn about the history of rock music. At each weekly session, a different decade of music was covered, from the 60s to the present decade. Pupils learned a 'key' song from each decade. Learning songs this way can also be linked to history.





# Monitoring and evaluation

The following advice about evaluation is adapted from Partnerships for learning: a guide to evaluating arts education projects by Felicity Woolf and published by the Arts Council (ISBN 0-7287-0791-8). The guide is written for arts projects, but the process can be adapted to any projects that involve young people. Among many other groups, the guide is aimed at youth leaders, community workers, local authority officers, teachers and voluntary groups.

## What is evaluation?

Evaluation is a powerful tool for learning. It is a structured way of thinking about what happens during your project, and why. It can be simple or complex, depending on the resources you have available, and on what you want to find out.

*Evaluation can be based on these three key ideas:*

- Evaluation involves making judgements, based on evidence, about the value and quality of a project.
- Evaluation is open and clear and involves all partners, including the people taking part.
- Evaluation helps with decision-making during a project and for future projects.

*Evaluation has two main purposes:*

- to improve practice during the project and for future projects
- to show what happened as a result of a project.

*Improving your practice is important because it helps:*

- projects to evolve and change as they happen
- partners, teachers and participants to feel the evaluation is for their benefit, and not just to satisfy funders
- projects to be better the next time they are run, and encourages standards to be raised
- partners to change and develop their practice.

*It is important to show in your evaluation:*

- that projects such as your singing group are a good way of improving young people's confidence, their opportunities to make new friends, to add to their learning
- how everyone has benefited from being involved in the singing group
- how the funding has been used and that it has been used well.

You will need to keep records and write some short reports to monitor the progress of members in the group. Another way of collecting such evidence may be to ask pupils to tell you how they feel the group is benefiting them, what their learning is, and record what they say on a tape recorder.

The Woolf guide sets out the evaluation process in five clear stages with appropriate questions to ask at each stage. These are adapted here for singing projects.



## Evaluation stages

### *Stage 1 - Planning*

Why do we want to set up a singing group?  
What specific things do we want to achieve?  
How will we identify success?

### *Stage 2 - Collecting evidence*

How will we collect the evidence we need – including evidence of what does *not* go well?

### *Stage 3 - Assembling and interpreting*

What does the evidence tell us?

### *Stage 4 - Reflecting and moving forward*

What have we learned from the evaluation?  
How will we do things differently in future?

### *Stage 5 - Reporting and sharing*

Who will we tell about the singing group and why?  
How will we tell them?  
What will we tell them?

However, it is important to note that while the Woolf guide shows people such as teachers or amateurs who run singing groups and the partners they may have in their singing projects how to evaluate their projects, it also points out that in some circumstances it may be important to appoint an external evaluator. This could be due to various constraints – such as lack of time, or funder requirements. The guide outlines the advantages and disadvantages of appointing an external evaluator.

You can download a copy of the guide from [www.artscouncil.org.uk](http://www.artscouncil.org.uk)

Or you can order one from: Marston Book Services  
Phone: 01235 465500  
Email: [direct.orders@marston.co.uk](mailto:direct.orders@marston.co.uk)  
ISBN 0-7287-0791-8

# Resourcing a singing group

## Finding funding for your singing group

Once the focus of your singing group has been decided, you may need to consider raising funds to cover specific costs (eg the costs of the choir leader, transport, venue hire, music purchase, choir uniform).

## Where to start

If this is your first attempt at applying for funding, the golden rule is to keep your proposal as simple as possible. When looking for funding, you need to match the needs of the beneficiaries (the young people who will benefit from the singing group) to the aims of the funder.

It might be useful to visit clubs or activities similar to the one you want to set up, or to talk with other people who

are involved in choirs or different singing activities. It can help to find out what has worked well in other places, and what has not.

