

BMPF7013F- Student number: 2221673

Designing an Artefact

Independent Study Module

Table of Contents	Page number
Part 1-Portfolio	
Introduction.....	2
Rationale.....	4
Positionality.....	5
Preparatory steps.....	5
Theoretical Influences.....	7
Practical Influences.....	9
Methodological Framework.....	10
Gant Chart	11
Critical reflection.....	11
• Concrete Experience.....	12
• Abstract conceptualisation.....	13
• Reflective observation.....	15
• Active Experimentation.....	16
Ethical Considerations.....	17

Part 2- Written Assignment

Introduction.....	19
Know that.....	21
Know how.....	24
Know why.....	29
References	33
Appendices.....	53

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Introduction

As a voice instructor and professional vocalist, I have worked with many different vocal techniques and exercises. However, there needs to be more consistent singing curricula for children aged 5-11. The lack of available curricula can lead to inconsistent teaching methods and hinder the potential for targeted vocal development that aligns with children's unique physiological and developmental needs. To address this issue, it is essential to develop comprehensive and research-informed guidelines that support effective, safe, and engaging vocal growth for this age group.

This study aims to develop a singing programme that can be implemented in one-to-one sessions with children aged 5–11. The curriculum should be based on research and best-practice pedagogy and revolve around vocal health, enabling young singers to flourish musically and expressively.

Every child has the inherent ability to sing, as the human voice is an accessible instrument for self-expression and musical learning (Asztalos, 2017). My approach is rooted in the belief that active, hands-on engagement is crucial for effective learning, aligning with research on educational outcomes (Fredricks, Filsecker, and Lawson, 2016). This approach also aligns

with the National Curriculum for Music, which encourages students to "learn to sing and to use their voices, to create and compose music" (National Curriculum in England, no date).

Research has shown that early exposure to singing and vocal training enhances confidence and supports children's fine and gross motor skills, language, and emotional development (Welch, 2012). Contrary to the common misconception that children are too young to develop proper vocal techniques, evidence suggests they can cultivate foundational vocal skills effectively when given the right methodologies (Kenney, 2011). This curriculum builds on the insight that children benefit greatly from structured vocal training that addresses critical areas such as breath control, pitch accuracy, articulation, and creative expression (Labuta and Smith, 1997).

The artefact emphasises natural voice development by focusing on four core elements of singing: respiration, phonation, resonance, and articulation (Zhang, 2016). Teaching these skills early provides a meaningful foundation for lifelong vocal health (Howard, 2007). Research supports that early training reduces the likelihood of harmful vocal habits and minimises vocal strain, which is more common in untrained voices (Wilson and MacDonald, 2019). Additionally, early engagement in singing promotes language acquisition, auditory processing, and listening skills, all of which enhance children's confidence and self-expression (NATS, 2003).

While musical activities in education often include singing, they frequently lack structured guidance on vocal technique and vocal health education (Kenney, 2011). This curriculum seeks to bridge that gap, promoting holistic development by addressing musical skills and cognitive, emotional, and social growth (Miendlarzewska and Trost, 2014). Research has shown that children between ages 5 and 11 are particularly receptive to foundational music concepts and vocal techniques, which support their self-expressive abilities and musical fluency (Suthers and Niland, 2007). This curriculum aims to provide consistent, developmentally appropriate lesson materials tailored to each student's needs, ensuring engagement and enjoyment as they build technical proficiency.

Rationale for its creation

The Rationale for developing this educational framework has come from my experience as a self-employed vocal coach and the increasing number of students aged 5-11 taking lessons. In my practice, I cater to a diverse clientele, highlighting the necessity for differentiated teaching approaches tailored to each student's age and skill level (Munro, 2012). Historically, I have found it easier to instruct adult learners; however, teaching children has revealed a specific area in my professional practice that requires further development to provide the highest level of instruction. This emphasises the differences between teaching adults and children (Rogers, 1999). Adults typically process information more quickly and approach singing lessons with specific objectives, benefiting from a longer attention span that allows them to maintain focus on tasks (Tandoc et al., 2024). In contrast, children learn from a different cognitive perspective; their processing mechanisms and attention spans vary significantly, warranting a different teaching structure (Williams, 2018). It is crucial to employ innovative and engaging methodologies that foster creativity and playfulness in practice to effectively address elements such as posture, breath control, phonation, resonance, and articulation (Gabriela De Oliveira and Fabbron, 2024).

Additionally, it is essential to consider that the anatomical structure of children's voices differs from that of adults, as their vocal apparatus is still developing and is considered incomplete. This distinction is evident from primary school until puberty (Trollinger, 2006). This 'artefact' refers to the proposed educational framework for practical vocal training for children aged 5-11. Music education today often overlooks the importance of early vocal training for children, which poses a significant risk to their vocal development (Davidson, McKernon, and Gardner, 1981; Hedden, 2020). Children may develop better vocal habits with proper guidance, avoiding damaging their delicate vocal instruments or discouraging them from singing altogether (Encouraging Your Child to Produce a Healthy Voice, n.d.). Research indicates that early intervention in vocal education can prevent these issues, helping children build a strong foundation for healthy voice production and fostering lifelong engagement with music.

(Leighton and Lamont, 2006). This document seeks to construct a robust and sustainable framework grounded in a comprehensive analysis of educational research and best practices (Norton, Ginsborg, and Greasley, 2019). The intention is to facilitate children's foundational development in vocal skills, ensuring they embark on a trajectory that promotes long-term proficiency and growth in this area. This artefact is an evolving framework that remains open to integrating new pedagogical research and adjusting to meet student's specific needs as they arise (Lieff, 2009).

Positionality

My passion and aspirations underpin my axiology, aimed at enhancing the quality and accessibility of vocal instruction for young children, encouraging them to engage with their voices and develop a love for singing (Hartman and Ellis, 2013). Social constructivism, closely associated with educational frameworks, aligns with my pedagogical stance (Nawaz, 2012). This theory posits that children actively construct their understanding through engagement, experiences and interaction with their environment, making it particularly relevant to singing and music education (Johnson and Lamothe, 2018). Constructivist pedagogy in music empowers children to explore, create, and reflect on their vocal capabilities in meaningful ways (Scott, 2006). This can help enhance musical understanding and foster personal development, cultivating confidence, intrinsic motivation, and a sense of ownership over their musical journey (Fleury and Garrison, 2014).

Preparatory Steps

In developing a curriculum artefact for children aged 5 to 11, I will comprehensively analyse diverse pedagogical frameworks, focusing on evidence-based methodologies using the Kern et al. framework to structure the steps for the creation of the curriculum (Yadav, 2024). In line with the framework

I. Assess students – Their needs, skill level, strengths and weaknesses.

II. Situation analysis

III. Curriculum development

Topic Selection

Development of Learning Outcomes.

IV. Implementation (through teaching and learning opportunities and assessment)

V. Evaluation and review

This framework establishes that assessment is a critical link between curriculum and pedagogical practices (Wyse et al., 2014, Collins and Bernstein, 1978). A multidisciplinary investigation will be conducted into vocal pedagogy, physiology, anatomy, psychology, vocal health and principles from established educational frameworks for children aged 5-11, such as Vygotsky's social development theory, which focuses on the critical role of interactive, play-based learning in this stage of development (Vygotsky, 1978). The selected literature will encompass both published (white literature) and unpublished or non-traditional sources (grey literature) to ensure a comprehensive and varied examination of the topic at hand (Lefebvre, Glanville and Briscoe, 2019). This study will employ grey literature, encompassing methodologies utilised by educators and pedagogues. Sources will include websites, dissertations, and book chapters, facilitating a comprehensive evaluation of the practices utilised within the field (Paez, 2017). This process aims to deepen my understanding of teaching children aged 5 to 11 to sing and the best education-based curriculum creation principles.

The vocal pedagogy described within the book *Teaching Singing to Children and Young Adults* approaches needs based on fundamental principles of natural voice production (Williams, 2018a). According to Green (2006), the main emphasis of the work is on breath control, pitch accuracy, resonance and support, articulation, posture, and rhythm. It will be constructed to be exciting and informative, keeping young learners in mind while ensuring it has a technical foundation (Williams, 2018). Central to this investigation will explore ontogeny in a child's vocalisation as it relates to the evolving age-specific requirements for, and limitations on, how

well they can sing (Petkov & Jarvis 2012). Such methodology will increase the production of safe vocal exercises — but still be tailored to the needs of early learners at the developmental stages. Vocal range, tessitura, and timbre are some of the most essential properties in the early stages (Cooksey, 1997), emphasising that vocal training works as suggested by (John, 1977). To do this, the divergent (and often contradictory) theories regarding vocal pedagogy will be reviewed. While some practitioners maintain strict adherence to classical techniques, others favour a flexible, child-centred approach encompassing contemporary music and movement (Rajawat and Patel 2015).

