

APPLICATION FOR ETHICAL APPROVAL

In order for research to result in benefit and minimise risk of harm, it must be conducted ethically. A researcher may not be covered by the University's insurance if ethical approval has not been obtained prior to commencement.

The University follows the OECD Frascati manual definition of **research activity**: "creative work undertaken on a systematic basis in order to increase the stock of knowledge, including knowledge of man, culture and society, and the use of this stock of knowledge to devise new applications". As such this covers activities undertaken by members of staff, postgraduate research students, and both taught postgraduate and undergraduate students working on dissertations/projects.

The individual undertaking the research activity is known as the "principal researcher".

Ethical approval is not required for routine audits, performance reviews, quality assurance studies, testing within normal educational requirements, and literary or artistic criticism.

Please read the notes for guidance before completing ALL sections of the form.

This form must be completed and approved prior to undertaking any research activity. Please see Checklist for details of process for different categories of application.

Delete the Guidance Notes at the end of the form BEFORE submitting your application

SECTION A: About You (Principal Researcher)

1	Full Name:	Elsbeth Hayes			
2	Tick all boxes which apply:	Member of staff:	☐	Honorary research fellow:	☐
3	Undergraduate Student	☐	Taught Postgraduate Student	☒	Postgraduate Research Student
4	Institute/Academic Discipline/Centre:	WAPPAR			
5	Campus:	Carmarthen			
6	E-mail address:	2028890@student.uwtsd.ac.uk			
7	Contact Telephone Number:	+353 87 290 2146			
For students:					
8	Student Number:	2028890			
9	Programme of Study:	MA in Professional Practice (Voice Pedagogy)			
10	Director of Studies/Supervisor:	Julie Crossman/ Debbie Winter			

SECTION B: Approval for Research Activity

1	Has the research activity received approval in principle? (please check the Guidance Notes as to the appropriate approval process for different levels of research by different categories of individual)	YES	☒	NO	☐
					Date
2	If Yes, please indicate source of approval (and date where known): Approval in principle must be obtained from the relevant source prior to seeking ethical approval	Research Degrees Committee	☐		
3		Institute Research Committee	☐		
4		Other (write in) WAPPAR Ethics Board Representative	☒		

SECTION C: Internal and External Ethical Guidance Materials

	Please list the core ethical guidance documents that have been referred to during the completion of this form (including any discipline-specific codes of research ethics, and also any specific ethical guidance relating to the proposed methodology). Please tick to confirm that your research proposal adheres to these codes and guidelines.	
1	UWTSD Research Ethics & Integrity Code of Practice	☒
2	UWTSD Research Data Management Policy	☒
3		☐

SECTION D: External Collaborative Research Activity

1	Does the research activity involve collaborators outside of the University?	YES	☐	NO	☒	
2	If Yes, please provide the name of the external organisation and name and contact details for the main contact person and confirmation this person has consented to their personal data being shared as part of this collaboration.					
3	Institution					
4	Contact person name					
5	Contact person e-mail address					
6	Has this individual consented to sharing their details on this form?	YES	☐	NO	☐	
7	Are you in receipt of a KESS scholarship?	YES	☐	NO	☐	
8	Is your research externally funded	YES	☐	NO	☐	
9	Are you specifically employed to undertake this research in either a paid or voluntary capacity?	Voluntary	YES	☐	NO	☐
10		Employed	YES	☐	NO	☐
11	Is the research being undertaken within an existing UWTSD Athrofa Professional Learning Partnership (APLP)	If YES then the permission question below does not need to be answered.	YES	☐	NO	☐
12	Permission to undertake the research has been provided by the partner organisation	(If YES attach copy) If NO the application cannot continue	YES	☐	NO	☐

Where research activity is carried out in collaboration with an external organisation

13	Does this organisation have its own ethics approval system?	YES	☐	NO	☐
14	If Yes, please attach a copy of any final approval (or interim approval) from the organisation				

SECTION E: Details of Research Activity

1	Indicative title:	An action research project to assess the effectiveness of training for primary classroom teachers in aspects of Vocal pedagogy and vocal skill development for children in the early primary years (age 4-8)			
2	Proposed start date:	10/7/23	Proposed end date:	01/03/24	
3	Introduction to the Research (maximum 300 words) Ensure that you write for a Non-Specialist Audience when outlining your response to the three points below: • Purpose of Research Activity • Proposed Research Question • Aims of Research Activity • Objectives of Research Activity Demonstrate, briefly, how Existing Research has informed the proposed activity and explain • What the research activity will add to the body of knowledge • How it addresses an area of importance.				
4	Purpose of Research Activity Existing research suggests that many classroom teachers feel a lack of confidence in their ability to lead musical activity with their classes and the Primary Music Curriculum (1999) does not provide any substantial guidance in aspects of vocal pedagogy or childhood vocal-skill development. This research is intended to pilot the provision of such guidance and training for classroom teachers in vocal-skills' development implementation. It aims to increase the engagement of teachers in day-to-day vocal exploration/ singing activity in support of vocal-skill development of children and their engagement with Music Generation activities.				
5	Research Question Does training in aspects of vocal pedagogy and vocal-skill development for children result in: 1. Increased vocal play and singing activity in everyday classroom activities? 2. Increased teacher confidence in singing with their classes? 3. Increased engagement with and understanding of musical activities led by external musician educators?				
6	Aims of Research Activity To develop and investigate whether training in aspects of vocal pedagogy and vocal-skill development for children in the early primary years is effective in empowering classroom teachers to incorporate vocal play/ singing activity, to feel more confident about singing with students and to feel more engaged with musical activities led by external musician educators.				
7	Objectives of Research Activity				

	• Provide a training session for classroom teachers, based on a guidance artefact explaining relevant aspects of research-based vocal pedagogy and vocal-skill development in children aged 4-8. • Support teachers across an implementation period of 6 weeks, during which they will apply this training to classroom activities and work with Music Generation Musician Educators. • Assess the effectiveness of this training in fulfilling Research Aims.
8	Proposed methods (maximum 600 words) Provide a brief summary of all the methods that may be used in the research activity, making it clear what specific techniques may be used. If methods other than those listed in this section are deemed appropriate later, additional ethical approval for those methods will be needed.
9	This is a mixed methods project. Data will be collected via the following methods, depending on the number of participants and the practicalities of data gathering: 1. <i>Review</i> of existing <i>literature</i> around the training of teachers in specific pedagogies 2. Collection of quantitative and qualitative data through the administration of pre- and post-training and implementation <i>questionnaires</i> using Likert-scale type responses and areas of narrative text. The pre-project data will gauge the participant's initial levels of use of vocal play and singing activity in their classrooms, their musical background and confidence in singing with their classes, and their engagement with and understanding of Music Generation activities. The post-training and project data will assess the effectiveness of the training and whether it has resulted in: increased understanding and use of vocal exploration and singing activity in the participants' classrooms; increased self-confidence in singing with their classes; and increased engagement with and understanding of Music Generation activities. 3. Collection of qualitative data through <i>focus groups</i>, which may be audio and/or video recorded. 4. Collection of qualitative data through individual <i>interviews</i>, which may be audio and/or video recorded.
10	Location of research activity Identify all locations where research activity will take place.
11	Primary school buildings and Music Generation Carlow premises in County Carlow, Ireland
12	Research activity outside of the UK If research activity will take place overseas, you are responsible for ensuring that local ethical considerations are complied with and that the relevant permissions are sought. Specify any local guidelines (e.g. from local professional associations/learned societies/universities) that exist and whether these involve any ethical stipulations beyond those usual in the UK (provide details of any licenses or permissions required). Also specify whether there are any specific ethical issues raised by the local context in which the research activity is taking place, for example, particular cultural and/or legal sensitivities or vulnerabilities of participants.
13	All research activity will take place in the Republic of Ireland. No specific ethical issues or guidelines arise that would be different from those usual in the UK. I have consulted the Kilkenny Carlow Education and Training Board Ethics policy and there are no stipulations regarding research. All Irish Universities have their own ethics policies and guidelines, but these would not have any stipulations beyond those usual in the UK.

14	Use of documentation not in the public domain: Are any documents NOT publicly available?	NO	☒
		YES	☐
15	If Yes, please provide details here of how you will gain access to specific documentation that is not in the public domain and that this is in accordance with prevailing data protection law of the country in question and England and Wales.		

SECTION F: Scope of Research Activity

1	Will the research activity include:	YES	NO
2	Use of a questionnaire or similar research instrument?	☒	☐
3	Use of interviews?	☒	☐
4	Use of diaries?	☒	☐
5	Participant observation with their knowledge?	☒	☐
6	Participant observation without their knowledge?	☐	☒
7	Use of video or audio recording?	☒	☐
8	Access to personal or confidential information without the participants' specific consent?	☐	☒
9	Administration of any questions, test stimuli, presentation that may be experienced as physically, mentally or emotionally harmful / offensive?	☐	☒
10	Performance of any acts which may cause embarrassment or affect self-esteem?	☐	☒
11	Investigation of participants involved in illegal activities?	☐	☒
12	Use of procedures that involve deception?	☐	☒
13	Administration of any substance, agent or placebo?	☐	☒
14	Working with live vertebrate animals?	☐	☒
15	Other primary data collection methods, please explain in this box For example, 'focus groups'. Please indicate the type of data collection method(s) in this box and tick the accompany box.	☒	☐
16	Focus groups may be used		

If NO to every question, then the research activity is (ethically) low risk and **may** be exempt from **some** of the following sections (please refer to Guidance Notes).

If YES to any question, then no research activity should be undertaken until full ethical approval has been obtained.

SECTION G: Intended Participants

1	Who are the intended participants:	YES	NO
2	Students or staff at the University?	☐	☒
3	Adults (over the age of 18 and competent to give consent)?	☒	☐
4	Vulnerable adults?	☐	☒
5	Children and Young People under the age of 18? (Consent from Parent, Carer or Guardian will be required)	☐	☒

6	Prisoners?	☐	☒
7	Young offenders?	☐	☒
8	Those who could be considered to have a particularly dependent relationship with the investigator or a gatekeeper?	☐	☒
9	People engaged in illegal activities?	☐	☒
10	Others (please identify specifically any group who may be unable to give consent) please indicate here and tick the appropriate box.	☐	☒
11	Other – please indicate here: (this box should expand as you type)		

12	Participant numbers and source Provide an estimate of the expected number of participants. How will you identify participants and how will they be recruited?	
13	How many participants are expected?	I expect between three and ten participants
14	Who will the participants be?	The participants will be primary school teachers in schools in County Carlow which participate in the Music Generation programme
15	How will you identify the participants?	I will consult with School Principals and invite participation from teachers who would be interested and could benefit from the project

16	Information for participants:	YES	NO	N/A
17	Will you describe the main research procedures to participants in advance, so that they are informed about what to expect?	☒	☐	☐
18	Will you tell participants that their participation is voluntary?	☒	☐	☐
19	Will you obtain written consent for participation?	☒	☐	☐
20	Will you explain to participants that refusal to participate in the research will not affect their treatment or education (if relevant)?	☒	☐	☐
21	If the research is observational, will you ask participants for their consent to being observed?	☒	☐	☐
22	Will you tell participants that they may withdraw from the research at any time and for any reason?	☒	☐	☐
23	With questionnaires, will you give participants the option of omitting questions they do not want to answer?	☒	☐	☐
24	Will you tell participants that their data will be treated with full confidentiality and that, if published, it will not be identifiable as theirs?	☒	☐	☐
25	Will you debrief participants at the end of their participation, in a way appropriate to the type of research undertaken?	☒	☐	☐
26	If NO to any of above questions, please give an explanation			
27				

28	Information for participants:	YES	NO	N/A
29	Will participants be paid?	☐	☒	☐
30	Is specialist electrical or other equipment to be used with participants?	☒	☐	☐
31	Are there any financial or other interests to the investigator or University arising from this study?	☐	☒	☐
32	Will the research activity involve deliberately misleading participants in any way, or the partial or full concealment of the specific study aims?	☐	☒	☐
33	If YES to any question, please provide full details			
34	I will be using voice recorders and possibly video recording of online meetings to record discussion in focus groups and interviews.			

SECTION H: Anticipated Risks

1	Outline any anticipated risks that may adversely affect any of the participants, the researchers and/or the University, and the steps that will be taken to address them. If you have completed a full risk assessment (for example as required by a laboratory, or external research collaborator) you may append that to this form.						
2	Full risk assessment completed and appended?		<table border="1"> <tr> <td>Yes</td> <td>☐</td> </tr> <tr> <td>No</td> <td>☒</td> </tr> </table>	Yes	☐	No	☒
Yes	☐						
No	☒						
3	Risks to participants For example: emotional distress, financial disclosure, physical harm, transfer of personal data, sensitive organisational information						
4	Risk to Participant: Emotional distress	<i>How will you mitigate the Risk to Participant</i> During the training teachers may feel out of their comfort zone in being asked to use their voices. While this is the purpose of the training, it does place people in a vulnerable position. I will structure the training so that activities proceed at an appropriate pace, with opportunities for					

	Transfer of personal data	participants to join in certain activities only if they feel comfortable to do so. Personal details of individual participants will not be included in research data and the names of participating schools will not be referenced.		
5	If research activity may include sensitive, embarrassing or upsetting topics (e.g. sexual activity, drug use) or issues likely to disclose information requiring further action (e.g. criminal activity), give details of the procedures to deal with these issues, including any support/advice (e.g. helpline numbers) to be offered to participants. Note that where applicable, consent procedures should make it clear that if something potentially or actually illegal is discovered in the course of a project, it may need to be disclosed to the proper authorities			
	NA			
6	Risks to investigator For example: personal safety, physical harm, emotional distress, risk of accusation of harm/impropriety, conflict of interest			
	Risk to Investigator: Risk of accusation of causing emotional distress / harm / impropriety	<i>How will you mitigate the Risk to Investigator:</i> Clear explanations will be given to participants regarding the purpose and scope of the workshops and research. Participants will be able to opt out of any activities they are uncomfortable with or opt-out entirely at any stage.		
7	University/institutional risks For example: adverse publicity, financial loss, data protection			
	Risk to University: Data Protection	<i>How will you mitigate the Risk to University:</i> Researcher to follow all University and Employer guidelines regarding appropriate collection, use and retention of personal data. All data to be collected on an anonymous basis. Individual participants or institutions will not be identified.		
8	Disclosure and Barring Service			
9	If the research activity involves children or vulnerable adults, a Disclosure and Barring Service (DBS) certificate must be obtained before any contact with such participants.	YES	NO	N/A
10	Does your research require you to hold a current DBS Certificate?	☐	☒	☐

SECTION I: Feedback, Consent and Confidentiality

1	Feedback What de-briefing and feedback will be provided to participants, how will this be done and when? Participants will be provided with the researcher's email address and they will be able to contact the researcher for further details or results. <i>(this box should expand as you type)</i>
2	Informed consent Describe the arrangements to inform potential participants, before providing consent, of what is involved in participating. Describe the arrangements for participants to provide full consent before

	data collection begins. If gaining consent in this way is inappropriate, explain how consent will be obtained and recorded in accordance with prevailing data protection legislation.
	Consent forms will be included with paper-based or online questionnaires which participants will need to sign before completing the questionnaire. Consent forms to take part in focus groups and interviews will also be used.
3	Confidentiality / Anonymity Set out how anonymity of participants and confidentiality will be ensured in any outputs. If anonymity is not being offered, explain why this is the case.
	No names or identifying data will be recorded for participants. The schools involved will not be named in the research data.

SECTION J: Data Protection and Storage

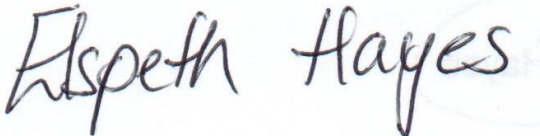
In completing this section refer to the University's Research Data Management Policy and the extensive resources on the University's Research Data Management web pages (<http://uwtsd.ac.uk/library/research-data-management/>).