Do an audit of potential beneficiaries in your community and include the findings in your funding bid. This will show the potential funder that you have consulted with others, and will also tell you:

- what provision is needed, and when, where and how?
- who would attend? (eg is it a particular age range or a group with particular needs?)
- who would attend the group's performances? (this will show your potential funder that you have considered the needs of a wider group of 'beneficiaries')
- who are potential people to run the activity?

## Cover all the bases: have you planned properly?

Approaches to funders may require a simple letter, or some may only require a form to be completed. If the latter, try to answer all of the questions under each heading before you send the application in. One of the main reasons for the failure of funding bids is that projects are not fully thought through in the initial stages and this is usually obvious in funding bids. So be sure you know:

### Who

- will be responsible for planning the repertoire, warm-ups and activities? Involve pupils in the planning stage so they have ownership.
- the activities are for. These may be: a specific age range, vulnerable pupils, pupils and their families.
- can attend the group (such as parents, grandparents, siblings).
- will run the singing group (for example: school staff, enthusiastic parents or community members, specialist amateurs, older young people).

## TOP TIPS! Performing rights/ licences



If you are thinking about holding a public performance with your singing group you should check whether the venue you are using has a PRS (Performing Rights Society) licence; if not you may be liable for payment of a fee that PRS collects on behalf of composers and music publishers. To find out more contact:

Performing Rights Society  
Copyright House  
29-33 Berners Street, London W1T 3AB  
Tel: 020 7580 5544  
[www.prs.co.uk](http://www.prs.co.uk)

## TOP TIPS! Gaining corporate support



- Even small companies receive hundreds of letters asking for financial support. A small amount of research beforehand can make the difference between your letter ending up in the bin or the group receiving funding. Phone the company, and ask for the correct name and job title of the most senior person who will influence the decision to fund your group.
- Put the amount of funding in the context of other outgoings the company may have – you can find this out by asking for the company's annual report.
- Companies may be interested in supporting their community by making contributions in kind, or through donations or sponsorship. For example, many local shops may be interested in providing a donation in exchange for a 'thank you' poster they could display in their shop window.
- Business in the Community (BiTC) has links with companies nationally and can put LEAs and schools in contact with local businesses. Visit [www.bitc.org.uk](http://www.bitc.org.uk)
- else can help (for example: community groups, colleges, universities, Primary Care Trusts).
- will write letters and complete forms for funding bids? If more than one person is to be involved, how can you avoid the duplication of tasks?

#### Where

- you will hold the singing group sessions
- you will find volunteers
- you will apply for funding.

#### When

- you will start the singing group sessions.

#### What

- activities you will run (a musical in a day? taster sessions of different singing genres over a number of weeks? activities that involve song writing as well as singing?)
- paperwork is needed (such as pupil surveys, consent forms, CRB checks for external experts)
- you will do if demand outstrips supply
- opportunities there might be in the longer term for performance and celebration
- other singing clubs or activities are running in the area that you could link into or learn from.

#### How

- you will market the singing group
- the group will complement the school curriculum, or be different to it
- you will know that it has been a success; what are your key success indicators? (most funders will want you to submit a short report at the end of the funding year that must include these indicators – see Monitoring and evaluation on page 19).

#### Why

- you are doing it (for example to improve specific skills, self-esteem, confidence, support local families).

#### Costs to think about

- staffing (number of hours x weeks x pay rate)
- CDs, song books, sheet music
- rent/hire of premises, if applicable

- transport
- food
- concert/rehearsal dress (perhaps something formal, or a simple T-shirt)
- marketing and publicity for the group, and any events
- any administrative costs
- subscriptions if appropriate.

## TOP TIPS! Charitable status



Some funding streams from trusts, foundations and lottery sources are only available to organisations with charitable or voluntary status. Schools can consider applying through their Parent Teacher Associations, if this has charitable status. If not, contact the Charity Commission for England and Wales for information about setting up a voluntary organisation. Visit [www.charity-commission.gov.uk](http://www.charity-commission.gov.uk)

Before doing so, consider: which arts organisations do you or can you work with that could fundraise on your behalf; does your school already have an associated charity?