I hope to evolve my curriculum artefact, driven by the science of vocal development and practical, engaging pedagogy for children (Chapman, 2017). The framework will focus on established pedagogical frameworks, particularly the Kodály approach (which emphasises solfege and music literacy) and the Orff Schulwerk (which emphasises experiential / play-based learning). Both methods are famous and commonly used in teaching music to children. (Orff, 1963; Choksy, 1999)

Theoretical Influences

a constructivist approach where the learner builds knowledge and not passively absorbed by recipients through involved activities and first-hand experience (Bruner & Duhl, 1966) as children are naturally curious about the world around them with an innate tendency to explore areas of interest (Shin *et al.*, no date). Following this framework, Bruner's (1960) spiral curriculum model highlights in his seminal works emphasises reinforcing and building upon previous knowledge through multiple cycles of content re-visitation. This methodology allows for a gradual depth of understanding, helping learners move from simpler to more advanced concepts. This approach is a key ingredient in mastering complex skills such as singing, since it facilitates the incremental assimilation of high-level techniques and cognitions (Gould & Roffey-Barentsen, 2014).

The Comprehensive Voice Pedagogy Framework (CVPF) is a unique instantiation of context-specific content knowledge and general pedagogical principles. It includes the best ways to portray vocal ideas with strong analogies, examples, visuals, and practice (Shulman, 1986). The CVPF underlines pedagogical approaches to be used in framing and explaining vocal pedagogy content so that learners are more likely to understand the material at a higher level.

Four information categories direct the ideal knowledge base for singing teachers:

- Teacher self – Teacher artistic background, experiences, teaching philosophy and preferences.
- Formal knowledge – Teachers acquire theoretical, practical, and general pedagogic knowledge.
- Knowledge of the student – Perceptions and observations of the student's actions.
- VPCK – Transforming knowledge into effective teaching methods tailored to the needs of each student (Rollings Bigler et al., 2021).

Piaget's Cognitive Development Theory proposes two stages of cognitive development; from ages 5-7, children learn with play and imagination best through storytelling and visual aids (Piaget, 1976, Hetherington, Parke and Vo, 1999). Children aged 7-11 become more advanced and capable of logic and musical structure, where more structured lessons can be taught (Heatherly Anna, 1974). Vygotsky's and Koadly's theories also align with the importance of play in learning to sing with the concept of scaffolding by giving step-by-step guidance, starting with simple exercises and techniques and expanding when understanding is sought (Dobszay, 1972, Van De Pol, Volman and Beishuizen, 2010).

The Comprehensive Voice Pedagogy Framework (CVPF) is a distinct synthesis of specialised content knowledge and overarching pedagogical principles. It encompasses the most effective modalities for representing vocal concepts, incorporating powerful analogies, illustrative examples, detailed explanations, and practical demonstrations (Shulman, 1986).

Practical Influences

Creating a curriculum for singing students aged 5-11 involves blending new and already discovered theoretical and educational frameworks with practical, age-appropriate strategies. This integration is based on peer-reviewed academic research and valuable resources from grey literature, case studies, and studio experience (Nelson, 2013). Such a thorough approach is required to ensure that the curriculum matches children's developmental stages and includes effective, evidence-based techniques for young learners. Academic literature offers extensive insights into child vocal development, guiding foundational principles for teaching young singers (Morales et al. 2000). The research by pedagogues such as Lynn Gackle underscores the importance of respecting the physiological limits of children's voices and promoting techniques that prevent strain while developing musical skills (Gackle, 2011). Child vocal anatomy and physiology differ significantly from adults, requiring exercises that avoid vocal strain and gradually build stamina and pitch control (Williams, 2018). The Estill adventure figures for beginners include Larry Larynx and Bobby Body-Cover, allowing students to learn, practice, and play through spoken word exercises, poems, and activities while understanding vocal anatomy and voice qualities (McInnis, no date).

While traditional academic literature often prioritises theoretical frameworks, grey literature provides essential practical insights. Practitioners such as Diana Lenti (No Date) and Gregory Blakenbeler (2012) offer tangible examples of tailoring vocal exercises specifically for children, emphasising the integration of playfulness and creativity into technical training.

The fundamental components of vocal technique—breath control, resonance, and phonation—should be adapted for younger learners (Hedden, 2012). Research indicates that children demonstrate optimal developmental outcomes in settings that integrate kinaesthetic activities, which effectively connect physical movement with vocalisation exercises (Ginman et al., 2022). Approaches like the Kodály method and Orff Schulwerk utilise kinaesthetic activities paired with rhythmic structures to enhance children's engagement (Seddigh and Zarif, 2016). These methods promote the internalisation of temporal and pitch concepts

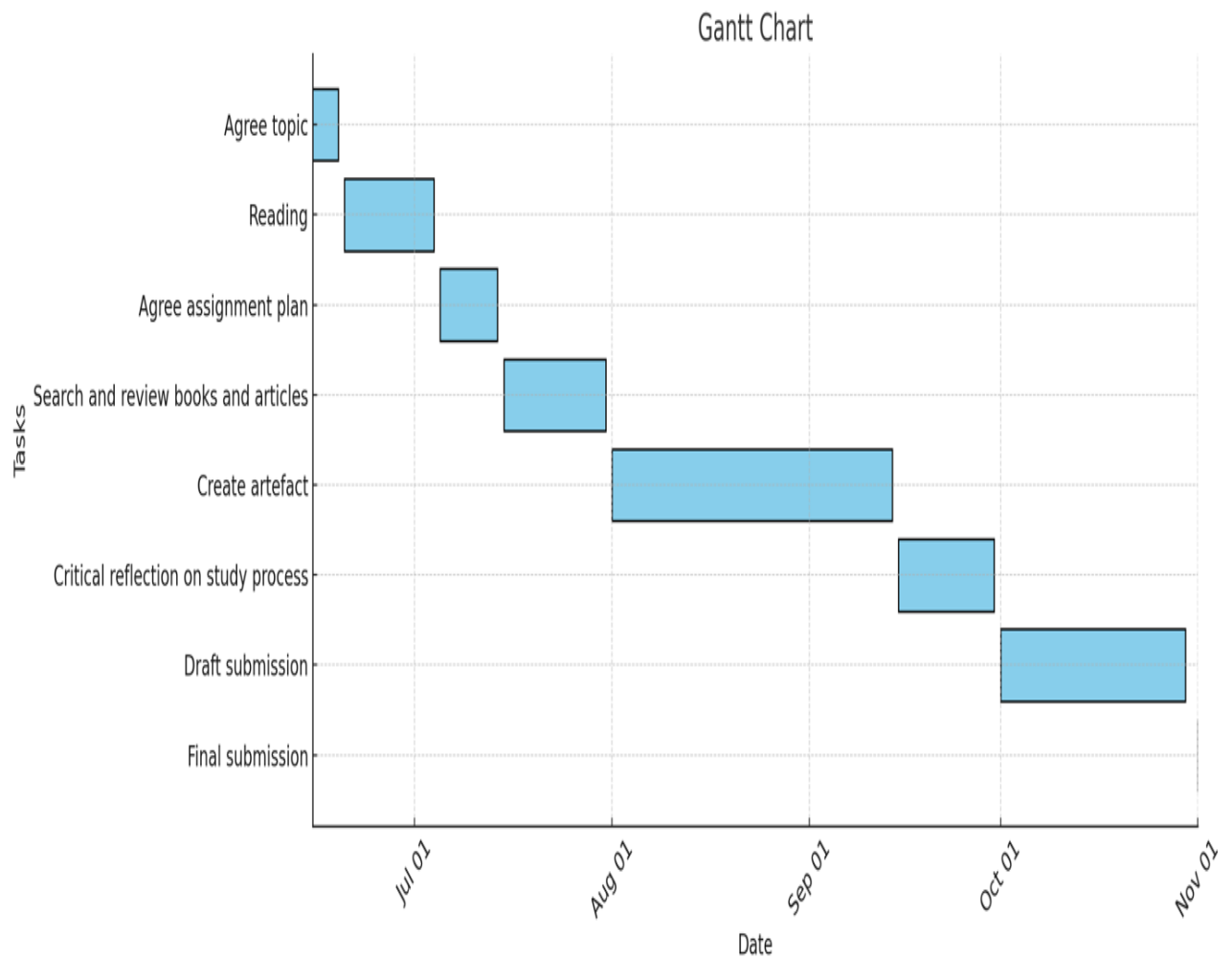
through tactile feedback, enabling a deeper cognitive assimilation of musical fundamentals. (Orff and Keetman, 1995). Children at this stage also develop coordination, so exercises should support gentle, controlled breathing and posture without overwhelming them. SOVT Exercises, such as humming and sirens or singing scales with hand motions, help teach and produce soft phonation, develop breath control, and avoid strain (Titze and Laukkanen, 2007).