1	Does the research activity involve personal data (as defined by the General Data Protection Regulation 2016 "GDPR" and the Data Protection Act 2018 "DPA")?	YES	NO
	<i>"Personal data" means any information relating to an identified or identifiable natural person ('data subject'). An identifiable natural person is one who can be identified, directly or indirectly, in particular by reference to an identifier such as a name, an identification number, location data, an online identifier or to one or more factors specific to the physical, physiological, genetic, mental, economic, cultural or social identity of that natural person.</i>	☒	☐
2	If YES, provide a description of the data and explain why this data needs to be collected:		
	Consent forms, which need to be collected in advance of participants completing. Audio and video data, which may be collected in the context of focus groups and/or interviews to ensure accurate recording of data.		
3	Does it involve special category data (as defined by the GDPR)?	YES	NO
	<i>"Special category data" means sensitive personal data consisting of information as to the data subjects' – (a) racial or ethnic origin, (b) political opinions, (c) religious beliefs or other beliefs of a similar nature, (d) membership of a trade union (within the meaning of the Trade Union and Labour Relations (Consolidation) Act 1992), (e) physical or mental health or condition, (f) sexual life, (g) genetics, (h) biometric data (as used for ID purposes),</i>	☐	☒
4	If YES, provide a description of the special category data and explain why this data needs to be collected:		
5	Will the research activity involve storing personal data and/or special category data on one of the following:	YES	NO
6	Manual files (i.e. in paper form)?	☒	☐

7	University computers?	☐	☒
8	Private company computers?	☐	☒
9	Home or other personal computers?	☐	☒
10	Laptop computers/ CDs/ Portable disk-drives/ memory sticks?	☒	☐
11	"Cloud" storage or websites?	☒	☐
12	Other – specify:	☐	☐
13	For all stored data, explain the measures in place to ensure the security of the data collected, data confidentiality, including details of password protection, encryption, anonymisation and pseudonymisation:		
	All data will be kept in password protected cloud storage on the company's Office 365 system which will not be shared. Any audio / video data would be transcribed and would be shown to participants to check accuracy of reporting. Any USB sticks used to store or transfer data will be password protected. All participants will be given a unique identifier to ensure confidentiality and this list will be kept securely in the password protected folder. All manual files will be shredded after the research has taken place. <i>(this box should expand as you type)</i>		
14	All Data Storage		
15	Will the research activity involve any of the following activities:	YES	NO
16	Electronic transfer of data in any form?	☒	☐
17	Sharing of data with others at the University?	☒	☐
18	Sharing of data with other organisations?	☒	☐
19	Export of data outside the European Union or importing of data from outside the UK?	☐	☒
20	Use of personal addresses, postcodes, faxes, emails or telephone numbers?	☐	☒
21	Publication of data that might allow identification of individuals?	☐	☒
22	Use of data management system?	☐	☒
23	Data archiving?	☐	☒
24	If YES to any question, please provide full details, explaining how this will be conducted in accordance with the GDPR and DPA (and/or any international equivalent):		
	All data will be encrypted and kept in password protected cloud storage on the Company's Office 365 system which will not be shared. Any USB sticks used to store or transfer data will be password protected. All data transfers will be encrypted and password protected. All participants will be given a unique identifier to ensure confidentiality and this list will be kept securely in the password protected folder. The data will be stored until the completion of the project and then deleted. In accordance with the DPA2018, and relevant GDPR legislation in the Republic of Ireland participants will have the right to ask to see what data is held relating to them, and this data will be deleted immediately if the participant requests this, in which case the data will not be used in the project. <i>(this box should expand as you type)</i>		
25	List all who will have access to the data generated by the research activity:		
	Elspeth Hayes (principal researcher)		

	<i>(this box should expand as you type)</i>		
26	List who will have control of, and act as custodian(s) for, data generated by the research activity:		
	Elspeth Hayes (principal researcher)		
	<i>(this box should expand as you type)</i>		
27	Give details of data storage arrangements, including security measures in place to protect the data, where data will be stored, how long for, and in what form. Will data be archived – if so how and if not why not.		
	All data will be encrypted and kept in password protected cloud storage on the Company's Office 365 system which will not be shared. Any USB sticks used to store or transfer data will be password protected, and will be reformatted at the end of the project in order to destroy the data. The data will be stored until the completion of the project and then deleted.		
	<i>(this box should expand as you type)</i>		
28	Please indicate if your data will be stored in the UWTSD Research Data Repository (see https://researchdata.uwtsd.ac.uk/). If so please explain. <i>(Most relevant to academic staff)</i>		
	No		
	<i>(this box should expand as you type)</i>		
29	Confirm that you have read the UWTSD guidance on data management (see https://www.uwtsd.ac.uk/library/research-data-management/)	YES	☒
		NO	☐
30	Confirm that you are aware that you need to keep all data until after your research has completed or the end of your funding	YES	☒
		NO	☐

SECTION K: Declaration

31	The information which I have provided is correct and complete to the best of my knowledge. I have attempted to identify any risks and issues related to the research activity and acknowledge my obligations and the rights of the participants. In submitting this application I hereby confirm that I undertake to ensure that the above named research activity will meet the University's Research Ethics and Integrity Code of Practice which is published on the website: https://www.uwtsd.ac.uk/research/research-ethics/		
	Signature of applicant:		Date: 15/06/2023

For STUDENT Submissions:

32	Director of Studies/Supervisor:	Laura James	Date: 3.7.23
33	Signature:	Laura James	

For STAFF Submissions:

34	Academic Director/ Assistant Dean:		Date:
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35	Signature:		
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Checklist: Please complete the checklist below to ensure that you have completed the form according to the guidelines and attached any required documentation:

☒	I have read the guidance notes supplied before completing the form.
☒	I have completed ALL RELEVANT sections of the form in full.
☒	I confirm that the research activity has received approval in principle
☒	I have attached a copy of final/interim approval from external organisation (where appropriate)
☐	I have attached a full risk assessment (and have NOT completed Section H of this form) (where appropriate) <i>ONLY TICK IF YOU HAVE ATTACHED A FULL RISK ASSESSMENT</i>
☒	I understand that it is my responsibility to ensure that the above named research activity will meet the University's Research Ethics and Integrity Code of Practice.
☒	I understand that before commencing data collection all documents aimed at respondents (including information sheets, consent forms, questionnaires, interview schedules etc.) must be confirmed by the DoS/Supervisor, module tutor or Academic Director.
☒	I have deleted the guidance notes before submitting the PG2 for consideration



Music Generation Carlow Cheatharlach

Music Generation Carlow

C/o Tyndall College

Mortarstown Upper

Kilkenny Road

Email: gavin.barr@KCETB.ie

Dear UWTSD,

RE: Action research project

I confirm that I approve of the proposed action research project to assess the effectiveness of training for primary classroom teachers in aspects of Vocal pedagogy and vocal skill development for children in the early primary years (age 4-8) carried out by Elspeth Hayes, of Music Generation Carlow in local national schools between September and December 2023.

Kind regards,

Gavin Barr,

Music Development Officer

Music Generation Carlow



Finding their Voices pre-workshop questionnaire

Section 1 of 5 - You as Musician

What is your own musical background? (Tick all which apply)

- ☐ Play an instrument
- ☒ Sing in a choir or other vocal group
- ☒ Can read music
- ☒ Sing in the car / at home / in the shower
- ☒ Used to play an instrument
- ☐ Used to sing in a choir or other vocal group
- ☐ No background of musical activity
- ☐ Other:

Any other comments re musical background?

I am part of a musical society

How musical do you consider yourself to be?

	1	2	3	4	5	
Not at all musical	☐	☐	☐	☒	☐	Very musical

What are your musical memories from Primary School?

Singing in the school choir, doing the National Children's Concert, church choir, playing piano

What are your musical memories from Secondary School?

Singing in the school choir, doing the Hallelujah Christmas Concert, doing the school musical

How do you feel about singing with other adults?

	1	2	3	4	5	
Not very confident	☐	☐	☐	☐	☒	Very confident

How do you feel about singing in front of other adults?

	1	2	3	4	5	
Not very confident	☐	☐	☐	☒	☐	Very confident

How do you feel about singing with children?

	1	2	3	4	5	
Not very confident	☐	☐	☐	☐	☒	Very confident

How do you feel about singing in front of children?

	1	2	3	4	5	
Not very confident	☐	☐	☐	☐	☒	Very confident

Section 2 of 5 Your training in Music Education

Please describe the musical training you did during Initial Teacher Education (approx. how many units / courses / hours and anything you recall that was covered)

Approximately 10 weeks for 1-2 hours per week

Please describe any in-service training you have done in music

Dabbledoo training

Section 3 of 5 How valuable do you think the various aspects of this training workshop will be to you?

Understanding of childhood vocal development

	1	2	3	4	5	
Not valuable	☐	☐	☐	☐	☒	Very valuable

Learning about vocal exploration activities

	1	2	3	4	5	
Not valuable	☐	☐	☐	☐	☒	Very valuable

Learning about using singing and vocal exploration in the classroom for task based and classroom management activities

	1	2	3	4	5	
Not valuable	☐	☐	☐	☐	☒	Very valuable

Improving my own vocal confidence

	1	2	3	4	5	
Not valuable	☐	☐	☐	☐	☒	Very valuable

Are there any aspects of this training workshop that you wish to comment on or ask questions about in advance?

Section 4 of 5 Current knowledge of this area

What is your level of knowledge about childhood vocal development

	1	2	3	4	5	
No knowledge	☐	☐	☒	☐	☐	Good understanding

Can you describe what you understand of childhood vocal development presently?

Section 5 of 5 Singing in your classroom

Which class group do you teach?

- ☐ Junior Infants
- ☐ Senior Infants
- ☐ 1st Class
- ☒ 2nd Class
- ☐ Other:

How much singing or vocal exploration do you do with your class on a day-to-day basis?

- ☐ Sing something every day
- ☐ Sing some days of the week
- ☒ Sing around once a week
- ☐ Sing less than once a week
- ☐ Rarely sing

What proportion of the children in your class do you feel are confident singers?

- ☐ They are all very confident
- ☐ They are all confident
- ☐ Most of them are confident
- ☒ Some of them are confident
- ☐ Few of them are confident

What proportion of children in your class do you feel can use their singing voices and sing in-tune?

- ☐ All of them
- ☐ Around three-quarters of them
- ☒ Around half of them
- ☐ Around a quarter of them
- ☐ None of them

How much do the children in your class enjoy singing?

- | | 1 | 2 | 3 | 4 | 5 | |
|----------------|-----------------------|-----------------------|-----------------------|----------------------------------|-----------------------|-----------------|
| Don't enjoy it | ☐ | ☐ | ☐ | ☒ | ☐ | Really enjoy it |

How much do you enjoy singing with your class?

- | | 1 | 2 | 3 | 4 | 5 | |
|----------------|-----------------------|-----------------------|-----------------------|----------------------------------|-----------------------|-----------------|
| Don't enjoy it | ☐ | ☐ | ☐ | ☒ | ☐ | Really enjoy it |

How much do you feel that singing and vocal exploration is beneficial to children?

- | | 1 | 2 | 3 | 4 | 5 | |
|---------------------------|-----------------------|-----------------------|-----------------------|----------------------------------|-----------------------|----------------------|
| Has no particular benefit | ☐ | ☐ | ☐ | ☒ | ☐ | Is really beneficial |

How would you describe any benefits of singing and vocal exploration for your classes?

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Finding their Voices pre-workshop questionnaire

Section 1 of 5 - You as Musician

What is your own musical background? (Tick all which apply)

- ☐ Play an instrument
- ☐ Sing in a choir or other vocal group
- ☒ Can read music
- ☒ Sing in the car / at home / in the shower
- ☒ Used to play an instrument
- ☒ Used to sing in a choir or other vocal group
- ☐ No background of musical activity
- ☐ Other:

Any other comments re musical background?

.....

How musical do you consider yourself to be?

	1	2	3	4	5	
Not at all musical	☐	☐	☒	☐	☐	Very musical

What are your musical memories from Primary School?

Singing in the choir. Music lessons to learn to read music. Learned the recorder

What are your musical memories from Secondary School?

I played the recorder. I studied music to Junior cert and really enjoyed it. I loved listening and responding in particular.

How do you feel about singing with other adults?

	1	2	3	4	5	
Not very confident	☐	☐	☐	☐	☒	Very confident

How do you feel about singing in front of other adults?

	1	2	3	4	5	
Not very confident	☐	☐	☐	☒	☐	Very confident

How do you feel about singing with children?

	1	2	3	4	5	
Not very confident	☐	☐	☐	☐	☒	Very confident

How do you feel about singing in front of children?

	1	2	3	4	5	
Not very confident	☐	☐	☐	☒	☐	Very confident

Section 2 of 5 Your training in Music Education

Please describe the musical training you did during Initial Teacher Education (approx. how many units / courses / hours and anything you recall that was covered)

We did a music in education module for 1st and 2nd year of my B.Ed. I think this was 20 hours in all. We covered teaching rhythm , singing and other elements of music. We also learned about responding to musical pieces.

Please describe any in-service training you have done in music

I cannot remember doing any.

Section 3 of 5 How valuable do you think the various aspects of this training workshop will be to you?

Understanding of childhood vocal development

	1	2	3	4	5	
Not valuable	☐	☐	☐	☒	☐	Very valuable

Learning about vocal exploration activities

	1	2	3	4	5	
Not valuable	☐	☐	☐	☒	☐	Very valuable

Learning about using singing and vocal exploration in the classroom for task based and classroom management activities

	1	2	3	4	5	
Not valuable	☐	☐	☐	☐	☒	Very valuable

Improving my own vocal confidence

	1	2	3	4	5	
Not valuable	☐	☐	☐	☒	☐	Very valuable

Are there any aspects of this training workshop that you wish to comment on or ask questions about in advance?

I am hoping to use this training to help with classroom management as my class are very busy.

Section 4 of 5 Current knowledge of this area

What is your level of knowledge about childhood vocal development

	1	2	3	4	5	
No knowledge	☐	☒	☐	☐	☐	Good understanding

Can you describe what you understand of childhood vocal development presently?

I know children start singing and responding to song me from a young age but I am unsure of anything else

Section 5 of 5 Singing in your classroom

Which class group do you teach?

- ☐ Junior Infants
- ☐ Senior Infants
- ☐ 1st Class
- ☐ 2nd Class
- ☒ Other: Senior Infants and 1st class

How much singing or vocal exploration do you do with your class on a day-to-day basis?

- ☐ Sing something every day
- ☒ Sing some days of the week
- ☐ Sing around once a week
- ☐ Sing less than once a week
- ☐ Rarely sing

What proportion of the children in your class do you feel are confident singers?

- ☐ They are all very confident
- ☐ They are all confident
- ☐ Most of them are confident
- ☒ Some of them are confident
- ☐ Few of them are confident

What proportion of children in your class do you feel can use their singing voices and sing in-tune?

- ☐ All of them
- ☐ Around three-quarters of them
- ☒ Around half of them
- ☐ Around a quarter of them
- ☐ None of them

How much do the children in your class enjoy singing?

- | | 1 | 2 | 3 | 4 | 5 | |
|----------------|-----------------------|-----------------------|-----------------------|----------------------------------|-----------------------|-----------------|
| Don't enjoy it | ☐ | ☐ | ☐ | ☒ | ☐ | Really enjoy it |

How much do you enjoy singing with your class?

- | | 1 | 2 | 3 | 4 | 5 | |
|----------------|-----------------------|-----------------------|-----------------------|-----------------------|----------------------------------|-----------------|
| Don't enjoy it | ☐ | ☐ | ☐ | ☐ | ☒ | Really enjoy it |

How much do you feel that singing and vocal exploration is beneficial to children?

- | | 1 | 2 | 3 | 4 | 5 | |
|---------------------------|-----------------------|-----------------------|-----------------------|----------------------------------|-----------------------|----------------------|
| Has no particular benefit | ☐ | ☐ | ☐ | ☒ | ☐ | Is really beneficial |

How would you describe any benefits of singing and vocal exploration for your classes?

Helps to focus children. Helps them to learn information. Helps with confidence and self esteem. Is enjoyable.

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Finding their Voices pre-workshop questionnaire

Section 1 of 5 - You as Musician

What is your own musical background? (Tick all which apply)

- ☐ Play an instrument
- ☐ Sing in a choir or other vocal group
- ☐ Can read music
- ☒ Sing in the car / at home / in the shower
- ☒ Used to play an instrument
- ☐ Used to sing in a choir or other vocal group
- ☐ No background of musical activity
- ☐ Other:

Any other comments re musical background?

I love music and singing but have always been a bit embarrassed about my lack of musical ability!

How musical do you consider yourself to be?

	1	2	3	4	5	
Not at all musical	☒	☐	☐	☐	☐	Very musical

What are your musical memories from Primary School?

I have memories of learning songs as Gaeilge and other older songs like Will Ye Go Lassie Go and Trasna na dTonnta. We also learnt the recorder for a couple of years.

What are your musical memories from Secondary School?

My memories of music from secondary school was that the musical kids chose music and I chose something else!

How do you feel about singing with other adults?

	1	2	3	4	5	
Not very confident	☐	☒	☐	☐	☐	Very confident

How do you feel about singing in front of other adults?

	1	2	3	4	5	
Not very confident	☒	☐	☐	☐	☐	Very confident

How do you feel about singing with children?

	1	2	3	4	5	
Not very confident	☐	☐	☐	☒	☐	Very confident

How do you feel about singing in front of children?