To apply for charitable status your group must be independent of the school governing body and must have a separate voluntary management committee and a separate constitution, or trust deed. Consider approaching your local Round Table, Rotary Club, Women's Institute, Townswomen's Guild or other group. Their community focus enables them to support local initiatives.

## TOP TIPS! Gaining funding from trusts



- The main challenge can be finding the right words and phrases to include to encourage potential funders. There is no need to start from scratch – as starting points you could use ideas from this pack, government documents, your organisation's development plans and documents from creative/musical organisations. However, make sure that your aims can be clearly linked to the aims of the trusts you want to approach (for example, some trusts will only support certain age ranges, or will only fund activities within a particular locality).
- Talk to the young people that the activities will benefit and quote them in your application.
- Use straightforward language in applications and avoid abbreviations. For example: 'Improving SATs results' needs to be expressed more clearly: 'Improving children's attainment in the Standard Assessment Tests (SATs)'
- Don't forget to state the obvious. The main thing that funders look for, apart from a great project, is that it meets the criteria which the trust or organisation has set. Help them by using phrases such as: 'this application links with the aims of your trust by...' or 'the direct result of this singing group's activities will be...'

## Resourcing a singing group

### Moving on: training opportunities for singing leaders

Once your singing group has been running for a while, those involved in leading activities might want to think about further developing their skills.

It's often best to start locally when looking for courses and opportunities. You could try contacting your:

- local authority music service
- local music theatres
- local libraries
- county or youth arts officer
- Youth Music regional co-ordinators.

A range of national organisations can offer training and development opportunities to teachers, singing leaders and amateurs. Some of these are listed on page 22 and 23.

### TOP TIPS!

Consider the long-term picture for the children and young people in the singing group. Where will they go next? They are potentially the singing leaders and amateurs of tomorrow. Again, look for local groups they could join – perhaps an audition choir or a group at a music theatre. Also think about opportunities to help young people develop confidence in leading activities in the group; perhaps they could lead the warm-ups initially? They could also develop their skills through an accredited scheme such as the Young People's Arts Award (see page 24).



## Finding financial support

Before submitting an application, it's important to check that your idea fits with the funding organisation's objectives. Many hours can be spent preparing excellent applications that cannot be supported because funding guidelines do not fit with your ambitions.

### Arts Council England

[www.artscouncil.org.uk](http://www.artscouncil.org.uk)

Funding is available as grants to individuals and organisations but funding covers a wide range of arts causes. Lots of guidance on the website.

### Awards for All

[www.awardsforall.org.uk](http://www.awardsforall.org.uk)

Funds new activities that enable people to take part in arts, sport, heritage and community activities, as well as projects that promote education, the environment and health in the local community. Grants of up to £10,000. Check out the website to find out the specific priorities in your local area.

### Baring Foundation

[www.baringfoundation.org.uk](http://www.baringfoundation.org.uk)

Supports education in and through the arts for people of any age, ability or educational background, and exchange of knowledge and skills within the arts sector. For Voluntary/not for profit organisations only.

### Children's Fund (England only)

[www.everychildmatters.gov.uk](http://www.everychildmatters.gov.uk)

The Children's Fund helps tackle disadvantage among children and young people. It operates in every local authority area in England. At present there are 149 Children's Fund partnerships at local level that are involved in delivering the Children's Fund. The actual services are delivered in a variety of locations ranging from schools to community centres, sports centres and other local venues. Visit the Children's Fund pages on the Every Child Matters website to download a copy of the document called *Children's Fund Grant Conditions*.

### **Co-operative Dividend Scheme**

[www.co-op.co.uk](http://www.co-op.co.uk)

Visit the website and type 'community dividend' into the search field. The Co-operative Dividend Scheme provides grants of between £100 and £5,000 to community groups or projects.

### **Connecting Futures**

[www.connectingfutures.com](http://www.connectingfutures.com)

Funding for collaborative projects building deeper mutual understanding, learning and respect between young people from different cultural backgrounds. For projects engaging young people age 15-25.