Methodological Framework

John Dewey champions a constructivist paradigm in education, prominently advocating for "learning by doing." He posits that children's active engagement in exploring and experimenting with their musical abilities facilitates a more profound understanding of complex musical concepts (Main, 2023). This approach underscores the importance of experiential learning and suggests that direct interaction with musical materials fosters cognitive connections that enhance theoretical comprehension. (Dewey, 1922) Echo singing, in which children repetitively reproduce brief melodic phrases, is an effective pedagogical strategy for internalising pitch and rhythm (Levinowitz and Scheetz, 1998). This approach enhances musical literacy via imitation while reinforcing cognitive assimilation of these musical elements through immersive, participatory experiences (Dewey and Small, 1897).

Maintaining curricular flexibility in a constructivist educational framework is crucial—it must adapt to each student's unique developmental trajectories, learning styles, and specific requirements (Levy, 2008). Engagement is a vital contributor to learning and academic success. Observing children's interactions with various tasks means lessons can be tailored to the learning experience, simplifying activities for those requiring additional support while presenting more complex challenges to facilitate the growth of advanced learners (Fredricks, Filsecker and Lawson, 2016b). This adaptive approach fosters engagement and promotes active involvement in constructing their musical knowledge, ensuring a rich and responsive learning environment.

Gantt Chart



Critical Reflection

Critical reflection on the process is a methodology for addressing challenges through experiential learning. This aligns with Kolb's reflective practice cycle, which encompasses four key stages: concrete experience, reflective observation, abstract conceptualisation, and active experimentation. Each stage facilitates a more profound understanding and integration of knowledge, enabling a systematic approach to problem-solving in practical contexts (Collins, Sibthorp, and Gookin, 2016).

Concrete experience

Crafting a comprehensive singing curriculum for children aged 5-11 has proven to be an insightful endeavour. I refined my approach and incorporated additional evidence-based practices by critically analysing the pedagogical methods previously employed. This iterative process hopes to enhance the curriculum's effectiveness in fostering vocal development among young learners (Hattie, 2009). Initially, I synthesised research data on vocal pedagogy for children, physiology, anatomy, psychology, and vocal health (Mccoy, 2003). The aim was to present this information in an informative and engaging manner for children aged 5 to 11, ensuring that complex concepts are accessible and enjoyable for young learners (Miller, 2011).

The white literature reviewed offered the most scientifically validated data and frameworks, while the grey literature emphasised practical applications and empirically tested methodologies (Holt and Mccoy, 2020). The existing literature predominantly focuses on the physiological and cognitive dimensions of early vocal development, often overlooking the practical applications and exercises essential for engaging young learners (Bridges and Roper, 2019). Consequently, my research seeks to integrate theoretical frameworks with accessible, child-centred pedagogical strategies to establish a comprehensive vocal training approach tailored for this age group (Brisbane, 2017).

This curriculum artefact for young vocalists aged 5–11 years was driven by the underlying rationale of the inconsistency in pedagogical approaches to singing and how children are taught to sing (Greenhalgh, 2018). I aim to create a more robust framework to support learning with young singers and expand my practice in this area. As most material available today is written for adult singers, very little will transfer to this younger age (Leong and Flesher, 2018). By offering a wide-ranging, principled outline developed for cultivating fundamental vocal skills in an age-appropriate and self-detailing framework, this artefact aims to fill this gap and thus optimise pedagogical practices (Clements, 2015).

It is important to remember the intricacies of young voices, which can change so much physiologically and functionally. Resolving these requires adding exercises to promote good vocal habits while reducing strain (Sataloff, 2006). It also highlights that gentle but carefully constructed vocal exercises can help to build up the skills necessary for healthy functional vocalisation, muscle memory, breath support and flexibility in the voice (Gackle, 2019). This artefact concerns age-appropriate approaches (posture alignment, low-impact vocal warm-up and breathing exercises), a foundation for a long-lasting singing technique (Sundberg and Rossing, 1990). In addition, singing is one of children's most important means of self-expression and helps with emotional growth and building self-confidence. It incorporates playfulness and creativity to promote exploration in vocalisation in a safe space (Swanwick, 1995). More than a vocal methodology, this curriculum promotes holistic cognitive, language and social-emotional development. Research has shown that singing enhances auditory processing memory and language learning while fostering teamwork and bonding (Gordon, 2012). This artefact provides music education beyond just the musical aspect and encourages interaction and cognitive development among children through activities such as call-and-response, rhythmic games, or group singing. Using a series of fun activities that are simple to implement, the curriculum encourages kids to engage in this process in such a way that it feels far more like play than work; as such, children develop an instinctive excitement about singing, which helps them want to do it regularly (Hannon and Trainor, 2007).

Abstract conceptualisation

Abstract conceptualisation investigates insights gained and their theoretical importance. It combines practical experiences with theoretical knowledge to create a research-based model (Kolb, 1984). By evaluating teaching methods, developmental needs, and effective practices, a strong foundation for improving future practices can be made (Simonson, Earl and Frary, 2022). Theoretical Frameworks for the curriculum for children aged 5-11 draw on several vital theories, particularly Vygotsky's Social Development Theory (1978) and Bruner's Spiral Curriculum (1960). Vygotsky highlights the role of social interaction in learning, leading to

collaborative activities like group singing and call-and-response exercises. These activities help children succeed through guided interaction and support. Bruner's Spiral Curriculum encourages revisiting core skills, allowing students to improve their understanding and vocal technique gradually. Constructivist theories from Piaget (1976) and Dewey (1922) stress learning through engagement and exploration. For young singers, this means using playful methods such as mimicking animal sounds, telling stories, and playing rhythm games to develop basic vocal skills like breath control and articulation (Gordon, 2003). Research supports the importance of direct and experiential learning for young children in music education (Levinowitz & Scheetz, 1998). Using Best Teaching Practices Based on these theoretical foundations, the curriculum includes effective teaching methods (Marzano, 2007): Semi-occluded vocal Tract (SOVT) exercises, such as humming, lip trills, and straw phonation, are adapted for young learners to support their vocal development. These techniques are particularly effective in fostering safe phonation and enhancing resonance by creating a balanced airflow and reducing vocal strain (Titze & Laukkanen, 2007).

Gamification principles, such as incorporating fun challenges like longest breath-hold contests and voice-acting games, enhance student engagement and make learning more enjoyable (Hamari, Koivisto and Sarsa, 2014). These interactive activities capture children's attention and reinforce vital vocal techniques through play. By embedding learning into entertaining tasks, gamification helps students retain what they learn while fostering a positive and motivating environment for skill development. (Fredricks et al., 2016). Holistic development activities enhance vocal skills while fostering emotional expression, building self-confidence, and encouraging social interaction (Edwards, 1991). By integrating vocal training with opportunities for personal growth, these activities create a well-rounded learning experience supporting technical proficiency and emotional well-being. This approach helps students connect with their voices on a deeper level, encouraging self-expression and collaboration, which are essential for their overall development (Davis and Hartman, 2015, (Welch, 2012).

Areas for further exploration have emerged, revealing gaps in current research and practice that require deeper investigation (Robson and McCartan, 2016). One critical area is adapting teaching methods to address the distinct learning styles of different age groups, as outlined in Piaget's work. Children aged 5–7 and 7–11 exhibit unique cognitive and developmental needs, necessitating tailored strategies to optimise learning outcomes (Hetherington et al., 1999). Another critical focus is the integration of interactive learning approaches, drawing on the principles of Vygotsky and Kodály, which emphasise the role of play and social interaction in education (Vygotsky, 1978b). Group activities, such as collaborative singing and rhythm-based exercises, support vocal development and foster engagement. These areas offer significant opportunities to refine pedagogical practices and enhance the effectiveness of vocal education for young learners (Gerrard, 2016).

Reflective Observation

During the development of this project, I encountered significant differences between my initial teaching assumptions and established vocal training theories. Initially, I believed that children's voices could be trained similarly to older students, requiring only minor adjustments in technique. However, research has revealed that children's voices develop uniquely due to physiological, cognitive, and emotional factors, necessitating tailored approaches (Gackle, 2011; Williams, 2018). These insights challenged my preconceptions and highlighted the importance of developmentally appropriate strategies.

The pedagogical frameworks of Kodály and Vygotsky have profoundly influenced my evolving perspective, particularly regarding the role of play and interaction in children's education (Vygotsky, 1978b). Kodály's emphasis on music as a natural, playful activity aligns closely with children's developmental stages, while Vygotsky's (1978) Social Development Theory underscores the importance of interaction and social learning. Both approaches advocate creating environments where learning emerges from meaningful, engaging activities.

I also appreciate the value of integrating gamification principles and imaginative engagement to enhance the learning experience. Research supports that these strategies improve engagement and foster deeper learning by aligning with children's natural inclinations toward exploration and creativity (Volman & Beishuizen, 2010). For example, exercises involving storytelling, mimicking animal sounds, or competitive games like "longest breath holds" have proven effective in sustaining attention while developing critical vocal skills (Hargreaves and North, 2001).

This reflective observation has reshaped my teaching philosophy, emphasising the importance of holistic, adaptive strategies prioritising enjoyment, interaction, and developmental appropriateness. These reflections will guide the design of more inclusive and engaging pedagogical approaches (Tomlinson, 2014).