	1	2	3	4	5	
Not very confident	☐	☐	☒	☐	☐	Very confident

Section 2 of 5 Your training in Music Education

Please describe the musical training you did during Initial Teacher Education (approx. how many units / courses / hours and anything you recall that was covered)

I think we did a music unit each of the three years of my degree. I think it would've been about two hours a week for one semester. I recall creating a music score (if that's correct) as a group assignment. We used instruments and singing. It was engaging and fun. We also did a unit trí Ghaeilge as I chose Gaeilge as my elective. We learnt about Sean Nós singing and singing in different Gaeltacht regions of Ireland.

Please describe any in-service training you have done in music

None so far!

Section 3 of 5 How valuable do you think the various aspects of this training workshop will be to you?

Understanding of childhood vocal development

	1	2	3	4	5	
Not valuable	☐	☐	☐	☐	☒	Very valuable

Learning about vocal exploration activities

	1	2	3	4	5	
Not valuable	☐	☐	☐	☐	☒	Very valuable

Learning about using singing and vocal exploration in the classroom for task based and classroom management activities

	1	2	3	4	5	
Not valuable	☐	☐	☐	☐	☒	Very valuable

Improving my own vocal confidence

	1	2	3	4	5	
Not valuable	☐	☐	☐	☐	☒	Very valuable

Are there any aspects of this training workshop that you wish to comment on or ask questions about in advance?

Section 4 of 5 Current knowledge of this area

What is your level of knowledge about childhood vocal development

	1	2	3	4	5	
No knowledge	☐	☒	☐	☐	☐	Good understanding

Can you describe what you understand of childhood vocal development presently?

I understand that children begin their vocal development very early on through making sounds and babbling, etc.

Section 5 of 5 Singing in your classroom

Which class group do you teach?

- ☐ Junior Infants
- ☐ Senior Infants
- ☐ 1st Class
- ☐ 2nd Class
- ☒ Other: 5th class

How much singing or vocal exploration do you do with your class on a day-to-day basis?

- ☐ Sing something every day
- ☒ Sing some days of the week
- ☐ Sing around once a week
- ☐ Sing less than once a week
- ☐ Rarely sing

What proportion of the children in your class do you feel are confident singers?

- ☐ They are all very confident
- ☐ They are all confident
- ☒ Most of them are confident
- ☐ Some of them are confident
- ☐ Few of them are confident

What proportion of children in your class do you feel can use their singing voices and sing in-tune?

- ☐ All of them
- ☒ Around three-quarters of them
- ☐ Around half of them
- ☐ Around a quarter of them
- ☐ None of them

How much do the children in your class enjoy singing?

	1	2	3	4	5	
Don't enjoy it	☐	☐	☐	☐	☒	Really enjoy it

How much do you enjoy singing with your class?

	1	2	3	4	5	
Don't enjoy it	☐	☐	☐	☐	☒	Really enjoy it

How much do you feel that singing and vocal exploration is beneficial to children?

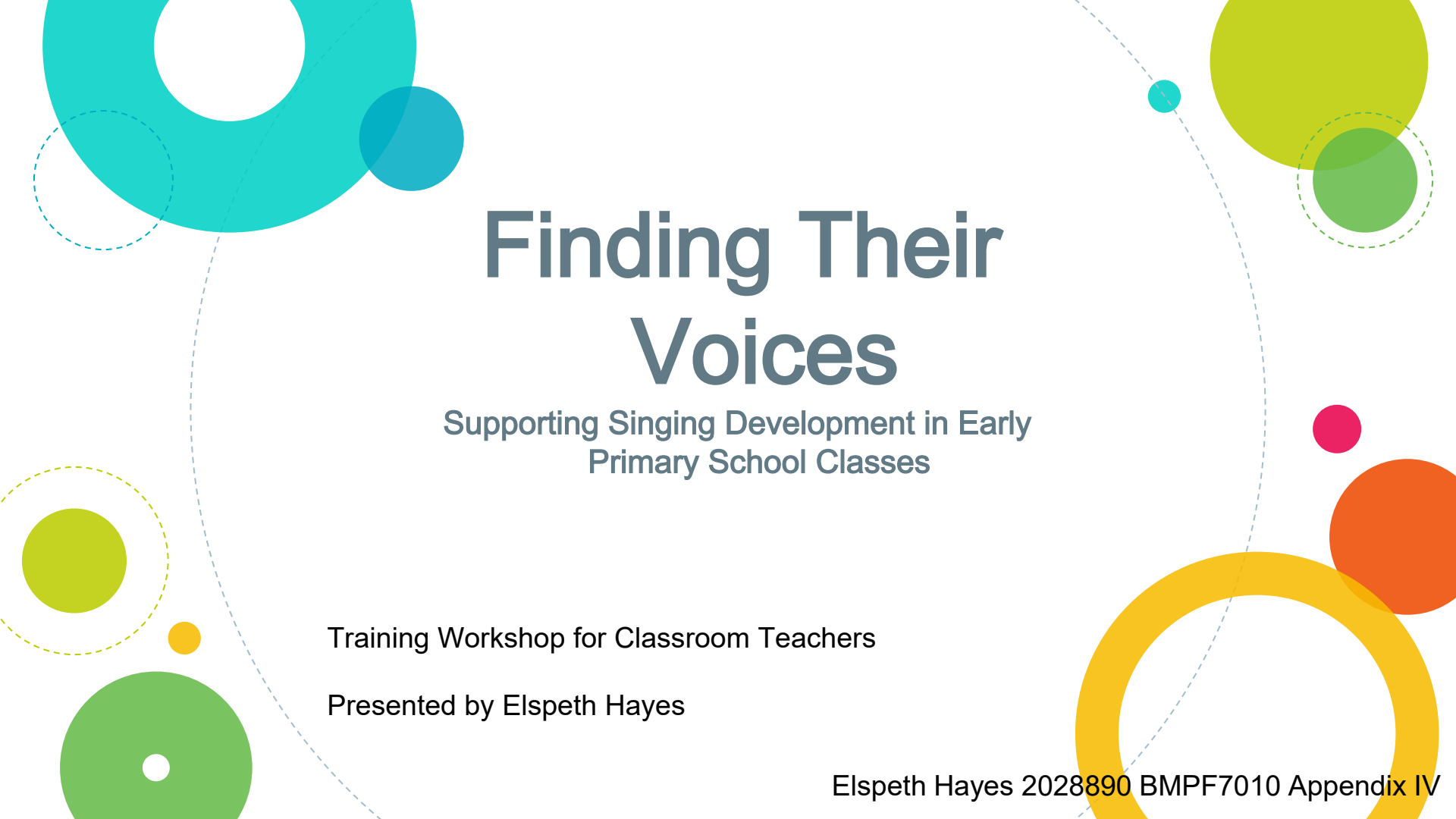
	1	2	3	4	5	
Has no particular benefit	☐	☐	☐	☐	☒	Is really beneficial

How would you describe any benefits of singing and vocal exploration for your classes?

The students in my class love to sing. One benefit is that it makes them happy! They get excited about singing songs we are learning.

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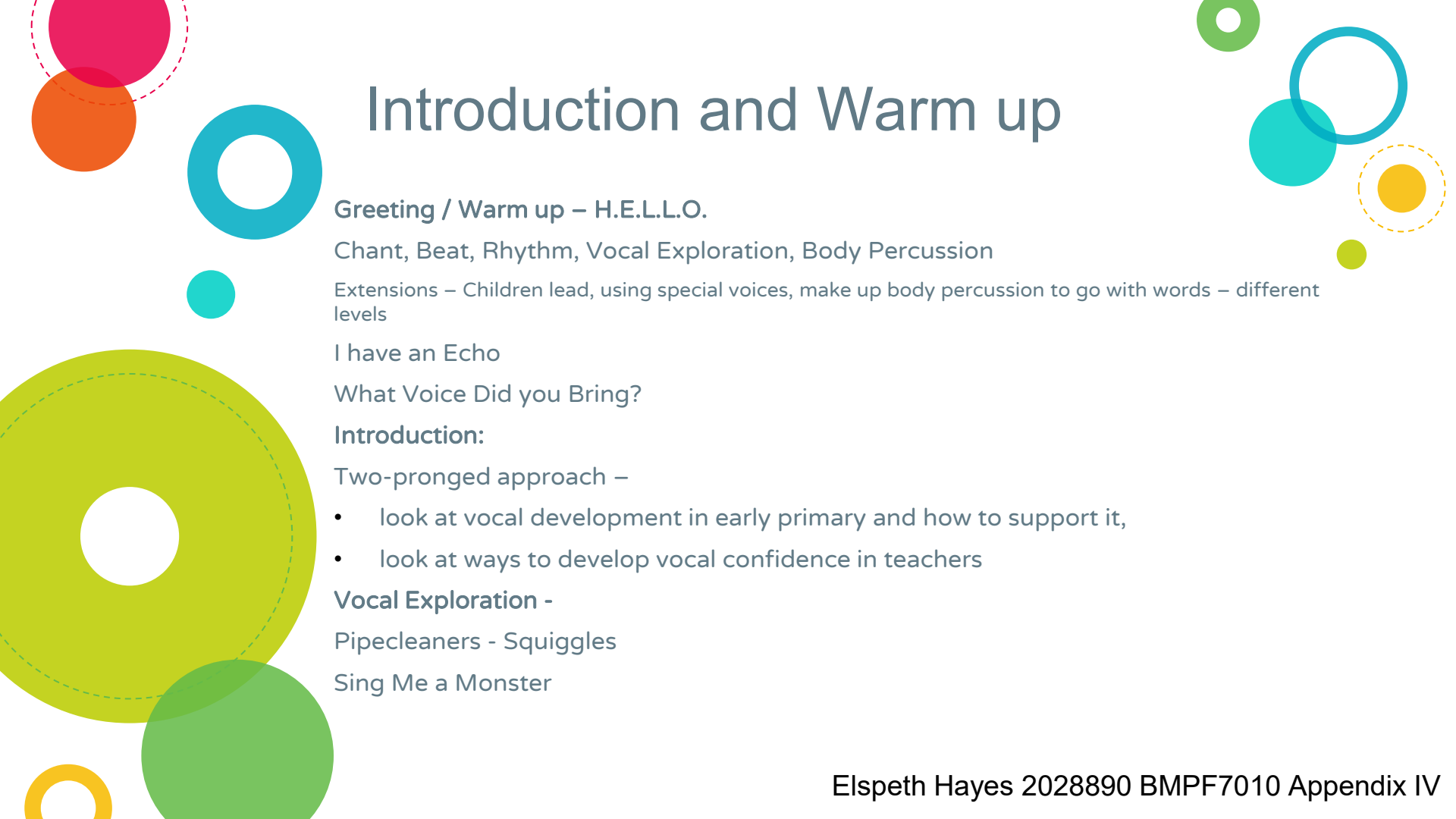
The background features a light blue dashed line forming a large, irregular circular path. Various solid-colored circles in teal, lime green, orange, and pink are scattered around the path. Some circles are solid, while others are dashed outlines. A large teal ring is in the top left, and a large yellow ring is in the bottom right.

Finding Their Voices

Supporting Singing Development in Early
Primary School Classes

Training Workshop for Classroom Teachers

Presented by Elspeth Hayes



Introduction and Warm up

Greeting / Warm up – H.E.L.L.O.

Chant, Beat, Rhythm, Vocal Exploration, Body Percussion

Extensions – Children lead, using special voices, make up body percussion to go with words – different levels

I have an Echo

What Voice Did you Bring?

Introduction:

Two-pronged approach –

- look at vocal development in early primary and how to support it,
- look at ways to develop vocal confidence in teachers

Vocal Exploration -

Pipecleaners - Squiggles

Sing Me a Monster



Why singing is important for children

- 'Singing in one form or another is an essential feature of our musical development and behaviour' (Welch, G., 2015 p. 455)
- Humans are hardwired to sing as well as to speak
- One instrument that is available to everyone for free – every child has possibility to feel that they are musical.
- Singing is important culturally, fosters community and belonging, cultural identity (Welch, 2017)
- Valuable for psychological, physical and social wellbeing, physical activity - aerobic (Welch, 2017)
- Singing is good for neurological development and language learning (Welch, 2017)
- Supports development of fine and gross motor control in the vocal system, setting up for lifelong vocal identity and confidence (Welch, 2017)
- Can we avoid future 'singing failures' by understanding how singing mastery develops, the different stages at which children can be, and how to best support them?

How do we measure singing development?

- Research finds that while singing is an innate behaviour it requires to be nurtured and supported to develop into a skill. Does not naturally improve with maturity unless it is nurtured. (Hedden 2012, Welch 2015, Demorest and Pfordresher 2019)
- Can a child sing an appropriate song 'in tune', or accurately repeat a given pitch or sequence? Research on singing development in children focuses on assessing and measuring this, through various exercises. (Welch 1994)
- A culturally informed approach – compares to what is expected. (Welch 1994)
- Measurement tools assess singing as a deliberate, requested behaviour rather than spontaneous. Measurement research starts in primary years
- Graham Welch's 'Continuum of Singing Accuracy' – how well in tune a child can sing.
- Joanne Rutkowski looks at how a child uses their voice - Singing Voice Development measure (Rutkowski, 2015). Use of ranges or registers.
- Pitch accuracy – reproducing a pitch or singing at same pitch as others
- Types of voice use – expressive speech / vocal exploration / singing

Singing / voice development in babies and toddlers

- Earliest vocal behaviour is crying. Contains all ingredients of subsequent vocal use.
- Stages
 - Cooing & laughing (8-20 wks),
 - Vocal play (20-30 wks),
 - Babbling (25-50 wks),
 - Melodic utterance (9-18mths) (Chen-Hafteck, 1997).
- Development of vocal tract, babbling generally pre-speech and pre-musical.
- Vocal development will end up mirroring what the child is surrounded with, as in language and speech development. Babbling reflects speech units of mother tongue (Meltzoff, 2002)
- Talking to babies in sing song voice – that's what they respond to. Babytalk and lullabies in particular reflect the infant's vocal development process and integrate musical and linguistic elements (Chen-Hafteck, 1997)
- Intermingling of song and speech in infant babble (Chen-Hafteck, 1997)

Singing / voice development in preschoolers

- Development of manipulation of pitch used to distinguish between singing and speaking (Welch 1994)
- Singing behaviour subject to developmental processes and socio-cultural context (Welch 1994, Chen-Haftek 1997)
- For the youngest children, boundaries between speech and singing can be blurred or ambiguous (Welch 2015).
- Development of spontaneous singing shown in studies in daycare. Includes 'free-flow vocalising', 'chanting' 'reworking of known songs' movement vocalising' singing for 'animation', and imitation of actual sounds. (Welch 2015) Playing with the voice as part of development.
- As children grow older (3 to 4 years), more speaking than singing may occur (Welch 2015)
- Pitch discrimination necessary for language development, esp accents (Chen-Hafteck, 1997)

Singing development age 5-8

- Diverse range of singing abilities common at start of schooling (Welch 2015)
- In assessing singing development it can be instructive to distinguish between skill in performance of a taught song and ability to sing for themselves and invent songs – the assessment of either can often give contrasting results (Welch 1994).
- As singing received songs in a group or individual performance setting is a societal expectation for singing activity, this skill is what we aim to support
- Accuracy improves most across ages 5-8 (Svec 2018) – important years
- Improvement and development nurtured through frequent opportunities for vocal play encouraging exploration and accurate imitation (Welch 2015)
- Assess according to performance of given singing and vocal tasks
- Assessment measures from Rutkowski and Welch can be used at this stage

Welch (1998) A revised model of vocal pitch-matching development (VPMD)

Phase 1 The words of the song appear to be the initial center of interest rather than the melody, singing is often described as “chant-like”, employing a restricted pitch range and melodic phrases. In infant vocal pitch exploration, descending patterns predominate.

Phase 2 There is a growing awareness that vocal pitch can be a conscious process and that changes in vocal pitch are controllable. Sung melodic outline begins to follow the general (macro) contours of the target melody or key constituent phrases. Tonality is essentially phrase based. Self-invented and “schematic” songs “borrow” elements from the child’s musical culture. Vocal pitch range used in “song” singing expands.

Phase 3 Melodic shape and intervals are mostly accurate, but some changes in tonality may occur, perhaps linked to inappropriate register usage. Overall, however, the number of different reference pitches is much reduced.

Phase 4 No significant melodic or pitch errors in relation to relatively simple songs from the singer’s musical culture

Source: (Welch 2015)

Singing Voice Development Measure (Rutkowski):

A Tool to Measure Children's Use of Singing Voice (not vocal accuracy)

- 1 "Pre-singer" does not sing but chants the song text.
- 1.5 "Inconsistent Speaking Range Singer" sometimes chants, sometimes sustains tones and exhibits some sensitivity to pitch but remains in the speaking voice range, lower register (usually A3 to C4).
- 2 "Speaking Range Singer" sustains tones and exhibits some sensitivity to pitch but remains in the speaking voice range, lower register (usually A3 to C4).
- 2.5 "Inconsistent Limited Range Singer" wavers between lower and middle registers and uses a limited range when in middle register (usually up to F4).
- 3 "Limited Range Singer" exhibits consistent use of limited range (usually D4 to F4).
- 3.5 "Inconsistent Initial Range Singer" sometimes only exhibits use of limited range, but other times exhibits use of initial range (usually D4 to A4).
- 4 "Initial Range Singer" exhibits consistent use of initial range (usually D4 to A4).
- 4.5 "Inconsistent Singer" sometimes only exhibits use of initial range, but other times exhibits use of extended singing range, upper register (sings beyond the lift to upper register: B4-flat and above).
- 5 "Singer" exhibits use of consistent extended range, upper register (sings beyond the lift to upper register: B4-flat and above).