### **EMI Music Sound Foundation**

[www.emigroup.com/msf](http://www.emigroup.com/msf)

Launched in April 1998, the Music Sound Foundation primarily funds the needs of schools, teachers and individual students in addition to the Specialist Schools Programme. The trustees meet every six months – March to September – to consider which applications to support.

### **EUCLID**

[www.euclid.info](http://www.euclid.info)

Runs seminars on EU funding for the performing and visual arts, heritage and literature.

### **Extended Schools**

Two key priorities for extended schools are: the provision of study support opportunities; and access to arts and ICT activities. Singing fits under both. Contact the person in your local authority who is responsible for extended activities and ask for assistance in finding funding to get your singing group started.



### **The Foundation for Sports and the Arts**

[www.thefsa.net/aboutus.htm](http://www.thefsa.net/aboutus.htm)

This organisation funds sports and arts activities throughout the UK – mostly grants of £5,000 - £10,000 but they will fund up to £75,000.

### **The Foyle Foundation**

[www.foylefoundation.org.uk](http://www.foylefoundation.org.uk)

The primary aim of this foundation is to support charities whose core remit covers learning, the arts or health. It offers grants of between £5,000 and £20,000.

### **Heritage Lottery Fund – Young Roots**

[www.hlf.org.uk/English/HowToApply/OurGrantGivingProgrammes/YoungRoots/](http://www.hlf.org.uk/English/HowToApply/OurGrantGivingProgrammes/YoungRoots/)

The Young Roots programme aims to involve 13-20 year olds (up to 25 with special needs) to find out about their heritage, to develop skills, build confidence and promote community involvement. It offers grants of between £5,000 and £25,000.

### **Jerwood Charitable Foundation**

[www.jerwood.org.uk](http://www.jerwood.org.uk)

This organisation offers small grants of up to £10,000. It is dedicated to imaginative and responsible funding of the arts, education in its widest sense, medicine, and other areas of human endeavour and excellence.

### **Youth Music**

[www.youthmusic.org.uk](http://www.youthmusic.org.uk)

Youth Music's programme *Vocalise!* funds singing and vocal activities for young people aged 5-18 (focusing on those aged 8-14). Awards will be between £5,000 and £20,000 for projects lasting between 6 and 18 months. Activities can be tailored for young people with a range of singing abilities, and they will be encouraged to demonstrate their achievements, for example by performing concerts to their peers, families and the wider community. Projects can focus on any vocal styles from traditional choral singing to 'beatboxing', through to opera and other vocal traditions from around the world.

Competition for funding is strong. When applying you will need to look carefully at both the requirements and priorities connected with *Vocalise!*

# Key organisations

## **British Choral Institute**

Advisory and training body for choral singers and organisers. Special emphasis on developing international choral projects.  
Tel: 01273 300894  
Email: [BritChorInst@fastnet.co.uk](mailto:BritChorInst@fastnet.co.uk)

## **Children's Music Workshop (CMW)**

A non-profit organisation working across the UK. Its aim is to excite and broaden the horizons of primary school-aged children through music.  
Visit: [www.childrensmusicworkshop.org](http://www.childrensmusicworkshop.org)  
Email: [info@childrensmusicworkshop.org](mailto:info@childrensmusicworkshop.org)

## **Community Music Wales**

Resources and expertise in a wide range of music forms available to people who are typically excluded from opportunities for creative self expression.  
Visit: [www.communitymusicwales.org.uk](http://www.communitymusicwales.org.uk)  
Tel: 029 2083 8060  
Email: [admin@communitymusicwales.org.uk](mailto:admin@communitymusicwales.org.uk)

## **Making Music (formerly the National Federation of Music Societies)**

Membership organisation for a wide range of semi-professional and amateur music groups. Promotes collaboration between young people and voluntary music groups.  
Visit: [www.makingmusic.org.uk](http://www.makingmusic.org.uk)  
Tel: 0870 902 1310  
Email: [info@makingmusic.co.uk](mailto:info@makingmusic.co.uk)