Active Experimentation

Active Experimentation is a critical stage in research design, focusing on the implementation of well-structured experimental processes and the execution of an action plan aligned with the study's research questions (D. A. Kolb, 1984). This systematically explores methodologies, rationalises chosen approaches, and ensures alignment with the study's objectives. Below, I outline the processes, rationale, and inclusion criteria guiding this experimentation (Creswell and Creswell, 2017). This process will involve a mixed methods search incorporating qualitative and quantitative methodologies. This dual approach allows for a holistic exploration of the subject by combining measurable outcomes with nuanced insights (Creswell & Plano Clark, 2017).

This study uses a mixed-methods approach, integrating qualitative and quantitative methodologies to understand vocal pedagogy for children better (Houlahan and Tacka, 2015). Essential steps include a literature review of peer-reviewed and grey literature to provide theoretical underpinning (Grant and Booth, 2009). For qualitative results, thematic methods and quantitative statistical techniques are used. In terms of methodologies, types match

research questions that concentrate on effective teaching strategies and practical results (Creswell and Clark, 2011). Contemporary relevance, methodological transparency, and replicable literature review criteria are established via inclusion criteria; key search terms (child vocal pedagogy; reflective practice in music education) then guide the systematic review of the literature published (Higgins, 2019). Using a mix of white and grey literature allows for a solid theoretical basis while maintaining practical relevance. This framework, which has been meticulously crafted, provides a basis for experimental locomotion while considering the particulars of young vocalists and their educators that link theory to practice (Garg and Kaur, 2016).

Ethical considerations

Creating a curriculum for singing lessons for children aged 5–11 requires careful attention to ethical considerations to ensure a safe, inclusive, and developmentally appropriate learning environment (Hewitt, 2017). Informed consent from parents or guardians is essential, along with obtaining children's assent through age-appropriate explanations of the lessons (Beauchamp and Childress, 2019). Exercises must prioritise vocal health, tailored to the physiological development of young voices to prevent strain or injury, while monitoring ensures comfort and well-being during sessions (Ataloff, 2017). Participation should be voluntary, with the option for withdrawal at any time without consequences. The curriculum must align with children's cognitive, emotional, and social development, employing creative, play-based methods for younger learners and more structured approaches for older children (Miller, Deci and Ryan, 1988). Inclusivity and accessibility are critical, accommodating diverse cultural, linguistic, and socio-economic backgrounds and the needs of children with disabilities or special educational requirements (Ainscow, 2005). Culturally sensitive materials should be used to ensure respect for all participants. Feedback from children, parents, and guardians is vital for refining the curriculum and maintaining responsiveness to their needs. Professional conduct by instructors and adherence to ethical standards are paramount, ensuring a supportive and respectful teaching environment (Tomlinson, 2014). Ethical guidelines for

working with minors must be followed if the curriculum involves research, including approval from an ethics review board. These principles collectively foster a positive, enriching, and ethically sound learning experience (American Psychological Association, 2024).

Conclusion

This artefact illustrates the impact of a research-led, developmentally relevant curriculum for teaching vocal skills to 5–11-year-olds. Understanding the special physiological, cognitive, and emotional needs of this age group, the curriculum aims to offer a clear but adaptable structure that provides secure and efficient vocal training within an empowering environment that also encourages creativity, confidence, and a love for singing (Hallam, 2010).

Based on Vygotsky's Social Development Theory, Bruner's Spiral Curriculum Model and Piaget's Cognitive Development Model, this curriculum aligns academic research with application. It combines evidence-based techniques with playful exercises and holistic approaches to both the technical and emotional sides of singing. Of course, it is multi-faceted, yet none of these matters without young voices first being treated with care and respect through the mantra that additional needs do not always have to be a negative experience (almost as if they are rebelling against their thoughtless interlopers) (Piaget, 1952).

This work illuminates the necessity for iterative design, reflective practice, and flexible pedagogy to cater to the varied needs of young learners. Differentiation, interactivity, and culturally responsive pedagogy highlight this. The artefact provides teachers with strategies for inspiring and engaging young singers. This is a move towards standardization in vocal teaching and a promise of lifelong enjoyment of music (Rowley, 2013).

Overall, this artefact makes an essential contribution to the field of vocal pedagogy by filling in critical gaps in pedagogical approaches when instructing children. This way, you create a solid and sustainable model that enables technical skill development and nurtures personal progress, which can lead to an exciting musical life of growth for every young reader.

Component 2 – Written Assignment

Introduction

The motivation behind the development of my artefact stems from the need for systematically organised, age-appropriate and safe curricula tailored explicitly for vocal instruction in children aged 5 to 11, emphasising maintaining vocal health as a primary consideration (Wassum, 1979). Singing techniques can be learned through formal training and practice. Early experience with formalised vocal training increases a child/young adult's ability and aptitude in voice (Kenney 2011). Singing tuition, or the teaching of singing, is an area that falls under such a provision in many parts of the world; it is currently characterised (at least by comparison with other performing arts) by limited regulation, which raises considerable implications for pedagogical quality. The lack of a standardised approach is alarming, as young singers may unintentionally develop harmful habits and predispose themselves to voice injuries. (Garnett, 2013). Early singing has downsides, though; for a few people, negative experiences produce lasting psychological impacts that can lead them to continue to see themselves as non-singers. (Welch, 2001).

This curriculum aims to assist other educators and advance voice pedagogy with a sound curriculum using evidence-based voice pedagogy (EBVP) (Ragan, Maxfield and Ragan, 2018). Voice pedagogue Richard Miller asserts that “It is the responsibility of the singing teacher in a scientific age to interpret and expand voice traditions through the means of current analysis so that the viable aspects of tradition can be communicated systematically” (Miller, 1996, Bigler and Osborne, 2021)).

Larry Ainsworth describes a curriculum as a structured framework that navigates the educational journey that all teachers should be able to follow (Ainsworth and Donovan, 2019). This framework includes defined learning standards, specific instructional strategies, real-world scenario activities and assessment methods backed by detailed lesson plans (Ainsworth, 2010). This structure formed the basis for synthesising this artefact, which was instrumental in facilitating the exploration of a breadth of literature. We systematically analysed multiple sources to minimise bias. As such, this overarching strategy allowed the literature

examined to be contextualised, which formed a robust basis for the findings and conclusions. It includes well-defined standards for learning, focused teaching strategies and real-world application and assessment methods, all supported by individually designed lesson plans (Ainsworth, 2010)

The synthesis structure for this artefact played a vital role in facilitating an in-depth exploration of a diverse array of literature. By systematically organising and analysing various sources, we aimed to minimise bias and ensure a balanced understanding of the topic (Cooper, 2010). This thorough approach allowed for a more nuanced interpretation of the existing research, providing a solid foundation for our findings and conclusions (MacFarlane, Russell-Rose and Shokrane, 2022).

This study was conducted from a constructivist paradigm, which recognises that learners are not passive recipients of information but actively create their knowledge (Bruning, Schraw and Norby, 2011). Vocal pedagogy aimed at children aged 5-11 is critical for multiple cognitive, emotional and social skills. At all times of the study, child voices were centred when discussing developmental issues or needs that children may have (Lund, 2015). The research endeavoured to establish a backdrop for learning and development for these formative years, emphasising their developmental needs. Know That Propositional knowledge embodies a higher piggybacking of basic concepts that allow an educator to readily and resourcefully verbalise theoretical insight in practice (Stanley, 2012). In music teaching, such understanding enables teachers to pick and tailor theory-based pedagogical strategies that result in meaningful and developmentally suitable learning. Vygotsky (1963) describes this learning as “direct,” with language and social interaction being the main driving forces behind knowledge acquisition and representation. This is particularly pertinent in vocal pedagogy as tasks highlighting duet singing encourage co-constructed knowledge between teacher and student, allowing for learning gains in a collaborative and supportive environment (Vygotsky, 1978b).

Because each student has a different ability level, differentiating instruction to help support every student’s full potential is critical—the goal of differentiation is personalised learning

(Munro 2012), which focuses on tailored learning. Differentiation allows vocal educators to provide individualised changes in exercises and repertoire based on each student's developmental level (Campbell, 2019). An accompanying review of white and grey literature demonstrates a myriad of pedagogical theories/ best practices on which this artefact is based, ensuring diverse learning needs may be met (Pannucci & Wilkins, 2010).

Know That

Propositional knowledge articulates this theoretical insight that breathes life into practice, allowing educators to speak about their work and exercise theory in practice (Stanley, 2012). This gives music teachers a meaningful and developmentally appropriate basis to choose or adapt pedagogical strategies based on theory in their teaching practices. This sort of learning is termed “direct” by Vygotsky (1963) because language and social interaction are at the forefront of knowledge acquisition and expression. This particularly applies to singing lessons, in which collaborative singing tasks allow for the co-construction of knowledge between teacher and student, thus allowing skills to develop in an interactive context with social support (Vygotsky 1978b).