Source: (Rutkowski 2015)

Research on development of pitch discrimination

- Pitch discrimination is the ability to recognise and hear difference in pitches. It is seen as separate from ability to match pitches vocally.
- Research suggests that the development of singing accuracy is a product of the development of control of the vocal mechanism – a psychomotor skill or a sensorimotor skill, where the body has to have the skill to produce the target sound, not that the sounds are not heard accurately ((Pfordresher and Brown 2007, Rutkowski, 2015).
- Rutkowski's research suggests that a wider range of voice use corresponds to better pitching in song singing (Rutkowski, 2015)
- Research shows differences in singing accuracy depending on task i.e., – words /no words / group / individual / small group. Effects of mix of task, development and environment as to how individuals respond (Welch 2015). Best effect when a mix of approaches is used (Svec 2018,, Welch 2015)

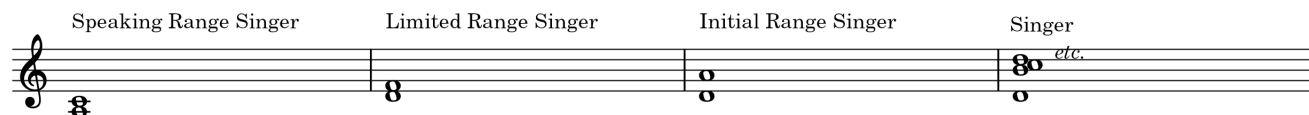
Pitch ranges in developing voices

- Physical development of vocal mechanism affects singing development.
 - Lungs don't have an adult-like structure until age 8
 - Cartilage in larynx used to manipulate pitch by lengthening and shortening vocal folds. This is softer and moves more 'clunkily' in younger children, therefore less accurate and less ability to change intensity and dynamics. Asking for volume can quickly result in shouting and poor pitch. (Williams, 2013)
- Range of singing voice – how to judge what is appropriate for songs and vocal modelling.
- Simplicity requirements – vocal challenges must match ability and vocal stage. Children sing more in tune when the pitches that they are singing are within the vocal register(s) that they are comfortable using (Rutkowski, 2015)

Pitch ranges in developing voices

Vocal use ranges

Rutkowski (2015) Singing Voice Development Measure



Primary Music Curriculum guidelines

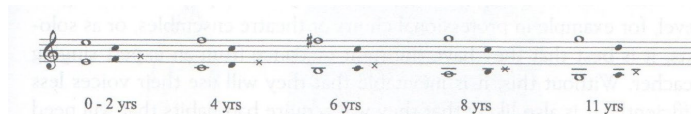
Vocal range

For children in infant classes (four to five-year-olds), the vocal range is usually five to six notes (fig. 1). Few are capable of singing a song covering an octave. Keys should be chosen to suit the children, not the teacher or an accompanist.

Through careful treatment, the vocal range of the average child will reach an octave by the age of seven or eight (fig. 2), and by the end of sixth class most children should achieve a vocal range of approximately one-and-a-half octaves (fig. 3).



Speaking and singing ranges (Williams 2013)



Key: x = speech F_0 , • = speech range, o = singing range.

Supporting singing development in practice

- How to support and develop

- Frequency – research shows more often is better (Demorest, Steven, Nichols and Pfordresher, 2018). The more that singing and speaking are seen as separate activities, the more infrequent creative expression through singing becomes as it becomes a less natural behaviour – keep the spontaneity in singing through regular / interchangeable use (Chen-Hafteck, 1997)
- Other essential developmental skills such as literacy, numeracy and physical development happen throughout the day, not in one ‘block’
- Embed singing / vocal exploration as an essential developmental skill
- Use it to support all other activities
 - Music and singing support and are linked to literacy and numeracy skills
 - Well-being and connectedness
 - Literacy in English and Irish

Vocal exploration

- Important activity for vocal development – access wide range of voice (Rutkowski 2015, Welch 2015)
- Can involve just sounds like vocal swoops, song-like sounds, cartoon-like sounds or imitating other environmental sounds. Play is the key, and the wide range of sounds, particularly high sounds for accessing the singing voice.
- Expressive speech – linked to vocal exploration. Stories / Poems / characters / funny voices / rhyme. Model using different voices
- If learning something by rote, see can they use vocal exploration to say it in a funny / different way. Engage other areas of brain than just repeating.

Singing

- Focus of this project and research is not on learning and performing songs. Aim is to encourage the use of singing voices throughout the day as normal activity, which will support children's ability to learn and perform longer songs, as long as they are suitable for the children's voices.
- The day-to-day classroom situation is an ideal situation for healthy voice use and modelling, which in group singing can sometimes be challenging. Singing creates a happy and relaxed classroom environment.
- Mix of group singing and opportunities for individual and small group. Some children respond better to individual, some to group.
- Young children often use patterning and repetition in their vocal play (Welch 1994). The use of small blocks of vocal patterns is a useful developmental support in terms of voice use and musical training – aural practice in tonal vocabulary of songs that are in use. These can often be incorporated into classroom management procedures
- Promotes ease of transfer between speaking and singing – keeps as normal behaviour

Singing and vocal exploration opportunities

- Hello song / chant for focus and attention
- News times – option to make up a song about their news / improvise / sing their news – extra star for singing it!
- Sing the roll – or used as opportunity for vocal exploration
- Musical call to attention. Call and response 1 liners can be sung rather than spoken (see list of examples on handout) . Singing voice cuts through chat better – higher pitch carries and contrasts. Children get practice matching pitch etc... Or do it in a 'silly' voice and they have to copy.
- Any regular instruction / transition can be transformed into simple song – call / response,
- Songs for particular tasks can be made up by taking tunes from Nursery Rhymes – often known, and suitable for children's voices
- Lining up song – focuses on task in hand / cuts down on chatting and messing
- Lunch / eating up song?
- Home-time song
- Sung prayers?
- Bi-lingual songs / Songs in Irish

Singing and vocal exploration links and ideas

- Examples from SingUp (www.singup.org), Sparkyard (www.sparkyard.com) – school would need own subscription.
- Sing the 'rolla' – or used as opportunity for vocal exploration
- Hello everyone, how are you..... Hello xx are you here? – Make up in Irish, with sung 'an seo'
- <https://www.tg4.ie/en/player/categories/childrens-tv-shows/play/?pid=6295459707001&title=Super%20Simple%20Amhr%C3%A1in&series=Super%20Simple%20Amhr%C3%A1in&genre=Cula4&pcode=625674>
- <https://www.gaelscoilonline.com/blog/super-simple-amhrain-dia-duit-song> Dia Dhuit song – how could this be used to do the roll?
- Ali's Irish name game – set to simple tune, amend to do the roll?
- <https://www.singup.org/song-bank/song/593-the-lining-up-song/>

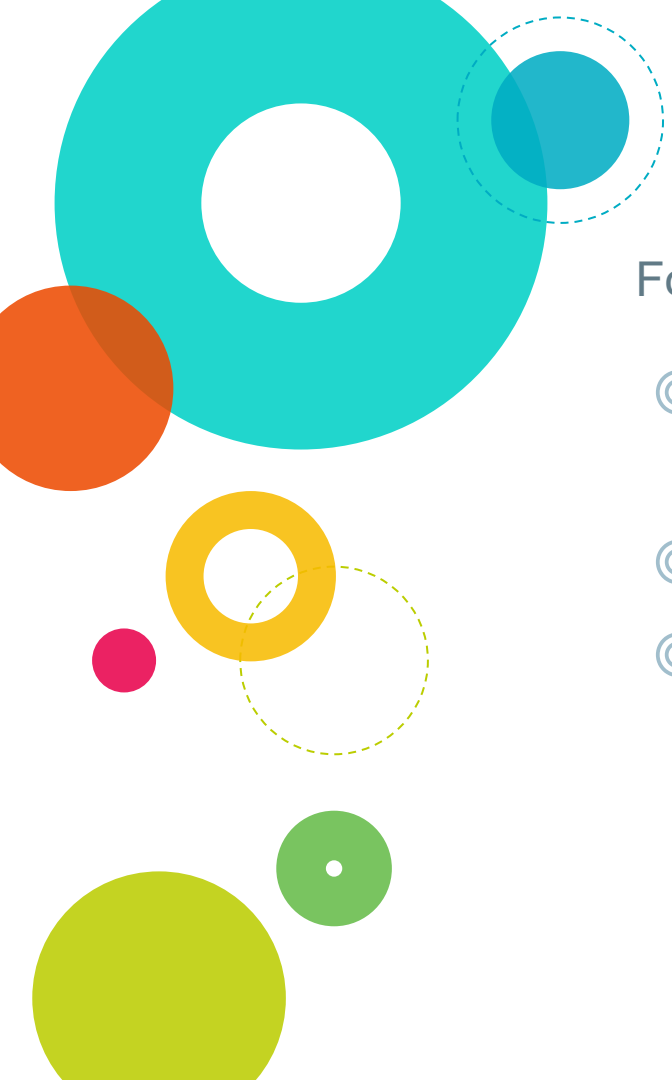
The teacher's voice – adult vocal model

- Adults generally underestimate their singing ability (Demorest, Steven M., Kelley and Pfordresher, 2017). Vocal models in the media and attitudes in society to whether people can sing or not are damaging and we have to let them go in order to be a good model to the children that everyone can sing.
- As seen in children, singing and pitching are psychomotor skills. Practice and use can only improve. Children are not judgemental – we teach them to be!
- Singing pitch – best pitch corresponds with average pitch of children's voices (Hedden, 2012)
- Singing timbre – don't have to be an amazing singer. Just produce a tone in the range the children can sing. Light and unforced (Hedden, 2012)
- Peer modelling very effective (Hedden, 2012)– hand over the lead to a student
- Accompaniment – keep it simple, unaccompanied is fine – just using the singing voice is the valuable thing, not having a whole separate song set up. If you have something like a ukelele then great, but not at all vital. Some research suggests that heavy accompaniment can be counter-productive (Hedden 2012), also if accompaniment needs to be found and started before use, this cuts down on ease of use and spontaneity.
- Awareness of model at home. If singing is already felt to be a 'strange' activity, then modelling by both teacher and peers necessary.



Bringing into the classroom

- Emphasis on doing it, not on doing it perfectly
- Choose one or two things and try
- Start small and grow as feel comfortable



Follow up questionnaires and meeting

- ◎ Email out post-workshop questionnaire
- ◎ Implementation period
- ◎ Follow up meeting and discussion

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Thank you



See you soon

Finding Their Voices project

Post Workshop Questionnaire

How useful do you think this workshop will be in enabling you to do more vocal exploration and singing with your class(es)

	1	2	3	4	5	
Not useful	☐	☐	☐	☒	☐	Very useful

How helpful do you think the information about research into childhood voice development will be to you in supporting singing with your class(es)?

	1	2	3	4	5	
Not helpful	☐	☐	☐	☒	☐	Very helpful

Are there any particular aspects of the research information that you felt to be particularly helpful or unhelpful?

I thought learning about the different milestones of development was interesting. However, a lot of the information about ranges and notes that children can hit at different ages was a bit lost on me. (Through no fault of yours whatsoever, just down to my lack of knowledge in this area!)

Following the workshop, how prepared do you feel to incorporate vocal exploration activities into your class(es)?

	1	2	3	4	5	
Not prepared	☐	☐	☐	☐	☒	Very prepared

Following the workshop, how prepared do you feel to incorporate singing and vocal exploration into your class(es) for task based and classroom management activities ?

	1	2	3	4	5	
Not prepared	☐	☐	☐	☐	☒	Very prepared

Can you comment on the balance in the workshop between information and practical activities

- ☐ Good balance of both
- ☒ More practical activities would have been better
- ☐ More research information would have been better

Have you any other comments on the balance of information and activities in the workshop?

I am a hands on learner so the more practical activities the better for me!

Are there any practical activities which you felt to be particularly helpful or unhelpful?

This is how we say hello was catchy and I think children would really enjoy it.

Do you feel you have sufficient resources from the workshop to help develop vocal exploration and singing activities with your classes?

	1	2	3	
Not enough	☐	☐	☒	More than enough

Are there any more resources which would be useful to you?

Do you feel any more or less confident about singing with your classes?

	1	2	3	
Less confident	☐	☐	☒	More confident

Have you any other questions or comments arising from the workshop?

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Finding Their Voices project

Post Workshop Questionnaire

How useful do you think this workshop will be in enabling you to do more vocal exploration and singing with your class(es)

	1	2	3	4	5	
Not useful	☐	☐	☐	☐	☒	Very useful

How helpful do you think the information about research into childhood voice development will be to you in supporting singing with your class(es)?

	1	2	3	4	5	
Not helpful	☐	☐	☐	☒	☐	Very helpful

Are there any particular aspects of the research information that you felt to be particularly helpful or unhelpful?

No

Following the workshop, how prepared do you feel to incorporate vocal exploration activities into your class(es)?

	1	2	3	4	5	
Not prepared	☐	☐	☐	☒	☐	Very prepared

Following the workshop, how prepared do you feel to incorporate singing and vocal exploration into your class(es) for task based and classroom management activities ?

Not prepared 1 2 3 4 5 Very prepared

☐ ☐ ☐ ☐ ☒

Can you comment on the balance in the workshop between information and practical activities

- ☒ Good balance of both
- ☐ More practical activities would have been better
- ☐ More research information would have been better

Have you any other comments on the balance of information and activities in the workshop?

I really enjoyed the activities

Are there any practical activities which you felt to be particularly helpful or unhelpful?

Just adding simple nursery rhyme tunes to classroom management tools

Do you feel you have sufficient resources from the workshop to help develop vocal exploration and singing activities with your classes?

Not enough 1 2 3 More than enough

☐ ☒ ☐

Are there any more resources which would be useful to you?

More songs to use in the classroom for general management

Do you feel any more or less confident about singing with your classes?

	1	2	3	
Less confident	☐	☐	☒	More confident

Have you any other questions or comments arising from the workshop?

Apologies for the late reply. I didn't receive your emails.

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Finding their Voices post-implementation

Section 1 of 5 - You as Musician

Has your confidence in your own musical ability changed as a result of this project?

- ☐ Disimproved
- ☐ The same
- ☒ Improved

How do you feel about singing with other adults?

1 2 3 4 5

Not very confident ☐ ☐ ☐ ☒ ☐ Very confident

How do you feel about singing in front of other adults?

1 2 3 4 5

Not very confident ☐ ☐ ☒ ☐ ☐ Very confident

How do you feel about singing with children?

1 2 3 4 5

Not very confident ☐ ☐ ☐ ☐ ☒ Very confident

How do you feel about singing in front of children?

	1	2	3	4	5	
Not very confident	☐	☐	☐	☒	☐	Very confident

Section 2 of 5 Training in Music Education

How useful do you think this type of knowledge is for classroom teachers?

	1	2	3	4	5	
Not useful	☐	☐	☐	☐	☒	Very useful

At what stage do you think teachers would benefit from training in this area (choose as many as you think)?

- ☒ Initial Teacher Education
- ☒ Continuing Professional Development
- ☒ Early career
- ☐ Later career

Do you think more training in this area would be helpful to you?

- ☐ No
- ☒ Yes
- ☐ Maybe

Section 3 of 5 How valuable do you think the various aspects of this project will be to you in the future?

Understanding of childhood vocal development

	1	2	3	4	5	
Not valuable	☐	☐	☒	☐	☐	Very valuable

Learning about vocal exploration activities

	1	2	3	4	5	
Not valuable	☐	☐	☐	☒	☐	Very valuable

Learning about using singing and vocal exploration in the classroom for task based and classroom management activities

	1	2	3	4	5	
Not valuable	☐	☐	☐	☐	☒	Very valuable

Improving my own vocal confidence

	1	2	3	4	5	
Not valuable	☐	☐	☐	☒	☐	Very valuable

Have you any comments on how you have applied or referred to specific aspects of the training?

I have loved adding common tunes to classroom management activities

Section 4 of 5 Current knowledge of this area

How do you feel your knowledge of this area has changed through the project?

- ☐ Disimproved
- ☐ Stayed the same
- ☒ Improved somewhat
- ☐ Improved a lot

Can you identify one particular piece of information that has been of benefit or relevance to you?