## **Music for Youth**

National charity dedicated to organising festivals and concerts for young musicians.  
Visit: [www.mfy.org.uk](http://www.mfy.org.uk)  
Tel: 020 8870 9624  
Email: [mfy@mfy.org.uk](mailto:mfy@mfy.org.uk)

## **National Association of Music Educators (NAME)**

A network of professional support for all involved in music education.  
Visit: [www.name2.org.uk](http://www.name2.org.uk)  
Tel: 01629 760791  
Email: [musiceducation@name.org.uk](mailto:musiceducation@name.org.uk)

## **The Sage Gateshead**

A new venue that works with a wide range of groups across the North of England creating music-led or music-focused projects.  
Visit: [www.thesagegateshead.org](http://www.thesagegateshead.org)  
Tel: 0191 443 4666  
Email: [lp@thesagegateshead.org](mailto:lp@thesagegateshead.org)

## **Sing for Pleasure**

Weekend and summer schools for all ages. INSET singing days in schools.  
Visit: [www.singforpleasure.org.uk](http://www.singforpleasure.org.uk)  
Tel: 0800 018 4164  
Email: [admin@singforpleasure.org.uk](mailto:admin@singforpleasure.org.uk)

## **Sound Sense**

National development agency for community music, offering support, advice and training to community musicians and groups. A range of information services available.  
Visit: [www.soundsense.org](http://www.soundsense.org)  
Tel: 01449 673990  
Email: [info@soundsense.org](mailto:info@soundsense.org)

## **The Voices Foundation**

This charity specialises in music curriculum development in primary schools and the professional development of teachers.  
Email: [vf@voices.org.uk](mailto:vf@voices.org.uk)

## **20,000 Voices**

Works all over the north east region. Current projects include: gospel workshops, Find Your Voice courses, supporting and developing community choirs, working with boys, early years, etc. It has published a Songbook, suitable for community and upper school choirs. Available for £12+P&P.  
Visit: [www.20000voices.org](http://www.20000voices.org)  
Tel: 01665 606280  
Email: [info@20000voices.org](mailto:info@20000voices.org)

## **youngchoirs.net**

Choral events for young people and training for teachers and amateurs.  
Visit: [www.youngchoirs.net](http://www.youngchoirs.net)  
Tel: 01509 211664  
Email: [admin@youngchoirs.net](mailto:admin@youngchoirs.net)

## **Young People's Arts Award**

The Young People's Arts Award is an exciting new scheme that recognises young people's development through the arts. Through the award, young people grow as young artists and young arts leaders.  
Visit [www.artscouncil.org.uk/artaward](http://www.artscouncil.org.uk/artaward).

## **Youth Music**

For grants information, see page 23. Youth Music has produced The Youth Music Singbook, an exciting new singing resource designed to enable teachers and youth leaders of all levels and abilities to deliver better singing opportunities to children and young people.  
Visit [www.singbook.org.uk](http://www.singbook.org.uk).  
Visit: [www.youthmusic.org.uk](http://www.youthmusic.org.uk)  
Tel: 020 7902 1060  
Email: [info@youthmusic.org.uk](mailto:info@youthmusic.org.uk)

## **Wales, Northern Ireland and Scotland**

For more information about singing in Wales, Northern Ireland and Scotland visit the Youth Music website.

**Northern Ireland:** For singing training opportunities in visit [www.northernireland.ideasfactory.com](http://www.northernireland.ideasfactory.com)

**Scotland:** For information about singing opportunities in Scotland visit the National Youth Choir of Scotland at [www.nycos.co.uk](http://www.nycos.co.uk)

**Wales:** For information about music-making and singing opportunities for young people in Wales visit [www.walesontheweb.org](http://www.walesontheweb.org)

**Information for singing teachers in all UK countries is available at [www.singers-uk.org](http://www.singers-uk.org)**