Differentiation is the process of personalising learning to cater for different ranges of abilities. Therefore, it plays a vital role in providing every student with the opportunity to fulfil their potential through appropriate instruction (Munro, 2012). Differentiation is widely accepted in vocal education, allowing teachers to adapt exercises and repertoire to individual students' developmental stages or learning needs (Campbell, 2019). A synthesis of evidence from academic literature and empirical reports identifies many pedagogical theories and best practices to equip this artefact with a solid basis for meeting diverse learning requirements (Pannucci & Wilkins, 2010).

Modern voice pedagogy has evolved beyond isolated scientific principles to incorporate teacher expertise, student goals, and emerging research in voice science, supporting a holistic approach to vocal instruction (Edwards, 2019; Ragan, 2018). The study underscores the

importance of engaging, playful, and age-appropriate methods—such as imitation exercises and interactive warm-ups—in vocal education for children, promoting healthy vocal habits in a positive learning environment (Kenney, 2011; Hanna, 1997; Greenhalgh, 2018).

The structure of systematic vocal exercises for children is also influenced by Piaget's cognitive development theory. From ages 5-7 children are in the symbolic thought stage, where they learn through play and imagination, which is why storytelling, as well as vocal exercises in a playful manner, have proven to be especially effective for building foundational skills (Rabindran & Madanagopal, 2020). When kids get into the concrete operational stage (ages 7-11) they can start to do logical reasoning, which means that they're ready for more structured musical concepts like rhythm patterns and pitch intervals. The needs of children change as they age (Miller, 2010; Parker, Thomsen, & Berry, 2022), and they lay a foundation for the need for differentiation at various stages (Miller, 2010; Parker, Thomsen, & Berry, 2022),

Vygotsky's social development theory emphasises the importance of social interactions in vocal development (Vygotsky, 1978b). As stated by Vygotsky, children develop vocal abilities primarily through imitation and are greatly aided in their attempts through feedback from teachers and other students (Christine & Reiterer, 2018). Learning together in this way means you can acquire new skills without feeling pressured or uncomfortable. A central figure in Vygotsky's theory is the Zone of Proximal Development (ZPD), which describes the range of abilities that a child can perform with guidance but cannot yet achieve independently (McLeod, 2022, (Ravik and Ravik Andresen, 2023)). The ZPD, via an instructor, allows children to comprehend and acquire competencies that would prove to be too challenging independently (Vygotsky, 1987).

Still, there are theories which offer differing opinions on Vygotsky-based approaches. For example, build on the constructivist theorisation of learning like that promoted by Jerome Bruner, where learners explore and discover through active experimentation (not simply imitation) (Bruner and Duhl, 1966). According to the discovery learning theory, children learn content in a much more effective way if he/she directly engaged in the tasks and solve

problems on his/her own, thus constructing their knowledge (Bruner & Duhl 1966; Rogoff 1990). This could give time in teaching voice for kids to explore at their own pace and delve deeper when available, connecting with school learning on their level—likewise, behaviourist theories', most famously those espoused by B.F. Skinner (1966) prioritizes repetition and reinforcement as the main means of learning, with little emphasis placed on social interaction. Behaviourist approaches highlight the importance of structured practice and positive reinforcement, arguing that children can learn vocal skills with successive increments associated with small rewards and minimal social feedback. It encourages systemised repetition of exercises to create vocal habits and skills (Schunk, 2009).

Combining these theories, a hybrid approach to pedagogy best facilitates vocal learning in children. Although Vygotsky primarily highlighted social learning channelled through imitation and feedback to provide a collaborative, motivating environment, including independent practice is also compatible with constructivist and behaviourist principles (Katz and Chard, 2000). The balance of freedom to experiment with vocal techniques independently, self-confidence, and repetitive practice helps children retain skills (Pizzi, 2014). By providing opportunities for independent practice, children are given a chance to explore their voices in a manner that promotes a more integrated experience of development that supports guided learning and self-directed learning (Allen et al., 2015).

Voice pedagogy has progressed towards incorporating research, teacher knowledge and student-centred objectives that address the unique complexities of voice (McKnight & Morgan, 2020). With this integration comes a more thorough understanding of vocal physiology and acoustics for teachers, enabling them to implement evidence-based methods to foster healthy vocal development in their young students (Sundberg and Rossing, 1990). Empirical research highlights the importance of developmentally suitable, compelling methods sensitive to children's distinct learning preferences (Kenney, 2011). This artefact merges theoretical understandings, developmental considerations and evidence-based practice to deliver an inclusive and supportive vocal curriculum (Holt, 2010). The curriculum will emphasise healthy

singing habits, creativity, and the development of confidence, providing young singers with a solid foundation for where technique meets artistry (Campbell and Scott-Kassner, 2006).

Know How

In using this practitioner-based literature, I chose sources based on the credibility and background of their authors, ensuring a solid foundation for the exercises I included. Many practitioners adapt vocal exercises from academic models to suit different needs (Sataloff, 2017).

Nelson's extensive research and methodological approach illustrate that the intersection of practical experience and scholarly study plays a pivotal role in shaping and refining curriculum design in educational settings (Barney, 2019). This understanding highlights the importance of the "Know-how" component within Nelson's model of art praxis, where it is essential to merge robust theoretical frameworks with hands-on practical execution to enhance learning outcomes (Oram, 2015). This aligns with Schön's influential notion of the reflective practitioner (Nelson, 2013). The curriculum is envisioned as a dynamic entity that is not static but evolves in response to new insights and specific challenges in the specialised field of children's vocal pedagogy (Hargreaves and Fullan, 2012).

Procedural knowledge, often called practical knowledge, is the know-how that educators acquire through direct experience in teaching (Eraut, 2000). For singing teachers, especially those working with young singers, procedural knowledge includes the different techniques for teaching, guiding, and adjusting lessons to fit each student's needs and growth stages (Schwartz and Schon, 1987).

When teaching singing, it is essential to foster natural voice production by focusing on four fundamental components: respiration, phonation, resonance, and articulation (Boone and McFarlane, 1993). Although these elements can be examined individually, their integration is critical to producing a healthy and balanced sound (Bunch, 1997). Many vocal challenges stem from imbalances within this system, highlighting the need for a holistic approach to vocal

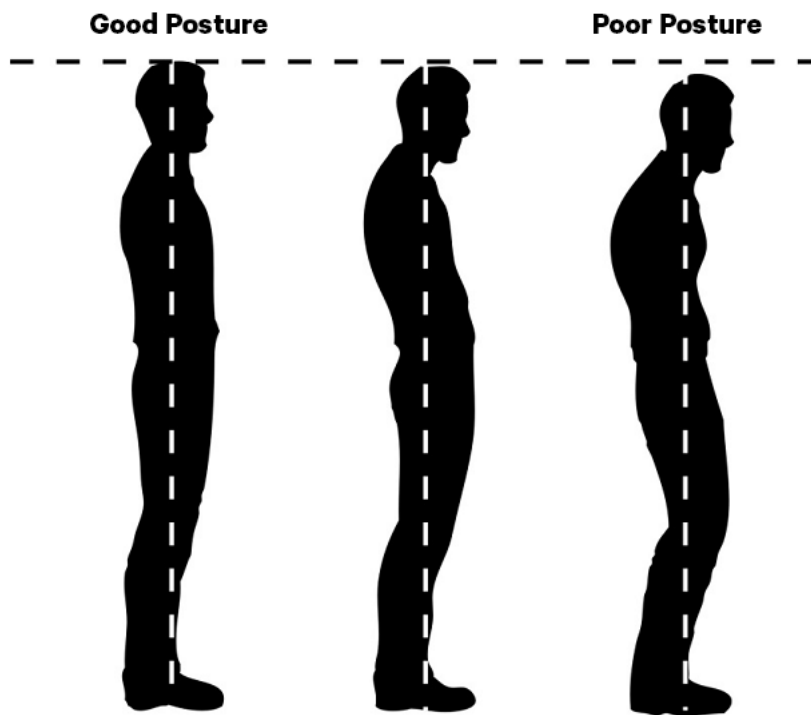
training and care (Appelman, 1986). This holistic perspective informs the content of the curriculum, ensuring that each component is developed in tandem to support healthy vocal habits from an early age.

Each session should begin with a structured sequence of warm-up exercises designed to gradually engage both the body and vocal mechanisms, preparing young singers for optimal performance (Watson, 2009). Research consistently underscores the importance of vocal warm-ups, with vocal pedagogues emphasising their role in instructional texts and peer-reviewed studies (Goldberg, 2007; Gish et al., 2012). However, while the literature strongly supports warming up, much is tailored to adult singers, with limited guidance specific to children's unique physiological and developmental needs (Freer, 2009).

Posture

The artefact starts with posture, exploring how to and how not to have good posture. The relationship between posture and voice was first documented by Feldenkrais in 1949 (Body, 1999). Research indicates a significant correlation between dysphonia and suboptimal postural alignment (Yamawaki, 2003). The basics of good posture when singing

Figure 1. Diagram of basic singing posture (Ago-Arinze, 2015).