How singing can be easily integrated into the day and other subjects

Section 5 of 5 Singing in your classroom

Which class group do you teach?

- ☐ Junior Infants
- ☐ Senior Infants
- ☐ 1st Class
- ☐ 2nd Class
- ☒ Other: Senior infant and 1st class

How much singing or vocal exploration do you do with your class on a day-to-day basis?

- ☒ Sing something every day
- ☐ Sing some days of the week
- ☐ Sing around once a week
- ☐ Sing less than once a week
- ☐ Rarely sing

What proportion of the children in your class do you feel are confident singers?

- ☐ They are all very confident
- ☐ They are all confident
- ☒ Most of them are confident
- ☐ Some of them are confident
- ☐ Few of them are confident

What proportion of children in your class do you feel can use their singing voices and sing in-tune?

- ☐ All of them
- ☒ Around three-quarters of them
- ☐ Around half of them
- ☐ Around a quarter of them
- ☐ None of them

How much do the children in your class enjoy singing?

	1	2	3	4	5	
Don't enjoy it	☐	☐	☐	☒	☐	Really enjoy it

How much do you enjoy singing with your class?

	1	2	3	4	5	
Don't enjoy it	☐	☐	☐	☐	☒	Really enjoy it

How much do you feel that singing and vocal exploration is beneficial to children?

	1	2	3	4	5	
Has no particular benefit	☐	☐	☐	☒	☐	Is really beneficial

How would you describe the benefits of singing and vocal exploration for your classes?

Extremely useful for classroom management and for teaching phrases and concepts that must be memorised. It makes learning fun. It also improves vocal ability and develops pitch

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Finding their Voices post-implementation

Section 1 of 5 - You as Musician

Has your confidence in your own musical ability changed as a result of this project?

- ☐ Disimproved
- ☒ The same
- ☐ Improved

How do you feel about singing with other adults?

	1	2	3	4	5	
Not very confident	☐	☐	☐	☒	☐	Very confident

How do you feel about singing in front of other adults?

	1	2	3	4	5	
Not very confident	☐	☐	☒	☐	☐	Very confident

How do you feel about singing with children?

	1	2	3	4	5	
Not very confident	☐	☐	☐	☐	☒	Very confident

How do you feel about singing in front of children?

	1	2	3	4	5	
Not very confident	☐	☐	☐	☒	☐	Very confident

Section 2 of 5 Training in Music Education

How useful do you think this type of knowledge is for classroom teachers?

	1	2	3	4	5	
Not useful	☐	☐	☐	☒	☐	Very useful

At what stage do you think teachers would benefit from training in this area (choose as many as you think)?

- ☒ Initial Teacher Education
- ☒ Continuing Professional Development
- ☐ Early career
- ☐ Later career

Do you think more training in this area would be helpful to you?

- ☐ No
- ☒ Yes
- ☐ Maybe

Section 3 of 5 How valuable do you think the various aspects of this project will be to you in the future?

Understanding of childhood vocal development

	1	2	3	4	5	
Not valuable	☐	☐	☐	☒	☐	Very valuable

Learning about vocal exploration activities

	1	2	3	4	5	
Not valuable	☐	☐	☐	☒	☐	Very valuable

Learning about using singing and vocal exploration in the classroom for task based and classroom management activities

	1	2	3	4	5	
Not valuable	☐	☐	☐	☐	☒	Very valuable

Improving my own vocal confidence

	1	2	3	4	5	
Not valuable	☐	☐	☐	☒	☐	Very valuable

Have you any comments on how you have applied or referred to specific aspects of the training?

Section 4 of 5 Current knowledge of this area

How do you feel your knowledge of this area has changed through the project?

- ☐ Disimproved
- ☐ Stayed the same
- ☒ Improved somewhat
- ☐ Improved a lot

Can you identify one particular piece of information that has been of benefit or relevance to you?

Incorporating singing into everyday routines has many benefits for children of all ages. For

Section 5 of 5 Singing in your classroom

Which class group do you teach?

- ☐ Junior Infants
- ☐ Senior Infants
- ☐ 1st Class
- ☐ 2nd Class
- ☒ Other: Fifth

How much singing or vocal exploration do you do with your class on a day-to-day basis?

- ☐ Sing something every day
- ☒ Sing some days of the week
- ☐ Sing around once a week
- ☐ Sing less than once a week
- ☐ Rarely sing

What proportion of the children in your class do you feel are confident singers?

- ☐ They are all very confident
- ☐ They are all confident
- ☒ Most of them are confident
- ☐ Some of them are confident
- ☐ Few of them are confident

What proportion of children in your class do you feel can use their singing voices and sing in-tune?

- ☐ All of them
- ☒ Around three-quarters of them
- ☐ Around half of them
- ☐ Around a quarter of them
- ☐ None of them

How much do the children in your class enjoy singing?

	1	2	3	4	5	
Don't enjoy it	☐	☐	☐	☐	☒	Really enjoy it

How much do you enjoy singing with your class?

	1	2	3	4	5	
Don't enjoy it	☐	☐	☐	☐	☒	Really enjoy it

How much do you feel that singing and vocal exploration is beneficial to children?

	1	2	3	4	5	
Has no particular benefit	☐	☐	☐	☐	☒	Is really beneficial

How would you describe the benefits of singing and vocal exploration for your classes?

They get to express themselves.

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Finding their Voices post-implementation

Section 1 of 5 - You as Musician

Has your confidence in your own musical ability changed as a result of this project?

- ☐ Disimproved
- ☐ The same
- ☒ Improved

How do you feel about singing with other adults?

	1	2	3	4	5	
Not very confident	☐	☐	☐	☐	☒	Very confident

How do you feel about singing in front of other adults?

	1	2	3	4	5	
Not very confident	☐	☐	☒	☐	☐	Very confident

How do you feel about singing with children?

	1	2	3	4	5	
Not very confident	☐	☐	☐	☐	☒	Very confident

How do you feel about singing in front of children?

	1	2	3	4	5	
Not very confident	☐	☐	☐	☒	☐	Very confident

Section 2 of 5 Training in Music Education

How useful do you think this type of knowledge is for classroom teachers?

	1	2	3	4	5	
Not useful	☐	☐	☐	☐	☒	Very useful

At what stage do you think teachers would benefit from training in this area (choose as many as you think)?

- ☒ Initial Teacher Education
- ☒ Continuing Professional Development
- ☐ Early career
- ☐ Later career

Do you think more training in this area would be helpful to you?

- ☐ No
- ☒ Yes
- ☐ Maybe

Section 3 of 5 How valuable do you think the various aspects of this project will be to you in the future?

Understanding of childhood vocal development

	1	2	3	4	5	
Not valuable	☐	☐	☐	☒	☐	Very valuable

Learning about vocal exploration activities

	1	2	3	4	5	
Not valuable	☐	☐	☐	☒	☐	Very valuable

Learning about using singing and vocal exploration in the classroom for task based and classroom management activities

	1	2	3	4	5	
Not valuable	☐	☐	☐	☒	☐	Very valuable

Improving my own vocal confidence

	1	2	3	4	5	
Not valuable	☐	☐	☐	☒	☐	Very valuable

Have you any comments on how you have applied or referred to specific aspects of the training?

I really feel that the training I received would be useful especially at a younger age. I didn't get to try it with my class this year as I was doing a lot of training for the autism class I will be going into next year. In the autism class I will have younger children so I am hoping to use what I have learned while also being mindful that it may not suit the children in my class.

Section 4 of 5 Current knowledge of this area

How do you feel your knowledge of this area has changed through the project?

- ☐ Disimproved
- ☐ Stayed the same
- ☒ Improved somewhat
- ☐ Improved a lot

Can you identify one particular piece of information that has been of benefit or relevance to you?

Using singing as a means of classroom management-I really want to try this out

Section 5 of 5 Singing in your classroom

Which class group do you teach?

- ☐ Junior Infants
- ☐ Senior Infants
- ☐ 1st Class
- ☐ 2nd Class
- ☒ Other: 2nd and 3rd

How much singing or vocal exploration do you do with your class on a day-to-day basis?

- ☐ Sing something every day
- ☐ Sing some days of the week
- ☒ Sing around once a week
- ☐ Sing less than once a week
- ☐ Rarely sing

What proportion of the children in your class do you feel are confident singers?

- ☐ They are all very confident
- ☐ They are all confident
- ☒ Most of them are confident
- ☐ Some of them are confident
- ☐ Few of them are confident

What proportion of children in your class do you feel can use their singing voices and sing in-tune?

- ☐ All of them
- ☒ Around three-quarters of them
- ☐ Around half of them
- ☐ Around a quarter of them
- ☐ None of them

How much do the children in your class enjoy singing?

	1	2	3	4	5	
Don't enjoy it	☐	☐	☐	☒	☐	Really enjoy it

How much do you enjoy singing with your class?

	1	2	3	4	5	
Don't enjoy it	☐	☐	☐	☐	☒	Really enjoy it

How much do you feel that singing and vocal exploration is beneficial to children?

	1	2	3	4	5	
Has no particular benefit	☐	☐	☐	☐	☒	Is really beneficial

How would you describe the benefits of singing and vocal exploration for your classes?

Very enjoyable! As with everything, time in a massive constraint and Music and singing often get dropped in favour of another subject when I should look at integrating it more

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Codes from project aims – deductive	Magnitude codes	Inductive codes – concept coding		Categories – inductive	
	*applied to project aims codes	Integration into classroom activities	Suggestions for more successful strategies	Indicators of success of project implementation	Analysis of coded qualitative data 1. according to inductive categories for project as a whole, and 2. according to case studies of individual teachers.
Understanding of Singing Development	Very Positive	Student engagement and ownership	Age of students		
Confidence using methods	Somewhat Positive	Improvement in confidence of children	Gendered differences in student approach		
More ways to incorporate vocal activity	Neutral	Ease of adoption by class	Confidence of teacher	Indicators of possible future Impact	
Confidence using own singing voice	Somewhat Negative	Indication of change of approach	Difficulty in keeping up		
Successful and confident use	Very Negative	Improvement in singing ability of children	Barrier of children's confidence	Indicators of barriers and issues in implementation	
Increased singing and vocal exploration		Cross-curricular integration	Timing of exercise		
		Regular use	Recollection of own experience		
		Classroom management	Students not used to approach		
Increased awareness of vocal development		Vocal exploration not as much used	New Arts Curriculum		
		Classroom singing culture			
Awareness of benefit of activity		Wish to implement	Need for teacher experience	Discussion of wider music curriculum issues.	
		Plans for future implementation			
Indication of effectiveness of training and guidance		Need for further training / experience / resources	Pressures on ability to adequately do music and arts in curriculum		
		Benefit of integrated approach			
			Expectation of long term effects		

	Topic	Project Aims code	Qualifier
Transcript			
Researcher:			
Dynamite, thank you so much. So yes, Fire away, I know some have been able to use it and some have been less. Amongst some of the questions I've got down is the materials. How have you used them? What things have you used? What's been helpful, has the background info been any helpful? So maybe I'll just hand over to you guys to tell me your experience and then I can come back if there's any extra little questions I have. Is that all right?	R A		
Teacher 1:			
Yeah. OK, fair enough.	1 A		
Uh, well, sure, I'll start that. Yeah. Uh, I've used it. Main, I think I'm the one has used it mainly because my lads are that bit younger. I find they really have responded well. I've used it mainly with kind of classroom management kind of activities, everyday activities.	1 A	5 Successful and confident use	Very positive A
Integrating it with my like well-being morning meeting, you know that we'll sing the Rolla and we'll have used it to help to just add a bit of music to some of their Irish phrases that they would use like, you know, Katara, Scotland – <i>Irish phrases</i> .	1 A	3 More ways to incorporate vocal activity	Very positive A
And we have used it for like, uh, uh, a well-being check in every day about our feelings. And we're sitting around the circle. And actually that's lovely because I had a student teacher in and she did a music lesson where they were clapping. They were adding body percussion to their names and then they automatically themselves added in this little bit of percussion into our little round that we do every morning where we say how are you today, you know and so they use that every morning.	1 A	3 More ways to incorporate vocal activity	Very positive A
And then I would be using it for kind of I've added it to like my classroom management to get attention.	1 A	3 More ways to incorporate vocal activity	Very positive A

Transcript	Voice	Topic	Other concept codes	Other concept codes	Other concept codes
Researcher:					
Dynamite, thank you so much. So yes, Fire away, I know some have been able to use it and some have been less. Amongst some of the questions I've got down is the materials. How have you used them? What things have you used? What's been helpful, has the background info been any helpful? So maybe I'll just hand over to you guys to tell me your experience and then I can come back if there's any extra little questions I have. Is that all right?	R	A			
Teacher 1:					
Yeah. OK, fair enough.	1	A			
Uh, well, sure, I'll start that. Yeah. Uh, I've used it. Main, I think I'm the one has used it mainly because my lads are that bit younger. I find they really have responded well. I've used it mainly with kind of classroom management kind of activities, everyday activities.	1	A	Classroom management	Age of students	
Integrating it with my like well-being morning meeting, you know that we'll sing the Rolla and we'll have used it to help to just add a bit of music to some of their Irish phrases that they would use like, you know, Katara, Scotland – <i>Irish phrases</i> .	1	A	Integration into classroom activities	Cross-curricular integration	
And we have used it for like, uh, uh, a well-being check in every day about our feelings. And we're sitting around the circle. And actually that's lovely because I had a student teacher in and she did a music lesson where they were clapping. They were adding body percussion to their names and then they automatically themselves added in this little bit of percussion into our little round that we do every morning where we say how are you today, you know and so they use that every morning.	1	A	Integration into classroom activities	Regular use	Student engagement and ownership
And then I would be using it for kind of I've added it to like my classroom management to get attention.	1	A	Integration into classroom activities		

	Voice	Topic	Project Aims code	Qualifier	
I actually couldn't believe how well when I sang to them how they would sing back to me, you know that they would just, that they just absorbed it and I didn't have to say. Now you sing that too.	1	A	5 Successful and confident use	Very positive	A
I thought like I would say I had these phrases that I would say, and I just started to sing them and all of a sudden they started to sing them back to me, either in a kind of a call response or just mimicking exactly what I had sang.	1	A	5 Successful and confident use	Very positive	A
Yeah, yeah, I'm not going to sing it now. Because you're recording, I really don't want to see.	1	A	4 Confidence using own singing voice	Somewhat negative	D
Researcher:					
This. No, don't worry, I won't play this recording to anybody.	R	A			
Teacher 1					
But like yeah, like I would have always done show me 5 and. like the five would be like quiet hands. You know there's five things looking eyes like and still body and ready to learn and.	1	A			
That's what the five things are, and I would have done that anyway, and they knew what that was. But now we sing. Show me 5 and they will say here is five and they come up with that themselves. Here is five. They sing it back to me and even when I'm like a little bit.	1	A	5 Successful and confident use	Very positive	A
Not trying to get attention trying to get faster like show me fine, show me back and all of a sudden they just go into. (sings) 'Here is 5', and they just start singing about me.	1	A	6 Increased singing and vocal exploration	Very positive	A
Researcher:					
I have one of those. I have a song that I sing to fix the circle and it's kind of I get to stage where 'can we quickly fix the circle?' and they all start singing the fix the circle song.	R	A			
Teacher 1					
I don't want you to sing now. I just want you....	1	A			
Researcher:					

	Voice	Topic	Other concept codes	Other concept codes	Other concept codes
I actually couldn't believe how well when I sang to them how they would sing back to me, you know that they would just, that they just absorbed it and I didn't have to say. Now you sing that too.	1	A	Ease of adoption by class		
I thought like I would say I had these phrases that I would say, and I just started to sing them and all of a sudden they started to sing them back to me, either in a kind of a call response or just mimicking exactly what I had sang.	1	A	Ease of adoption by class		
Yeah, yeah, I'm not going to sing it now. Because you're recording, I really don't want to see.	1	A			
Researcher:					
This. No, don't worry, I won't play this recording to anybody.	R	A			
Teacher 1					
But like yeah, like I would have always done show me 5 and. like the five would be like quiet hands. You know there's five things looking eyes lik and still body and ready to learn and.	1	A			
That's what the five things are, and I would have done that anyway, and they knew what that was. But now we sing. Show me 5 and they will say here is five and they come up with that themselves. Here is five. They sing it back to me and even when I'm like a little bit.	1	A			Student engagement and ownership
Not trying to get attention trying to get faster like show me fine, show me back and all of a sudden they just go into. (sings) 'Here is 5', and they just start singing about me.	1	A			Student engagement and ownership
Researcher:					
I have one of those. I have a a song that I sing to fix the circle and it's kind of I get to stage where 'can we quickly fix the circle?' and they all start singing the fix the circle song.	R	A			
Teacher 1					
I don't want you to sing now. I just want you....	1	A			
Researcher:					

	Voice	Topic	Project Aims code	Qualifier	
To look, be careful what you wish for I know.	R	A			
Teacher 2:					
Yeah, yeah, yeah.		2 A			
Teacher 1:					
No, but generally it has worked great that way. Uh. And I do notice more and more of them like we did start. I did start singing the Rolla in the morning, and at the start, very few of them 'ta mira scoil' 'ta mira scoil', you know, and they just, but they didn't sing it. But as the time has gone on, more and more of them are singing it. And more and more of them are singing in tune, which I think is amazing. You know, like that they're actually getting the note and singing it in tune. And sometimes all starts up in the wrong key because like I'm not great that way and I might start too low or too high and we'll fix it. And they'll help you. They can fix it.		1 A	6 Increased singing and vocal exploration	Very positive	A
Teacher 2:					
Yeah, they have.		2 A			
Teacher 1:					
It you know they, so yes that, That's generally the way that we've used it now to be honest with you?		1 A			
Researcher					
Now that's brilliant.	R	A			
Teacher 2					
You're the perfect student.		2 A			
		1 A			
I don't know if I'm the perfect student because I don't know how much of the actual, the bank, you know the information and stuff that you you like. It was very interesting at the time.		1 A	9 Indication of effectiveness of training and guidance	Neutral	C

	Voice	Topic	Other concept codes	Other concept codes	Other concept codes
To look, be careful what you wish for I know.	R	A			
Teacher 2:					
Yeah, yeah, yeah.	2	A	Reinforcement /agreement		
Teacher 1:					
No, but generally it has worked great that way. Uh. And I do notice more and more of them like we did start. I did start singing the Rolla in the morning, and at the start, very few of them 'ta mira scoil' 'ta mira scoil', you know, and they just, but they didn't sing it. But as the time has gone on, more and more of them are singing it. And more and more of them are singing in tune, which I think is amazing. You know, like that they're actually getting the note and singing it in tune. And sometimes all starts up in the wrong key because like I'm not great that way and I might start too low or too high and we'll fix it. And they'll help you. They can fix it.	1	A	Improvement in confidence of children	Improvement in singing ability of children	Student engagement and ownership
Teacher 2:					
Yeah, they have.	2	A	Reinforcement /agreement		
Teacher 1:					
It you know they, so yes that, That's generally the way that we've used it now to be honest with you?	1	A			
Researcher					
Now that's brilliant.	R	A			
Teacher 2					
You're the perfect student.	2	A			
	1	A			
I don't know if I'm the perfect student because I don't know how much of the actual, the bank, you know the information and stuff that you you like. It was very interesting at the time.	1	A			

	Voice	Topic	Project Aims code	Qualifier
I don't have much of it I've actually used you know, about their actual development and stuff and how much of it I actually absorbed and actually thought about, before using it, I just kind of, you know, used it as best I could.	1	A	7 Increased awareness of vocal development	Somewhat negative D
Teacher 2:				
Yeah.	2	A		
Researcher:				
Yeah, I suppose I don't. I don't want to be putting words words in your mouth either, but I suppose. It might be for someone in your situation where you are singing. Then if you came across something you thought that's a problem, what's going on here then I don't know whether some of the information then might be helpful. Remind me, you're in senior infants, are you?	R	A		
Teacher 1				
Senior Infants to 1 st Class. Yeah, yeah. And I have a lot of very boisterous boys who would not be natural singers. The girls would be great. They love to sing. But my reluctant boys are starting to like their bit of singing in fairness.	1	A	5 Successful and confident use	Very positive A
Researcher				
Yeah, yeah. And it's it it it, it sounds like it's becoming more natural for them to just.	R	A		
Teacher 1				
That's it. It's kind of just the culture of the classroom now, that we sing. And I'll say they'll remember re as the the singing crazy teacher, and they'll go in sixth class, d'you remember her she sang at us all the time?	1	A	5 Successful and confident use	Very positive A
Researcher				
Ohh but by that time you'll all be at it. Starting young. Keep them going.	R	A		
Teacher 1				
Yeah. Yeah. Yeah, that's yeah, that's.	1	A		

	Voice	Topic	Other concept codes	Other concept codes	Other concept codes
I don't have much of it I've actually used you know, about their actual development and stuff and how much of it I actually absorbed and actually thought about, before using it, I just kind of, you know, used it as best I could.	1	A			
Teacher 2:					
Yeah.	2	A			
Researcher:					
Yeah, I suppose I don't. I don't want to be putting words words in your mouth either, but I suppose. It might be for someone in your situation where you are singing. Then if you came across something you thought that's a problem, what's going on here then I don't know whether some of the information then might be helpful. Remind me, you're in senior infants, are you?	R	A			
Teacher 1					
Senior Infants to 1 st Class. Yeah, yeah. And I have a lot of very boisterous boys who would not be natural singers. The girls would be great. They love to sing. But my reluctant boys are starting to like their bit of singing in fairness.	1	A	Age of students	Improvement in confidence of children	Student engagement and ownership
Researcher					
Yeah, yeah. And it's it it it, it sounds like it's becoming more natural for them to just.	R	A			
Teacher 1					
That's it. It's kind of just the culture of the classroom now, that we sing. And I'll say they'll remember re as the the singing crazy teacher, and they'll go in sixth class, d'you remember her she sang at us all the time?	1	A	Classroom singing culture	Expectation of long term effects	
Researcher					
Ohh but by that time you'll all be at it. Starting young. Keep them going.	R	A			
Teacher 1					
Yeah. Yeah. Yeah, that's yeah, that's.	1	A			

	Voice	Topic	Project Aims code	Qualifier
Researcher				
Dynamite.				
Teacher 1				
I have to say it is very positive and the and I think the big thing for me was that they're so young and that also makes it easier for me to do it because you're not so self-conscious because they're not going to critique you the same way as an older class. And look at you funny.	1	A	8 Awareness of benefit of activity	Very positive A
Teacher 2				
Yeah, yeah, that I I feel like I did have intentions. I and they do love singing.	2	A	8 Awareness of benefit of activity	Somewhat positiv B
And I mean, we've done lots of singing this year as in singing songs but I did start on those ones Irish songs, and then they just fell by the wayside after about a week. I'd say to be quite honest,	2	A	5 Successful and confident use	Somewhat negativ D
I and like you were, you were all saying it, I absolutely do see the benefit of it,	2	A	8 Awareness of benefit of activity	Somewhat positiv B
but to be quite honest, they just kind of fell away, and they've been singing songs that, you know, we're learning in Irish or English	2	A		
Teacher 3				
I was kind of the same in that I got like, I think I started my courses. I'm going into the autism classroom next year, so I just got caught up with all my courses and all that kind of thing. And then we had communion or well confession and communion and it would just. Yeah, yeah, no time.	3	A	5 Successful and confident use	Somewhat negativ D
Researcher				
So that whole business of you, as teachers needing the head space to be able to get into these things.	R	A		
Teacher 3				
The time. Yeah. Yeah. Great. I I wonder if we'd started in September. Yeah.	3	A		
Teacher 1				

	Voice	Topic	Other concept codes	Other concept codes	Other concept codes
Researcher					
Dynamite.					
Teacher 1					
I have to say it is very positive and the and I think the big thing for me was that they're so young and that also makes it easier for me to do it because you're not so self-conscious because they're not going to critique you the same way as an older class. And look at you funny.	1	A	Age of students	Confidence of teacher	
Teacher 2					
Yeah, yeah, that I I feel like I did have intentions. I and they do love singing.	2	A	Wish to implement		
And I mean, we've done lots of singing this year as in singing songs but I did start on those ones Irish songs, and then they just fell by the wayside after about a week. I'd say to be quite honest,	2	A	Difficulty in keeping up		
I and like you were, you were all saying it, I absolutely do see the benefit of it,	2	A			
but to be quite honest, they just kind of fell away, and they've been singing songs that, you know, we're learning in Irish or English	2	A	Difficulty in keeping up		
Teacher 3					
I was kind of the same in that I got like, I think I started my courses. I'm going into the autism classroom next year, so I just got caught up with all my courses and all that kind of thing. And then we had communion or well confession and communion and it would just. Yeah, yeah, no time.	3	A	Difficulty in keeping up		
Researcher					
So that whole business of you, as teachers needing the head space to be able to get into these things.	R	A			
Teacher 3					
The time. Yeah. Yeah. Great. I I wonder if we'd started in September. Yeah.	3	A	Suggestions for more successful strategies	Timing of exercise	
Teacher 1					

	Voice	Topic	Project Aims code	Qualifier	
In September, you're so fresh and you're so full of things.	1	A			
Teacher 2					
And it becomes a routine.	2	A			
Teacher 3					
And good intentions		A			
Teacher 1					
Yeah, exactly. Yeah. Yeah. Like the fact that I had that morning meeting going before we. That was the big thing I started this year was this morning well-being meeting then a lot of it that I started was integrated into that.	1	A			
A lot of the rhymes that you had given us, you know, suggestions and even just adding a little bit of something to just a nursery rhyme. Do you know what you mean and just find a rhyme and sing it. Do you know what you mean? I actually used it in. I started training the under sixes camogie and when they came in first I made-up little rhymes with them just to kind of get them. so they're like some of them are preschool still, you know? So we did, we did that, and now we don't do it anymore. But we used to at the start. I did do some of those, made-up a few little rhymes and little jingles and it just kind of broke the ice with them. Yeah, you know, and now every so often they go. Why don't we sing this anymore?	1	A	2 Confidence using methods	Very positive	2A
So, those situations were excellent. Suggestions were excellent. They just take a little tune, you know and just add the phrase to it to mean it doesn't have to be something that you find on YouTube. It doesn't have to be a new song, it just you know, because it is still those basic patterns.	1	A	9 Indication of effectiveness of training and guidance	very positive	A
Teacher 3					

	Voice	Topic	Other concept codes	Other concept codes	Other concept codes
In September, you're so fresh and you're so full of things.	1	A	Suggestions for more successful strategies	Timing of exercise	
Teacher 2					
And it becomes a routine.	2	A	Suggestions for more successful strategies		
Teacher 3					
And good intentions		A			
Teacher 1					
Yeah, exactly. Yeah. Yeah. Like the fact that I had that morning meeting going before we. That was the big thing I started this year was this morning well-being meeting then a lot of it that I started was integrated into that.	1	A	Integration into classroom activities		
A lot of the rhymes that you had given us, you know, suggestions and even just adding a little bit of something to just a nursery rhyme. Do you know what you mean and just find a rhyme and sing it. Do you know what you mean? I actually used it in. I started training the under sixes camogie and when they came in first I made-up little rhymes with them just to kind of get them. so they're like some of them are preschool still, you know? So we did, we did that, and now we don't do it anymore. But we used to at the start. I did do some of those, made-up a few little rhymes and little jingles and it just kind of broke the ice with them. Yeah, you know, and now every so often they go. Why don't we sing this anymore?	1	A			
So, those situations were excellent. Suggestions were excellent. They just take a little tune, you know and just add the phrase to it to mean it doesn't have to be something that you find on YouTube. It doesn't have to be a new song, it just you know, because it is still those basic patterns.	1	A			
Teacher 3					

	Voice	Topic	Project Aims code	Qualifier
Yeah. Like, like I like I was saying I'm going into the autism unit or classroom. Sorry. In September. And a lot of them are going to be very young. So I think that will suit there too, like, because there will be that much younger and, you know, should be infants like so.				
Teacher 2				
And for transitions.	2	A	8 Awareness of benefit of activity	Somewhat positiv B
Researcher				
I'd be very I'd be very interested to, to, to see if that approach is effective, now you're going to get different sensory responses in an autism classroom, but at the same time, you also when you do, when you do that, that when you sing these things at the same time, it automatically slows things down.	R	A		
So yeah, so I have one student who uh, a one-on-one who's autistic. And what I've found is there are certain things. There are certain aspects of the singing that she will tolerate as long as she's leading it. I would do lots of vocal exploration. And it was kind of, oh, you're making these strange sounds to me. But when I said, well, why don't you make some sounds and I'll copy them then? She was in control, and that was acceptable. She could deal with that. And that was it. That was an interesting one. Ohh, speaking of that. So, the vocal exploration piece.	R	A		
Teacher 3				
Good idea.	3	A		
Researcher				
Would you say [to Teacher 1], that you have more straight singing with them than the just messing around.	R	A		
Teacher 1				
Yeah. At the start, we did do a bit of it and then I suppose because it's to be honest, it kind of fell by the wayside because	1	A	6 Increased singing and vocal exploration	Somewhat positiv B

	Voice	Topic	Other concept codes	Other concept codes	Other concept codes
Yeah. Like, like I like I was saying I'm going into the autism unit or classroom.					
Sorry. In September. And a lot of them are going to be very young. So I think that will suit there too, like, because there will be that much younger and, you know, should be infants like so.	3	A	Plans for future implementation		
Teacher 2					
And for transitions.	2	A			
Researcher					
I'd be very I'd be very interested to, to, to see if that approach is effective, now you're going to get different sensory responses in an autism classroom, but at the same time, you also when you do, when you do that, that when you sing these things at the same time, it automatically slows things down.	R	A			
So yeah, so I have one student who uh, a one-on-one who's autistic. And what I've found is there are certain things. There are certain aspects of the singing that she will tolerate as long as she's leading it. I would do lots of vocal exploration. And it was kind of, oh, you're making these strange sounds to me. But when I said, well, why don't you make some sounds and I'll copy them then? She was in control, and that was acceptable. She could deal with that. And that was it. That was an interesting one. Ohh, speaking of that. So, the vocal exploration piece.	R	A			
Teacher 3					
Good idea.	3	A			
Researcher					
Would you say [to Teacher 1], that you have more straight singing with them than the just messing around.	R	A			
Teacher 1					
Yeah. At the start, we did do a bit of it and then I suppose because it's to be honest, it kind of fell by the wayside because	1	A	Need for further training / experience		

	Topic Voice	Project Aims code	Qualifier
I suppose maybe I'm not as comfortable with it or I didn't know as much, you know, because you know, when you were doing it, it seemed it was so natural.	1 A	2 Confidence using methods	Somewhat negative D
00:10:46 Teacher 1			
We did do a little bit of.	1 A	5 Successful and confident use	Somewhat negative D
You know, trying to follow the. Yeah, exactly. We did do a little bit of it.	1 A	9 Indication of effectiveness of training and guidance	Somewhat negative D
My class are very boisterous, we'll say, and it got a little bit overbearing! Yeah. I just was like, OK, we leave that lesson for today. And I think it to be honest, they kind of fall by the way. So to be honest with you, it's probably something I need to go back and revisit now, I would actually I kind of forgot about it then towards the end, you know, because we were doing the other little bits and pieces and other things started to.	1 A	6 Increased singing and vocal exploration	Somewhat negative D
Teacher 2			
Yeah.	2 A		
Teacher 1			
Yeah, I might go back and try. It like these weeks, it's.	1 A		
It's a nice fun activity that we can try in these last two weeks.	1 A	8 Awareness of benefit of activity	Somewhat positive B
Teacher 2			
It is very fun.	2 A	8 Awareness of benefit of activity	Very positive A
Researcher			
Yeah. I mean, it is. It's just it is something that's great craic as well, you know? But so you might say that it's something that you the vocal exploration you'd use kind of more infrequently, perhaps, that.	R A		
Teacher 1			
Yeah, and it probably more has more part of the music lesson rather than in an everyday kind of setting.	1 A	2 Confidence using methods	somewhat negative D

	Voice	Topic	Other concept codes	Other concept codes	Other concept codes
I suppose maybe I'm not as comfortable with it or I didn't know as much, you know, because you know, when you were doing it, it seemed it was so natural.	1	A			
00:10:46 Teacher 1					
We did do a little bit of.	1	A	Vocal exploration not as much used		
You know, trying to follow the. Yeah, exactly. We did do a little bit of it.	1	A			
My class are very boisterous, we'll say, and it got a little bit overbearing! Yeah. I just was like, OK, we leave that lesson for today. And I think it to be honest, they kind of fall by the way. So to be honest with you, it's probably something I need to go back and revisit now, I would actually I kind of forgot about it then towards the end, you know, because we were doing the other little bits and pieces and other things started to.	1	A	Plans for future implementation		
Teacher 2					
Yeah.	2	A			
Teacher 1					
Yeah, I might go back and try. It like these weeks, it's.	1	A	Plans for future implementation		
It's a nice fun activity that we can try in these last two weeks.	1	A			
Teacher 2					
It is very fun.	2	A			
Researcher					
Yeah. I mean, it is. It's just it is something that's great craic as well, you know? But so you might say that it's something that you the vocal exploration you'd use kind of more infrequently, perhaps, that.	R	A			
Teacher 1					
Yeah, and it probably more has more part of the music lesson rather than in an everyday kind of setting.	1	A			