(Appendix 2). Good and bad posture examples.

Once a good singing posture is established, the second element is warming up, starting with the body integrating movements such as arm shaking and different body parts. Appendix 2. This is taken from Olivia Sparkhill's five-warm-up card resource, a simple and fun way to move through the body parts and warm them up (Williams, 2018a).

Energise the body

Preparing the body for singing is crucial, as the voice functions as an extension of the physical instrument that is our body. Engaging in energising and imaginative exercises can facilitate this preparation, particularly for young singers (BBC, no date). Scenarios outlined in Appendix 4 can be employed to promote physical movement and activate the necessary musculature involved in vocal production.

Appendix 1.

1. Apple Picking: Extend your arms upward, engage your shoulder girdle, and use scapular elevation to simulate the motion of picking fruit from higher branches.

2. Reaching for the Stars: Extend your arms vertically, maintaining a neutral spine while elevating them overhead to replicate the aspirational gesture of grasping.

Respiration

Active modulation of breath patterns is vital for improving the efficiency of the respiratory system and, in this context, forms the basis upon which vocal development can be built up to maximise singing performance (Thorpe et al., 2001). Breathwork practices that are very simple and target natural breathing patterns, such as low-down and balloon breathing, can be helpful for this. The "whispered Ah" animal sounds (like hissing like a snake or buzzing like a bee) and abduction by pressing the tummy outwards to feel the stomach or practising your kind of laugh without sound for cervical opening is especially useful (Madrid, 2023). Unlike automatic metabolic breathing, breathing for singing and speaking requires a refined and intentional approach (Prisk, Hammer, and Newth, 2002). Controlled exhalation, a key element of vocal technique, is central to achieving optimal vocal production (Thorpe et al., 2001). Teaching children the principles of breath control—often referred to as the "power" in the power-source-filter model of vocal pedagogy—is fundamental to building solid vocal performance skills (Nelson, 2022)

Vocal Exercises

This curriculum introduces children to fun, light vocal exercises emphasising tonal quality and control without strain. Exercises like "meow like a cat" or "slide like a slide whistle" engage children's imaginations while promoting pitch control and resonance. Like an emergency vehicle, Sirens use the entire vocal range and understand vocal registers and qualities (Thaut and Thaut, 2010).

Semi-occluded vocal tract exercises involve partially closing the vocal tract to create back pressure, which balances airflow and promotes efficient vocal fold vibration (Mcpherson and

Thompson, 2003). These exercises are widely used for vocal warm-ups, rehabilitation, and skill enhancement (Titze, 2006). Some of the most common SOVT exercises are straw phonation, lip trills and humming sounds and Trills. Estill (1996) recommends sliding up and down the range using 'thin folds, a tilted thyroid, and maximum effort' to achieve what Titze (1993) describes as uniform vocal quality over a wide pitch.

Repertoire

Creative Expression through Repertoire: A selection of age-appropriate songs allows children to apply their vocal exercises within musical contexts. The repertoire is designed to be manageable, enjoyable, and thematically engaging, allowing children to practice the skills they are developing in a fun way (Folkestad, 2006).

According to Schön's (Nelson, 2013) notion of the reflective practitioner, the curriculum is intended to be fluid and adaptable based on new strategies discovered and problems that arise relevant to children's vocal pedagogy (C. Nelson, 2013). These expeditions into voice pedagogy for children caused me to reflect on how I could modify the original, more general strategies I previously adopted to accommodate the various developmental needs of this group (Patterson and White, 2016). Through this process, I began revisiting core areas of vocal training systematically — integrating iterative feedback, contemporary research and practical evidence into the course architecture. This framework is based on fundamental elements of vocal technique: breathing, sound creation, voice amplification, and pronunciation—emphasis on movement and the need for continued practice (Crooks, 1988).

To avoid the dangers of mechanical repetition, there is a wide range of vocalisation exercises coupled with an emphasis on sound production quality instead of quantity (DeVore and Cookman, no date). This approach also promotes a "mindful singing" level that encourages students to interact intentionally with their vocal health and technical production. In addition, the curriculum is highly adaptable, facilitating schools to monitor students and tailor teaching methods based on individual vocal development stages (Mccoy, no date). Developing the

content of this initiative has highlighted the importance of a dynamic, research-based approach to designing curricular materials (Darling-Hammond, 2008). That said, the lessons learned through careful contemplation and study have resulted in a detailed and creative course for young voice students, developing their singing skills. From Nelson's perspective, both his research and methodology suggest that practice is at once practical but may also be informed mainly before conscious thought or (study). Thus facilitating an active shaping process of designing our curricula (Barney, 2019).

Given the "Know-How" element of Nelson's model of art praxis, it is crucial to integrate theoretical frameworks with practical execution. The curriculum design is based on the premise that young children most effectively gain musical understanding through playful and interactive methodologies that convert abstract musical concepts into concrete experiences (Gordon, 1997). The practical application of this curriculum is informed by well-established music education frameworks, specifically the Kodály method's solfège system and Orff Schulwerk's emphasis on play-based learning (Campbell and Scott-Kassner, 2014). Centred in its use of research-backed pedagogy, this curriculum is rooted in well-established music education approaches — primarily the solfège system founded through the Kodály method and play-based learning based in Orff Schulwerk. These approaches have been chosen to ensure these activities are age-appropriate, especially for children (Swanwick, 1999). Summarising physiology, respiration, phonation, and creative expression for children is imperative for effectively guiding the curriculum. The second section, "Know How," emphasises knowledge of a child's vocal anatomy to avoid unsafe and developmentally inappropriate vocal instruction (Morrison, 2007). Knowing breath control techniques and resonance exercises is essential to prevent strain and promote vocal health. By grasping these foundational elements, educators can create a scientifically sound, engaging, and practical curriculum for students (Titze, 1994).

Know Why

The motivation for creating this curriculum stems from addressing a significant gap: the lack of age-appropriate resources for young singers and the need to account for anatomical and cognitive differences between children's and adults' vocal mechanisms (Harrison & Welch, 2015).

Reflective practice, inspired by Schön's (1983) concept of the heart of this curriculum, is what we call the reflective practitioner. Its iterative design has been shaped through ongoing assessment and rigorous reflection. So, we have adapted teaching strategies explicitly aimed towards the difficulties of working with young voices, for example, the short attention spans and the need for playful yet focusing activities. Research also shows that people, especially children, learn best when the exercise is engaging (Williams, 2018). Continuously reflect on the process and outcomes to keep teaching responsive to children's needs and development. The combination of Vygotsky's Social Development Theory (1978) and Bruner's Spiral Curriculum (1960) demonstrates the unfamiliar depth of understanding about how children construct knowledge. These frameworks highlight social interaction as a critical aspect of learning and building concepts by repeating them over time, scaffolding upon existing knowledge. This methodology is consistent with research that shows that younger learners benefit significantly from iterative, scaffolded learning (Hitch et al., 2014). Going back to basic things such as breath control or ways of phonating in different situations also reinforces those skills and social aspects in a group and responding to the teacher's cues- all work toward making relevant comparisons and memorising connections that encourage comprehension. The curriculum is dynamic, constantly being revised based on feedback from research and practice. This guarantees that the document can respond to discoveries and classroom realities, as reiterated in Nelson's Arts Praxis Framework (2017), underscoring what is at play between theory, practice, and reflection. The quality of the curriculum is improved, and its relevance and sustainability in vocal pedagogy increase if reflective evaluation from all stakeholders becomes embedded into the process. A systematic methodological framework

was used to develop the curriculum for children aged 5–11, analysing evidence from vocal pedagogy and educational psychology (Hargreaves, 2007). This method blends a variety of theoretical perspectives with the data indicating what is going on; that is, it provides research-based approaches and practically oriented techniques all in one package. As Hitch et al. As Klassen et al.(2014) argue, "effective pedagogy not only relies on empirical findings but also draws from theoretical frameworks and experiential knowledge". This integrative approach has been critical in developing a curriculum that addresses the developmental needs of young singers.

Concepts from theoretical frameworks, like those of Vygotsky (emphasising social learning) and Bruner (iterative model & structure of the content), served to promote collaboration, interaction and consolidation (Palincsar and Brown, 1984). Research in early childhood education on revisiting important ideas to reinforce learning parallels these principles (Bruner, 1960; Vygotsky, 1978). Practical methodologies further informed the curriculum of respected voice teachers such as Jenevora Williams and Joanne Rutkowski (Williams, 2019) i. These research-based exercises nurture healthy vocal set-up but are fun and easy to follow by child's learners (Williams, 2018; Rutkowski, 1990). With a unique blend of theoretical and applied components, the curriculum nurtures technical and expressive singing skills to construct a solid foundation for continuous development throughout one's musical journey (*Master of Applied Psychology*, no date). This holistic perspective tackles students' physical, cognitive and emotional needs and creates a grounding for both vocal confidence and ability. This approach addresses the student's physical, mental and emotional aspects and provides a basis for vocal confidence and skill. (Branham, 2006) There was a curriculum rooted in vivid years of professional vocal coaching and performance where much knowledge has been derived from experience or embodied knowing. Ultimately, this hands-on experience offered opportunities to learn more about youth voices and their complexities (Sataloff and Kauffman, 2017).