	Voice	Topic	Project Aims code	Qualifier
And I tell you like having a couple of little videos or something like that that you could like look at and say OK, that's exact cause I I you know like we did it with you and that was great. But you know, I'd remember bits and then I'd be going how did she go about doing that now and my own little notes and everything would never be as good you know if you can. Even like I probably like, I'm sure I can find some on YouTube myself. You know what?	1	A	2 Confidence using methods	Somewhat negative D
Researcher				
Yeah. No, no. Yeah, that's that's that. That's actually. I mean, that's certainly uh, something I can definitely do for you and it's useful, I mean that's one of the questions I have. You know what aspects are you would you be confident in continuing to use and pick up or what things would you be like kind of more or different things to use if you were to try it again in the future?	R	B		
00:12:40 Teacher 1				
Yeah. Well, I mean, I definitely think little things like that would be great. Like if you even had a video that you could watch yourself or even show to them and then, because once they have seen it, then you can work together to explore and change it yourselves. You know what I mean? As as a teacher and and with them and.	1	B	2 Confidence using methods	Somewhat negative D
00:12:54 Teacher 2				
Yeah.				
Yeah, I think I don't know who made the point. I think as you actually that a lot of songs on YouTube are like adults singing them and like obviously children have different ranges and stuff and some things like, you know, even we were learning <i>Irish song</i> like we were all just trying to way it was too difficult. It does go very high and they can go high to be fair, the kids, but it was adult singing and so, I was like, I think. As much I don't know, is there a big resource of just children singing songs or or children doing the vocal exploration?	2	B	1 Understanding of Singing Development	somewhat positive B

	Voice	Topic	Other concept codes	Other concept codes	Other concept codes
And I tell you like having a couple of little videos or something like that that you could like look at and say OK, that's exact cause I I you know like we did it with you and that was great. But you know, I'd remember bits and then I'd be going how did she go about doing that now and my own little notes and everything would never be as good you know if you can. Even like I probably like, I'm sure I can find some on YouTube myself. You know what?		1 A	Need for further training / experience / resources		
Researcher					
Yeah. No, no. Yeah, that's that's that. That's actually. I mean, that's certainly uh, something I can definitely do for you and it's useful, I mean that's one of the questions I have. You know what aspects are you would you be confident in continuing to use and pick up or what things would you be like kind of more or different things to use if you were to try it again in the future?	R	B			
00:12:40 Teacher 1					
Yeah. Well, I mean, I definitely think little things like that would be great. Like if you even had a video that you could watch yourself or even show to them and then, because once they have seen it, then you can work together to explore and change it yourselves. You know what I mean? As as a teacher and and with them and.		1 B	Suggestions for more successful strategies	Need for further training / experience / resources	
00:12:54 Teacher 2					
Yeah.					
Yeah, I think I don't know who made the point. I think as you actually that a lot of songs on YouTube are like adults singing them and like obviously children have different ranges and stuff and some things like, you know, even we were learning <i>Irish song</i> like we were all just trying to way it was too difficult. It does go very high and they can go high to be fair, the kids, but it was adult singing and so, I was like, I think. As much I don't know, is there a big resource of just children singing songs or or children doing the vocal exploration?		2 B	Confidence of teacher	Need for further training / experience / resources	

	Voice	Topic	Project Aims code	Qualifier
00:13:23 Teacher 3				
Yeah.	3	B		
So because like the religion, songs were always even, you know when we were young, yeah, they were, it was always a children's choir singing it. So it was always, or a child soloist singing so it always suited our voices.	3	B	1 Understanding of Singing Development	somewhat positiv B
00:13:46 Teacher 2				
Yeah.	2	B		
00:13:50 Teacher 1				
Yeah, yeah, yeah, that is, that is very true. Yeah. So, yeah, that that kind of thing would be excellent, definitely.	1	B		
00:13:57 Teacher 2				
Yeah, exactly.	2	B		
00:14:01 Researcher				
So.				
Now I was going to ask just, if there's anything more you wanted to say about the barriers to doing this kind of thing, you were saying that, and coming into it in the middle of the year as a new thing is, harder. But in general, for students and/or teachers, what are your experiences of the barriers. So, [teacher 2], you were saying? I mean, you're with 5th class and I absolutely get that. And certainly I would say that it's it's an approach a) that does work better in the younger years to have that complete moving between singing and talking and, but also absolutely you know well the time they get to 5th class. They're used to doing something a certain way and unless you get a real rush of 'Wow, that's amazing. We really want to do that', it's kind of 'OK. The other thing was working fine'.	R	C		
00:15:11 Teacher 2				
Yeah.	2	C		

	Voice	Topic	Other concept codes	Other concept codes	Other concept codes
00:13:23 Teacher 3					
Yeah.	3	B			
So because like the religion, songs were always even, you know when we were young, yeah, they were, it was always a children's choir singing it. So it was always, or a child soloist singing so it always suited our voices.	3	B	Recollection of own experience		
00:13:46 Teacher 2					
Yeah.	2	B			
00:13:50 Teacher 1					
Yeah, yeah, yeah, that is, that is very true. Yeah. So, yeah, that that kind of thing would be excellent, definitely.	1	B	Need for further training / experience / resources		
00:13:57 Teacher 2					
Yeah, exactly.	2	B			
00:14:01 Researcher					
So.					
Now I was going to ask just, if there's anything more you wanted to say about the barriers to doing this kind of thing, you were saying that, and coming into it in the middle of the year as a new thing is, harder. But in general, for students and/or teachers, what are your experiences of the barriers. So, [teacher 2], you were saying? I mean, you're with 5th class and I absolutely get that. And certainly I would say that it's it's an approach a) that does work better in the younger years to have that complete moving between singing and talking and, but also absolutely you know well the time they get to 5th class. They're used to doing something a certain way and unless you get a real rush of 'Wow, that's amazing. We really want to do that', it's kind of 'OK. The other thing was working fine'.	R	C			
00:15:11 Teacher 2					
Yeah.	2	C			

	Voice	Topic	Project Aims code	Qualifier
That was, I think we're just such creatures of habit sometimes that I didn't get into the habit of doing it often enough to, you know, kind of way. And then they are such creatures of habit. So, you know, I just obviously some changes, but.		2 C	5 Successful and confident use	Somewhat negative
00:15:27 Researcher				
But it's interesting because certainly as I was looking at this area.	R	C		
I identified this kind of singing classroom approach as in knitting song throughout the day as something which needed to be embedded in the earlier years [All teachers nodding and agreeing] for for it to have an effect or even be able to be continued a bit in in the late years and my thoughts were that it it's the earlier years where it can have a real effect and then the effect of the their ability to sing and their facility with just using their voices can then move through this. And in the later years and and perhaps, I mean you said your guys are are, uh keen singers in any case, but for for a school whereby it isn't perhaps so much in the culture, then you're creating a culture and maybe the older years won't turn around as if you got 2 heads, when you suggest that they might sing a song?	R	C		
00:16:32 Teacher 2				
You know, yeah.		2 C		
00:16:34 Teacher 1				
Yeah, I think age at the age of the children.		1 C		
00:16:37 Teacher 2				
It is funny isn't because I know in early years education they're always singing. Like I've worked in that uh setting for and they sing for everything like they sing the colours. They sing. Yeah. Today. Yeah. So it really is just keeping that going each year and and then by the time they're in 5 th or 6th, they're like, this is normal.		2 C		
00:16:43 Teacher 3				

	Voice	Topic	Other concept codes	Other concept codes	Other concept codes
That was, I think we're just such creatures of habit sometimes that I didn't get into the habit of doing it often enough to, you know, kind of way. And then they are such creatures of habit. So, you know, I just obviously some changes, but.		2 C	Ease of adoption by class	Difficulty in keeping up	Students not used to approach
00:15:27 Researcher					
But it's interesting because certainly as I was looking at this area.	R	C			
I identified this kind of singing classroom approach as in knitting song throughout the day as something which needed to be embedded in the earlier years [All teachers nodding and agreeing] for for it to have an effect or even be able to be continued a bit in in the late years and my thoughts were that it it's the earlier years where it can have a real effect and then the effect of the their ability to sing and their facility with just using their voices can then move through this. And in the later years and and perhaps, I mean you said your guys are are, uh keen singers in any case, but for for a school whereby it isn't perhaps so much in the culture, then you're creating a culture and maybe the older years won't turn around as if you got 2 heads, when you suggest that they might sing a song?	R	C			
00:16:32 Teacher 2					
You know, yeah.		2 C			
00:16:34 Teacher 1					
Yeah, I think age at the age of the children.		1 C	Age of students		
00:16:37 Teacher 2					
It is funny isn't because I know in early years education they're always singing. Like I've worked in that uh setting for and they sing for everything like they sing the colours. They sing. Yeah. Today. Yeah. So it really is just keeping that going each year and and then by the time they're in 5 th or 6th, they're like, this is normal.		2 C	Age of students	Suggestions for more successful strategies	
00:16:43 Teacher 3					

	Topic	Project Aims code	Qualifier
Yeah, yeah.	3 C		
00:16:58 Teacher 2			
Yeah, obviously the songs will change, but like, you know, or the transitions will change or whatever.	2 C		
00:17:03 Teacher 1			
Yeah, confidence for he kids, I would say it's a big barrier, you know, like. Yeah, it's like when did, when was it we spoke to was March was it, that we did the pre-?	1 C		
00:17:14 Researcher			
End of February, yeah.	R C		
00:17:15 Teacher 1			
In February, yeah. So I can see mine starting to come out of themselves now, but it's taken.	1 C		
00:17:21 Teacher 3			
Like but as you said, now you have those particular boys that you know they would be sticky.	3 C		
00:17:25			
Yeah.			
00:17:27 Teacher 1			
They are a bit sticky. That is true, you know, but they that's. But they are like four months in, I would say 95% of them were singing, I would say at some point during the day they sing something to me.	1 C	6 Increased singing and vocal exploration	A
00:17:42 Teacher 2			Very positive
Yeah. Confidence will be a barrier I'd say with mine as well, yeah.	2 C		
00:17:43 Teacher 1			
Yeah. And I do think it's that they're a bit embarrassed, you know. Especially the boys, they're like, oh, I'm not singing, you know. Yeah, so.	1 C		

	Voice	Topic	Other concept codes	Other concept codes	Other concept codes
Yeah, yeah.	3	C			
00:16:58 Teacher 2					
Yeah, obviously the songs will change, but like, you know, or the transitions will change or whatever.	2	C	Thoughts on future implementation		
00:17:03 Teacher 1					
Yeah, confidence for he kids, I would say it's a big barrier, you know, like. Yeah, it's like when did, when was it we spoke to was March was it, that we did the pre-?	1	C	Barrier of children's confidence		
00:17:14 Researcher					
End of February, yeah.	R	C			
00:17:15 Teacher 1					
In February, yeah. So I can see mine starting to come out of themselves now, but it's taken.	1	C	Improvement in confidence of children		
00:17:21 Teacher 3					
Like but as you said, now you have those particular boys that you know they would be sticky.	3	C	Gendered differences in student approach		
00:17:25					
Yeah.					
00:17:27 Teacher 1					
They are a bit sticky. That is true, you know, but they that's. But they are like four months in, I would say 95% of them were singing, I would say at some point during the day they sing something to me.	1	C	Improvement in confidence of children		
00:17:42 Teacher 2					
Yeah. Confidence will be a barrier I'd say with mine as well, yeah.	2	C	Barrier of children's confidence		
00:17:43 Teacher 1					
Yeah. And I do think it's that they're a bit embarrassed, you know. Especially the boys, they're like, oh, I'm not singing, you know. Yeah, so.	1	C	Barrier of children's confidence	Gendered differences in student approach	

	Voice	Topic	Project Aims code	Qualifier
00:17:49 Teacher 3				
Yeah. Yeah, too cool for school. Yeah, but have you got them next year? Yeah. Yeah. So you can continue that? Yeah.	3	C	8 Awareness of benefit of activity	Somewhat positiv B
00:17:56 Teacher 1				
Oh yeah, I'd say I'd say, yeah, like, yeah. And it's funny. Like, I had a few of [teacher 3's students] in my room today for a while and I only had them last year and they were there when I was doing it this morning and I could see them looking at me thinking what is she doing? She never did this last year.	1	C	5 Successful and confident use	B
They were kind of looking at me going, we're singing alot like.	1	C		Somewhat positiv
Me singing, you know? Yeah. Because it was kind of similar stuff that they did, but it was like, all of a sudden, we're singing it, you know, because. Yeah. Yeah, I do think. I do think like if they're coming up with it like that, if they're coming up with it, like you said, [researcher] if they've been doing it all along, by the time they get to 5 th or 6th it's not weird, yeah.	1	C	8 Awareness of benefit of activity	Somewhat positiv B
00:18:42 Researcher				
And and from my experience as a as a teacher, what you have as a vocal teacher, what you have then is you have children in the upper years who should be able for so much more interesting singing and songs themselves because so much of what they their ears are ready for. They're just that little that little bit more ready just to take stuff on and sing it. So we'll have a longer term experiment where your guys are concerned. Uh, definitely. And all the other classes. So [Teacher 1] it sounds like it's been a positive experience for you as a teacher.	R	C		
00:19:26 Teacher 1				
Would say so yeah, definitely. I would. I would consider. I will definitely keep a lot of it going, you know and I will try to do more of the vocal exercises.	1	C		
And that stuff as well, you know.	1	C		

	Voice	Topic	Other concept codes	Other concept codes	Other concept codes
00:17:49 Teacher 3					
Yeah. Yeah, too cool for school. Yeah, but have you got them next year? Yeah. Yeah. So you can continue that? Yeah.	3	C	Gendered differences in student approach	Plans for future implementation	
00:17:56 Teacher 1					
Oh yeah, I'd say I'd say, yeah, like, yeah. And it's funny. Like, I had a few of [teacher 3's students] in my room today for a while and I only had them last year and they were there when I was doing it this morning and I could see them looking at me thinking what is she doing? She never did this last year.	1	C	Indication of change of approach		
They were kind of looking at me going, we're singing alot like.	1	C			
Me singing, you know? Yeah. Because it was kind of similar stuff that they did, but it was like, all of a sudden, we're singing it, you know, because. Yeah. Yeah, I do think. I do think like if they're coming up with it like that, if they're coming up with it, like you said, [researcher] if they've been doing it all along, by the time they get to 5 th or 6th it's not weird, yeah.	1	C	Indication of change of approach	Suggestions for more successful strategies	
00:18:42 Researcher					
And and from my experience as a as a teacher, what you have as a vocal teacher, what you have then is you have children in the upper years who should be able for so much more interesting singing and songs themselves because so much of what they their ears are ready for. They're just that little that little bit more ready just to take stuff on and sing it. So we'll have a longer term experiment where your guys are concerned. Uh, definitely. And all the other classes. So [Teacher 1] it sounds like it's been a positive experience for you as a teacher.	R	C			
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And that stuff as well, you know.	1	C			

	Voice	Topic	Project Aims code	Qualifier
Now that I think, it's great to kind of introduce it in phases like. I've gotten really used to using it for management for my little songs and things, and now I feel like, OK, I could. I could approach that. But now you know. Yeah. Exactly. So yeah, I do. I do think that I will definitely keep it going next year.	1	C	5 Successful and confident use	somewhat positiv B
00:19:48 Teacher 2				
Something else interesting?	2	C		
00:19:54 Teacher 3				
So even if you started in September and just did the thing like the <i>rolla</i> or do whatever, and then just build on it, build on it. Exactly. Exactly.	3	C		
00:19:58 Teacher 1				
Yeah. And I'll be the singing teacher.	1	C		
I'll be that that crazy singing teacher and here she comes again.	1	C		
00:20:10 Researcher				
Ohh, we'll get you. We'll get you as a as a consultant when we take over.	R	C		
00:20:17 Teacher 1				
No, no, no. So yeah, no, I would.	1			
00:20:21 Researcher				
That's dynamite. Yeah. And for for all of you, I mean, uh, any further thoughts on on how it, how it may have affected your thinking about the wider issues around music and singing in schools?	R	D		
00:20:40 Teacher 3				
Like I think that, it's like you said earlier on about the arts. I think it's one of the ones that gets dropped and like it's so it's the curriculum, so jam packed that it's one of the ones that get dropped. And because let's say I remember it was at one point here we had no drama teacher and again that got dropped. But because we have a drama teacher now.	3	D		
You know what I mean? At least drama is going ahead, but like uhm.	3	D		

	Voice	Topic	Other concept codes	Other concept codes	Other concept codes
Now that I think, it's great to kind of introduce it in phases like. I've gotten really used to using it for management for my little songs and things, and now I feel like, OK, I could. I could approach that. But now you know. Yeah. Exactly. So yeah, I do. I do think that I will definitely keep it going next year.	1	C	Plans for future implementation	Suggestions for more successful strategies	
00:19:48 Teacher 2					
Something else interesting?	2	C			
00:19:54 Teacher 3					
So even if you started in September and just did the thing like the <i>rolla</i> or do whatever, and then just build on it, build on it. Exactly. Exactly.	3	C	Plans for future implementation	Suggestions for more successful strategies	
00:19:58 Teacher 1					
Yeah. And I'll be the singing teacher.	1	C			
I'll be that that crazy singing teacher and here she comes again.	1	C	Plans for future implementation		
00:20:10 Researcher					
Ohh, we'll get you. We'll get you as a as a consultant when we take over.	R	C			
00:20:17 Teacher 1					
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00:20:21 Researcher					
That's dynamite. Yeah. And for for all of you, I mean, uh, any further thoughts on on how it, how it may have affected your thinking about the wider issues around music and singing in schools?	R	D			
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You know what I mean? At least drama is going ahead, but like uhm.	3	D			

	Voice	Topic	Project Aims code	Qualifier
00:21:08 Teacher 1				
And you won't get away without doing art, yeah.	1	D		
00:21:10 Teacher 3				
Exactly. Yeah, yeah. Art. But you know, sometimes I'd be like God, we haven't done music in a while now and I do like I did. Peter and the Wolf the other day with my lads, and they loved it. And I mean, it's not as if they, you know, we're not doing it at all or it's not as if. But it's just, this is what I went with or I put on music, You know when they're doing their art. And things like that, relaxing music or classical, you know, classical or whatever. But UM, yeah, I just I feel.	3	D		
And yeah, until this kind of more a bit more structure. And I mean you're after giving us a bit more structure to the whole thing. Do you know what I mean that I would be, I would be intrigued to know what this new curriculum is going to look like.	3	D	9 Indication of effectiveness of training and guidance	B
				Somewhat positiv
00:21:46 Researcher				
Yeah. Well, I could talk for a long I mean it's it's it. It's very much about collaborative all the arts together and create getting and and for the children. It's it's all I mean it's all about composing and creating and responding and all the so the, the, the, the three strands are kind of still there, but they've changed.	R	D		
The the actually one thing I didn't know is I know that there were. There were already 3 strands for music which was, performing, responding, listening and composing. Were there 3 strands for the other arts before?	R	D		
00:22:39 Teacher 1				
There's only two strands for drama. There's. Was it responding and creating dramas? Yeah.	1	D		
00:22:46 Teacher 1				

	Voice	Topic	Other concept codes	Other concept codes	Other concept codes
00:21:08 Teacher 1					
And you won't get away without doing art, yeah.	1	D			
00:21:10 Teacher 3					
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And yeah, until this kind of more a bit more structure. And I mean you're after giving us a bit more structure to the whole thing. Do you know what I mean that I would be, I would be intrigued to know what this new curriculum is going to look like.	3	D		New Arts Curriculum	
00:21:46 Researcher					
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00:22:39 Teacher 1					
There's only two strands for drama. There's. Was it responding and creating dramas? Yeah.	1	D		New Arts Curriculum	
00:22:46 Teacher 1					

	Voice	Topic	Project Aims code	Qualifier
Yeah. Basically we're exploring. Yeah, but exploring through art has a good few because it has clay.	1	D		
00:22:48 Teacher 2				
Our art has quite a few strands.	1	D		
00:22:53 Researcher				
Because that's interesting, because then what they've done is they've taken the three music strands and they've adapted them for the whole arts curriculum. Now, you know, they've broken it down a little bit further down for drama and art as well.	R	D		
But so it's changed. It's moved to creating.	R	D		
00:23:18 Teacher 1				
Looking and responding.	R	D		
00:23:19 Researcher				
The composing is kind of creating and then responding and performance and kind of still there but.	R	D		
00:23:22 Teacher 2				
Yes.				
00:23:26 Teacher 1				
This.				
00:23:27 Researcher				
Is the idea that everything is going to work together and and I mean this is the thrust of our comments that in many ways there's less structure about what they're saying.	R	D		
00:23:37 Teacher 3				
OK.				
00:23:38 Researcher				
And because and, but they're looking for this kind of integrated arts practise to go on in classrooms and it's kind of, yeah, lovely idea.	R	D		

	Voice	Topic	Other concept codes	Other concept codes	Other concept codes
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00:22:48 Teacher 2					
Our art has quite a few strands.	1	D	New Arts Curriculum		
00:22:53 Researcher					
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But so it's changed. It's moved to creating.	R	D			
00:23:18 Teacher 1					
Looking and responding.	R	D			
00:23:19 Researcher					
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00:23:22 Teacher 2					
Yes.					
00:23:26 Teacher 1					
This.					
00:23:27 Researcher					
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00:23:37 Teacher 3					
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00:23:38 Researcher					
And because and, but they're looking for this kind of integrated arts practise to go on in classrooms and it's kind of, yeah, lovely idea.	R	D			

	Voice	Topic	Project Aims code	Qualifier
00:23:48 Teacher 1				
Exactly.				
00:23:49 Researcher				
But unless you have the structure for the teachers to have a structure in their heads about what you're aiming for and how you're going to get there. It's a real different way of thinking.	R	D		
00:24:01 Teacher 1				
It's like if you are an artistic teacher, like if you're into your singing or you're into your art you're into your drama, that's great because it means that you can just take your own and make it your own. But if you aren't like it would be like. I'd be OK with those subjects, probably because I have experience of them.		1	D	
But if somebody asked me to go, just go teach PE in this like I didn't play team sports as a child. I'm only, you know, like if someone had told me in 20, here's the PE curriculum and not giving me the guidance of you need to teach this skill and then teach this skill and then teach that skill.		1		
00:24:28 Teacher 2				
Yeah.			D	
00:24:37 Teacher 3				
Yeah.			D	
00:24:37 Teacher 1				
00:24:38 Teacher 2				
Yeah, it's all prescription like.		2	D	
00:24:39 Teacher 1				
Yeah. Whereas somebody who, like, played football and hurling and everything wouldn't need.		1	D	
00:24:44 Teacher 2				

	Voice	Topic	Other concept codes	Other concept codes	Other concept codes
00:23:48 Teacher 1					
Exactly.					
00:23:49 Researcher					
But unless you have the structure for the teachers to have a structure in their heads about what you're aiming for and how you're going to get there. It's a real different way of thinking.	R	D			
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But if somebody asked me to go, just go teach PE in this like I didn't play team sports as a child. I'm only, you know, like if someone had told me in 20, here's the PE curriculum and not giving me the guidance of you need to teach this skill and then teach this skill and then teach that skill.		1	Need for teacher experience		
00:24:28 Teacher 2					
Yeah.		D			
00:24:37 Teacher 3					
Yeah.		D			
00:24:37 Teacher 1					
00:24:38 Teacher 2					
Yeah, it's all prescription like.		2 D			
00:24:39 Teacher 1					
Yeah. Whereas somebody who, like, played football and hurling and everything wouldn't need.		1 D	Need for teacher experience		
00:24:44 Teacher 2					

	Topic	Project Aims code	Qualifier
That, and I'd be like that for music. I wouldn't have a.	2 D		
00:24:44 Teacher 1			
Maybe just exactly. Exactly. So, like, it's a lovely idea, but there has to be a breakdown. OK, maybe there should be a kind of, uh, an allowance that you can make of it your own. You can look for it or not.	1 D		
00:24:48 Researcher			
Yeah.			
00:25:00 Teacher 1			
You know have to necessarily go, but like you, you can't send teachers who are not comfortable with music or art or drama in without the structure.	1 D		
00:25:01 Teacher 2			
Yeah.			
00:25:09 Researcher			
And our point is because and and this isn't particular specifically with this project. This is my approach in general. When we are training as practitioners, as teachers, as music education teachers for this approach or anything we have to do it, we can't just get materials and look at them and know what to do. We have to physically get them do it ourselves and experience the different stages and approach. Obviously we do it quicker than the kids do, but it's that kind we have to get in there and do it to get a feel for how it works and how it progresses. And for your own creativity to be sparked to say ohh, actually yes, we could do this and we could do this and we could do this. It's like cooking, you have to start by following recipes and yeah to the recipe before you can kind of just get a few ingredients together and make something because you know how these things work. And so that was my thought. So but for the last, for the last couple of thoughts on this.	R D		
00:26:02 Teacher 2			
Yeah.	2 D		

	Voice	Topic	Other concept codes	Other concept codes	Other concept codes
That, and I'd be like that for music. I wouldn't have a.	2	D	Need for teacher experience	Confidence of teacher	
00:24:44 Teacher 1					
Maybe just exactly. Exactly. So, like, it's a lovely idea, but there has to be a breakdown. OK, maybe there should be a kind of, uh, an allowance that you can make of it your own. You can look for it or not.	1	D	Need for teacher experience	Suggestions for more successful strategies	
00:24:48 Researcher					
Yeah.					
00:25:00 Teacher 1					
You know have to necessarily go, but like you, you can't send teachers who are not comfortable with music or art or drama in without the structure.	1	D	Need for teacher experience		
00:25:01 Teacher 2					
Yeah.					
00:25:09 Researcher					
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00:26:02 Teacher 2					
Yeah.	2	D			

	Voice	Topic	Project Aims code	Qualifier
00:26:09 Teacher 3				
Yeah.	3	D		
00:26:16 Researcher				
So [teacher 3], you were saying the the structure and a structured approach, so this kind of approach that I'm I was putting together for this project of trying to have this aspect, the vocal aspect knitted throughout the day, so it doesn't necessarily become something that has to have protected time, otherwise it doesn't get done. Does that make sense? Do you think?	R	E		
00:26:48 Teacher 3				
Yeah, yeah.	3	E		
00:26:51 Teacher 2				
Think. Yeah. Yeah, definitely. Yeah. Cause. Yeah. It's like not an additional chore.	2	E		
00:26:56 Teacher 2				
Kind of like that, not the music is in general. I don't see it that way, but it's not an extra timetable situation.	2	E		
00:26:59 Teacher 1				
No, but it'll fall.	1	E		
00:27:00 Teacher 1				
Off the end of the curriculum, yeah.	1	E		
00:27:03 Teacher 3				
Yeah. Yeah. It's kind of like, you know, the way in English or with literacy, if you're doing a comprehension, you could do it integrated with history in that, like, and you're covering both aspects. And so like it like, it's like you said, if you knit it in through the day, you're covering your music aspect and it have the added bonus of it being your classroom management or your, you know, your <i>rolla</i> time or whatever.	3	E		
00:27:25 Teacher 1				

	Voice	Topic	Other concept codes	Other concept codes	Other concept codes
00:26:09 Teacher 3					
Yeah.	3	D			
00:26:16 Researcher					
So [teacher 3], you were saying the the structure and a structured approach, so this kind of approach that I'm I was putting together for this project of trying to have this aspect, the vocal aspect knitted throughout the day, so it doesn't necessarily become something that has to have protected time, otherwise it doesn't get done. Does that make sense? Do you think?	R	E			
00:26:48 Teacher 3					
Yeah, yeah.	3	E			
00:26:51 Teacher 2					
Think. Yeah. Yeah, definitely. Yeah. Cause. Yeah. It's like not an additional chore.	2	E		Benefit of integrated approach	
00:26:56 Teacher 2					
Kind of like that, not the music is in general. I don't see it that way, but it's not an extra timetable situation.	2	E		Benefit of integrated approach	
00:26:59 Teacher 1					
No, but it'll fall.	1	E			
00:27:00 Teacher 1					
Off the end of the curriculum, yeah.	1	E			
00:27:03 Teacher 3					
Yeah. Yeah. It's kind of like, you know, the way in English or with literacy, if you're doing a comprehension, you could do it integrated with history in that, like, and you're covering both aspects. And so like it like, it's like you said, if you knit it in through the day, you're covering your music aspect and it have the added bonus of it being your classroom management or your, you know, your <i>rolla</i> time or whatever.	3	E	Integration into classroom activities	Benefit of integrated approach	
00:27:25 Teacher 1					

	Topic	Project Aims code	Qualifier
Yeah, yeah.	1 E		
00:27:28 Researcher			
So certainly there, hopefully there are opportunities for doing that even down to, now you might not be able to put singing the <i>rolla</i> as a well, I suppose the composition, creativity, if they can do it in lots of different voices, then you've got, but at at the very least you're creating the conditions whereby it's not such a mental leap to turn to the music activity and say, OK, let's just do this bit of creativity now. Let's just sing this song quickly that it it it becomes something that is is, is, is easy to turn your hand to.	R E		
00:28:10 Teacher 3			
Yeah, yeah.	3 E		
00:28:10 Researcher			
In the in in the way that.	R E		
00:28:12 Teacher 2			
Come to expect it? Kind of, yeah, yeah, yeah.	E		
Yeah, well that is dynamite. Thank you so much again and I'm delighted to hear that, uh, that it's had, even where it hasn't been necessarily possible to implement it a lot in the classroom that you still have a positive feeling about how it could help, and I'm thrilled that [Teacher 1]'s experience is so positive and also that it's particularly positive in exactly the class that I would say, I mean that it's the absolute target audience, you kind of get them junior infants, yeah. And then senior infants/ first class you can really start running with it and then by the time you get to.	R E		
00:29:00 Teacher 2			
Yeah.	2 E		
00:29:07 Teacher 3			
And then, because [Teacher 1] is moving up at the year next year and she's going to have some of the same, it's going to follow through older, yeah.	3 E		

	Voice	Topic	Other concept codes	Other concept codes	Other concept codes
Yeah, yeah.	1	E			
00:27:28 Researcher					
So certainly there, hopefully there are opportunities for doing that even down to, now you might not be able to put singing the <i>rolla</i> as a well, I suppose the composition, creativity, if they can do it in lots of different voices, then you've got, but at at the very least you're creating the conditions whereby it's not such a mental leap to turn to the music activity and say, OK, let's just do this bit of creativity now. Let's just sing this song quickly that it it it becomes something that is is, is, is easy to turn your hand to.	R	E			
00:28:10 Teacher 3					
Yeah, yeah.	3	E			
00:28:10 Researcher					
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00:28:12 Teacher 2					
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00:29:00 Teacher 2					
Yeah.	2	E			
00:29:07 Teacher 3					
And then, because [Teacher 1] is moving up at the year next year and she's going to have some of the same, it's going to follow through older, yeah.	3	E			

	Voice	Topic	Project Aims code	Qualifier	
00:29:15 Teacher 1					
It'll be first / second, then next year.	1	E			
00:29:16 Teacher 3					
Yeah.					
00:29:16 Teacher 1					
But it'll be all my boys, who would probably be the reluctant ones are the ones that I'll still have, and then I'll have a group of first class girls coming in to me who can seem to be kind of liking their songs and things already. So. So I'd say they'll they'll take to it, yeah.	1	E			
00:29:25					
Yeah.					
00:29:28 Teacher 2					
Yeah.	2	E			
00:29:29 Teacher 2					
They love it, yeah.	2	E			
00:29:33 Researcher					
You can give the lads the responsibility of teaching them and showing them what they have to do.	R	E			
00:29:41 Teacher 1					
And they will. I know they will. They'll actually be delighted.	1	E	8 Awareness of benefit of activity	Very positive	A
00:29:44 Teacher 2					
Yeah, exactly they will.	2	E	8 Awareness of benefit of activity	Very positive	A
00:29:46 Researcher					
That is dynamite. Listen, thank you so much again. And I hope the last week or so goes smoothly. Thank you.	R				
You.					
00:31:46 Teacher 1					
Thanks.					

	Voice	Topic	Other concept codes	Other concept codes	Other concept codes
00:29:15 Teacher 1					
It'll be first / second, then next year.	1	E			
00:29:16 Teacher 3					
Yeah.					
00:29:16 Teacher 1					
But it'll be all my boys, who would probably be the reluctant ones are the ones that I'll still have, and then I'll have a group of first class girls coming in to me who can seem to be kind of liking their songs and things already. So. So I'd say they'll they'll take to it, yeah.	1	E	Gendered differences in student approach	Plans for future implementation	
00:29:25					
Yeah.					
00:29:28 Teacher 2					
Yeah.	2	E			
00:29:29 Teacher 2					
They love it, yeah.	2	E			
00:29:33 Researcher					
You can give the lads the responsibility of teaching them and showing them what they have to do.	R	E			
00:29:41 Teacher 1					
And they will. I know they will. They'll actually be delighted.	1	E			
00:29:44 Teacher 2					
Yeah, exactly they will.	2	E			
00:29:46 Researcher					
That is dynamite. Listen, thank you so much again. And I hope the last week or so goes smoothly. Thank you.	R				
You.					
00:31:46 Teacher 1					
Thanks.					

		Project Aims code	Qualifier
Voice	Topic		
	00:31:47 Teacher 3		
	Bye bye. Take care. Bye bye.		

Voice	Topic	Other concept codes		
		Other concept codes		
		Other concept codes		
		Other concept codes		
		Other concept codes		
00:31:47 Teacher 3				
Bye bye. Take care. Bye bye.				