Additionally, teaching children has shown the necessity of using active, fun exercises to physically get their attention and solidify abstract vocal ideas. Supporting this approach, De Vries (2015) highlights music teaching research, which affirms that kinaesthetic learning strategies promote the acquisition of practical musical skills. This provided a framework while allowing us flexibility based on developmental levels and attention spans, and using aha! Tricks like animal sound imitation, storytelling and making them learn by playing have been effective for engagement as well as retention. Research suggests that playful learning enriches motivation and cognitive engagement among young learners (Fisher et al., 2011), which reminds us of these strategies. In addition, being with children has taught me the importance of balancing technical learning with safety. Because young vocal cords are fragile, vocal warm-up exercises must prioritise healthy singing to avoid stress on the production system (Gackle, 2017) and slowly develop an even tone across various registers (Sundberg, 2009). We have chosen exercises that allow for developing skills needed to tone (i.e. breath control, phonation and resonance) but do so with as much safety in mind as possible.

Teaching children has highlighted how I need to balance safety more technically. Given that young singers are developing healthy use of the voice, it must be taught so there is no strain and gradual development (Gackle 2017). The knowledge of these concepts has guided the choice of exercises that develop basic abilities like breath control, phonation and resonance as safely as possible. After adapting and finessing teaching methods for years, a curriculum emerges that is evidence-based and practical. In reviewing and revising this approach reflectively, I have provided specific guidance, dependable structure and fun.

Such a method strikes a balance between technique and bucketloads of joyful learning, following sound principles of early childhood music education (Jansen, 2014). It aims to provide a valuable resource for anyone engaged in children's singing by making connections between research, practical applications, and pedagogy. It also provides educators with the skills and understanding necessary to build healthy vocal habits, healthy emotional

expression, and musical language as fundamental elements of artistic and personal development.

Serving as both a comprehensive guide and a commitment to supporting young singers, this artefact emphasises a holistic approach that balances their needs as individuals and ensuring a positive, healthy, and sustainable engagement with music.

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Appendices

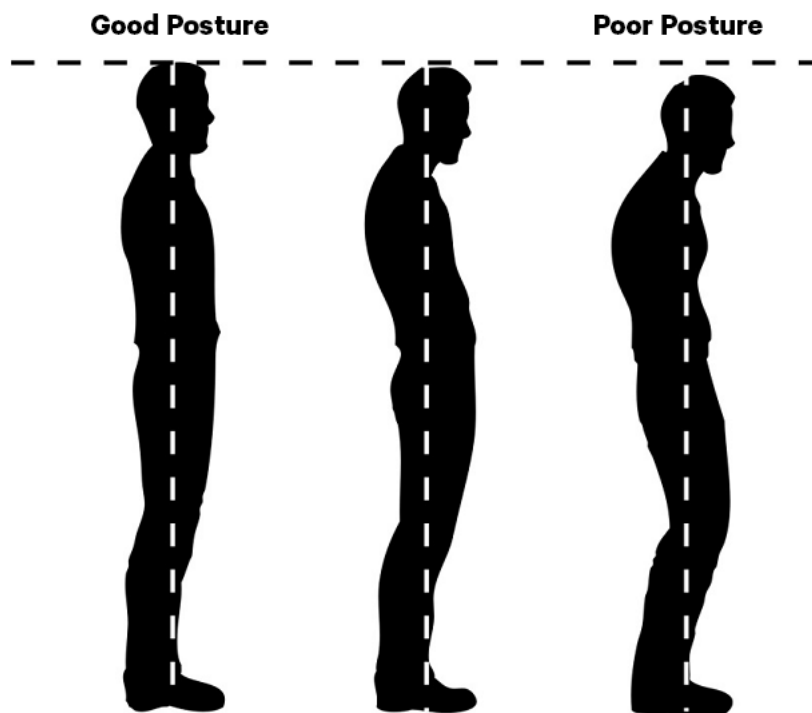
Curriculum for Teaching Ages 5–11 to Sing

Session Structure Overview

Appendix 1.

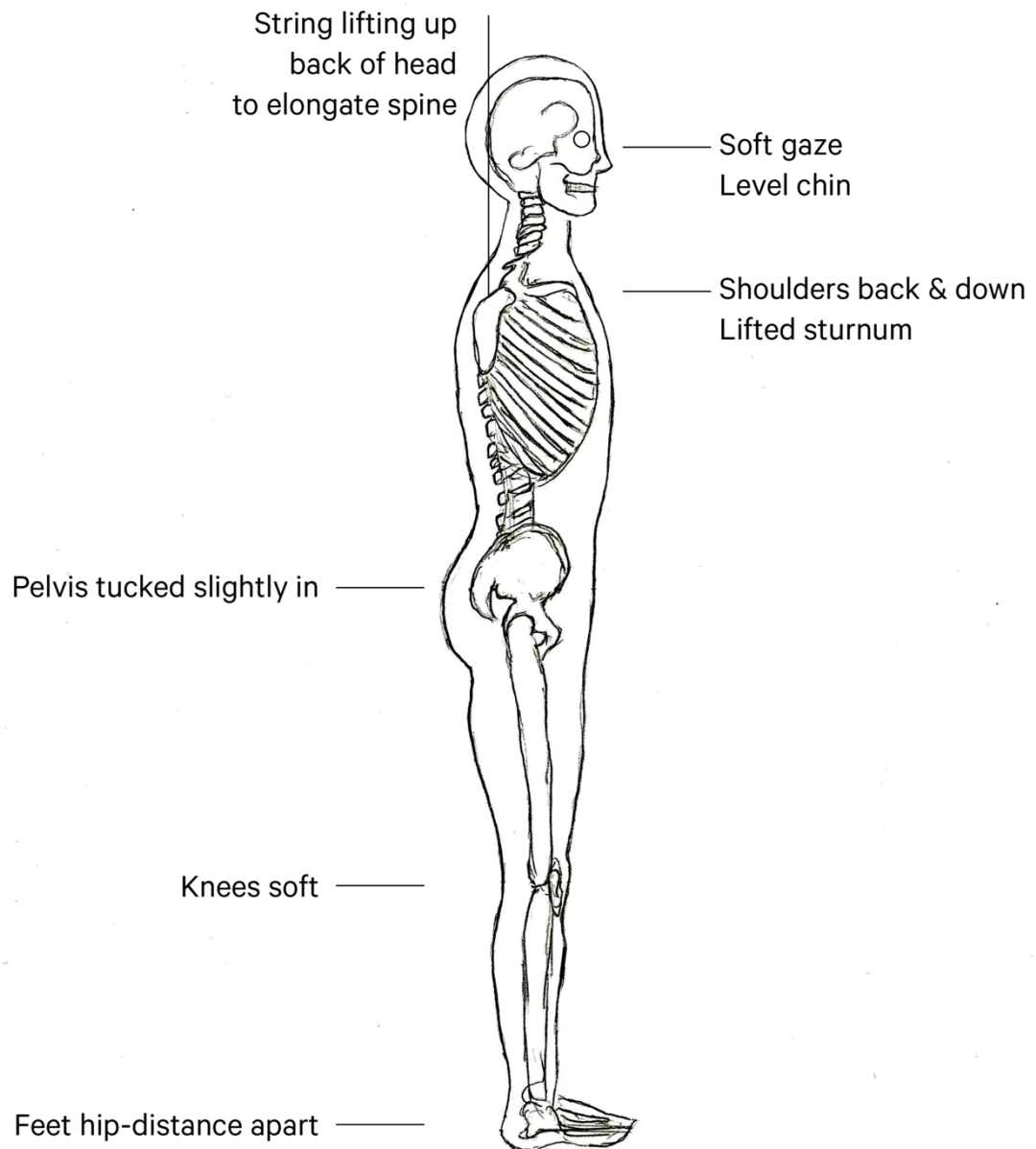
Teaching Singing 5-11: A Curriculum Session Structure Overview Sessions start with warm-ups, and develop to work on specific areas of practice, before concluding by running the repertoire through as a performance. The activities are also interactive and playful, engaging their minds with developmental singing by age group. This creates a blend of both technical skill and creativity, allowing students to grow as singers while also exploring their own artistic voice.

1. **Body Warm-Up and Alignment Objective:** Ease the body, remove tension, and get the voice in the correct position for singing. This will establish a base for good breath support and sound. **Activities:** Shake It Out: Methodically shake hands and legs until it becomes fast-paced to awaken the body. Stretch Using Imagination: Apple Picking Reaching for the Stars Ladder Climb Hula Hoop Rag Doll Stretch Roll shoulders forward and back to release tension. Warming up the neck with gentle yes and no head nods and shakes. **Posture Check Tip:** Feet are hip distance apart, arms relaxed so that you feel planted in your feet and aligned.



Appendix 2

Body Alignment for Singing



Progression: Briefly talk about how it helps singing. As students become familiar with and practice the routine, decrease your guidance.

Breathing

1. Control and Awareness Over Breathing Objective: Breathe and use the stomach muscles for longer singing. Activities:
 2. Deep Breaths and Yawns: Breathe and hypnotic inhale.
 3. Sibilant Exhalation: Use prolonged sounds such as (but not limited to) “Sss,” “Fff,” and “Shh.”
 4. Timed Exhalation Challenge: How long can children hold a sound? Please encourage them to drive up their score. Progression: To make it harder, hold the breath for longer and add in different sibilant sounds to alternate with /s/.
-

Appendix 5

3. Semi-Occluded Vocal Tract (SOVT) Exercises

Objective: Encourage softer, more resonant, less strenuous sounds on the vocal cords.

Activities:

1. Lip trills: While sliding pitch up and down, sustain lip trills.
 2. Arse 'r'-rolls: Pitch shifters hold the key.
 3. Hold it out: Hold out lip or tongue trills in a smooth pitch change. Progression: Encourage that resonance into their face and chest as you refine their control.
-

Appendix 6

4. Vocalization and Phonation Warm-Up

1. Vocalisation -: moving forward into sounding with your voice to help ready the voice for singing practice Activities:
 2. Soft Singing: Start on one note and go up/down
 3. Sirens: Move from a low pitch to a high one and back again, discovering how flexible your sound can be.
 4. Happy Sounds: Call and responses with some simple melodies. Progression: Encourage more vocal range and complexity as children become more assured.
-

Appendix 7

5. Pitch Accuracy and Matching

Objective: Improves pitch recognition and accuracy to stay in tune while you sing.

Activities:

1. Call and Response: Play basic melodies or patterns and have students respond (or imitate).
2. Copy the sound of fun Echo games like: "Coo-coo!" or "La-la-la!"
3. It serves to provide the Tool Slide Between Notes: emulate siren-like pitch changes. Progression: Gradually add to pitches and encourage matching pitch exactly

.

Appendix 8

6. Vocal Resonance and Tone Quality

Objective:

Enhance resonance awareness for fuller, richer tones.

Activities:

1. Humming: Explore vibrations in the face and chest.
2. Lip Trills and Buzzy Sounds: Encourage forward-focused resonance.
3. Exploring Resonance Spaces: Experiment with "placing" sound in different "rooms" like the nose, chest, or head.

Appendix 9

7. Articulation and Diction

Objective:

Develop clear articulation and precise diction for expressive singing.

Activities:

1. Exaggerated Vowel Sounds: Sustain clear vowels with exaggerated shapes.
2. Consonant Drills: Use patterns like "Pah-Tah-Kah" and "Bah-Dah-Gah."
3. Tongue Twisters: Practice fun phrases to enhance clarity and control.

Appendix 10

8. Rhythm and Movement

Objective:

Integrate body movement and rhythm to support singing.

Activities:

1. Marching and Clapping: Match movements to a steady beat while singing.
2. Conducting Practice: Learn simple conducting patterns, taking turns leading the group.
3. Body Alignment Game: Imagine being “pulled up by a string” to find tall posture.

Appendix 11

9. Ear Training

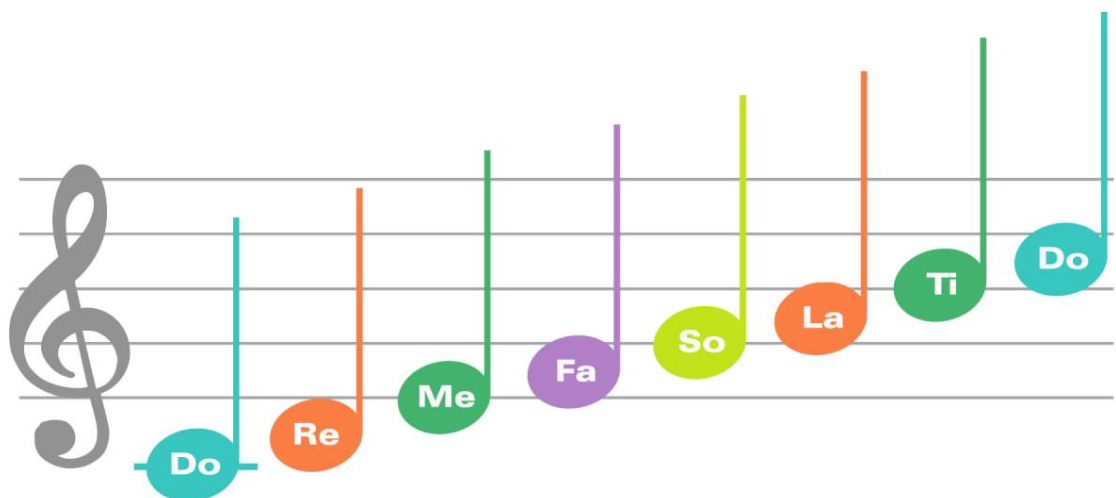
Objective:

Develop listening skills for pitch relationships and harmony.

Activities:

1. Solfege Exercises: Introduce Kodály-inspired hand signs and note sequences.
2. Interval Training: Identify “higher” or “lower” notes.
3. Chord Listening: Sing or play chords, identifying individual notes.

Appendix 12



Appendix 13

10. Repertoire and Performance

Objective:

Apply learned techniques in song form, fostering expressive and confident performance.

Activities:

1. Song Practice: Introduce age-appropriate songs that incorporate breath control, articulation, and resonance.
2. Expression and Dynamics: Explore different moods through dynamic variation.
3. Performance Practice: Encourage solo singing with constructive feedback and positive reinforcement.

Appendix 14

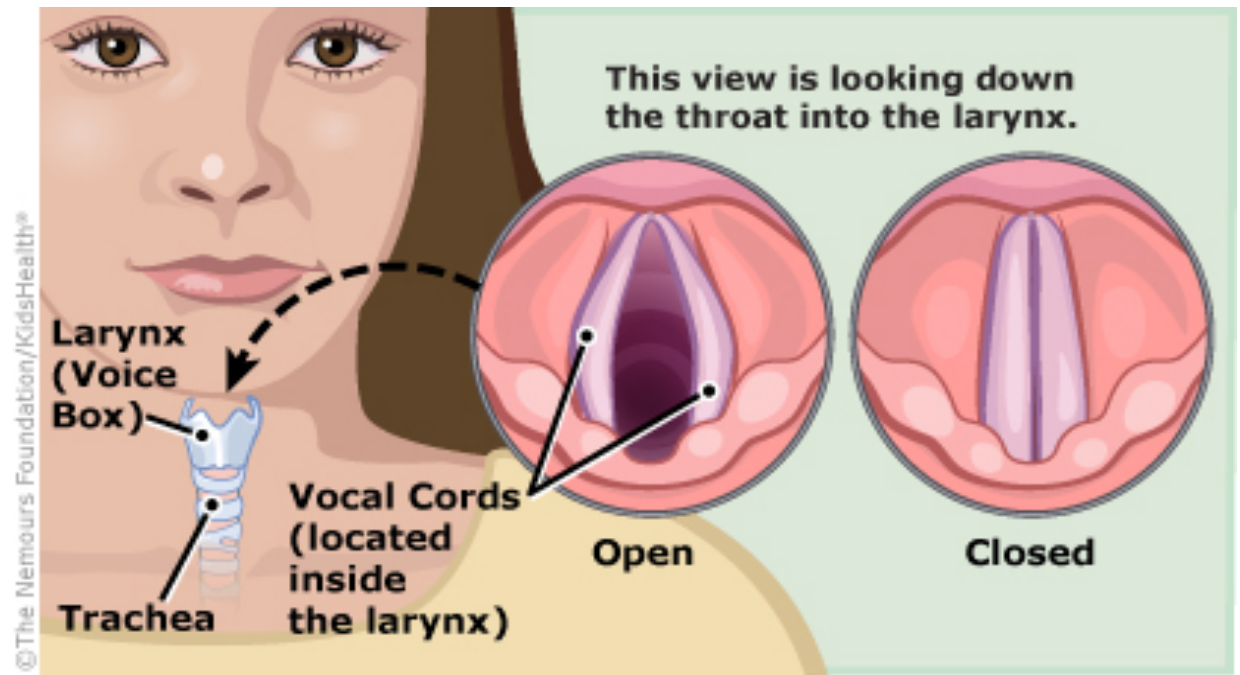
11. Anatomy and How the Voice Works

Objective:

Teach basic vocal anatomy in a fun, engaging way.

Activities:

1. Interactive Learning: Use characters like “Larry Larynx” and “Bobby Body cover” to explain vocal anatomy (Estill Adventure).
2. Direct Exploration: Use visual aids or physical models to demonstrate how the vocal cords, diaphragm, and lungs work together.



3. (Barth and Banker, no date)

This structured curriculum blends technical exercises with creativity, fostering vocal development while engaging children in meaningful, enjoyable learning experiences.