



Project supported by



MINISTRY FOR EDUCATION AND EMPLOYMENT

Singing in Schools Resource Pack Week 30



About TOI TOI

TOI TOI is the learning wing of the National Theatre in Malta, Teatru Manoel, committed to reaching out to audiences at every stage of life, be it through events for children, performing platforms for youth, informative interviews with artists or live music brought directly to our senior community.

TOI TOI is the home of opportunity to so many locally based artists both amateur and professional alike. The programme is wide-reaching, continuing to introduce and explore Classical Music, Creative Plays, Contemporary Dance through thought provoking Theatre.

The Season runs throughout the year and is well-known for its quality and value for money, encouraging an inclusive space for all to feel welcome.



About the Singing in Schools Project

As part of our remit to deliver cultural artistic work, our arts education experts have devised a singing project which, if fully supported by teachers and the MFED, will lead to thousands of primary school age children benefiting in a number of areas, including behaviourally, emotionally and academically.

This project entails an introduction to song in an easy-to-use filmed format for teachers and pupils to enjoy, culminating in a collective school performance at the end of the scholastic year. Warm ups and easy to learn songs that teachers can easily follow in class once a day. The wellbeing learning project includes nine newly-commissioned songs for young singers.

We look forward to hearing all about our project in your school and encourage teachers to send us audio recordings of the children singing the songs. TOI TOI TOI to all our young singers!

Kate Fenech Field
TOI TOI Learning & Participation Manager
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Rationale

The Singing in Schools project is conceived to align with the national curriculum for primary students by providing them with daily singing sessions. Through this initiative, students will engage in learning one new song per week throughout the school year through videos featuring different local performers and accompanists. This project holds immense significance and value within the context of primary education, aligning with the following key aspects of the national rationale:

Development of Personality and Confidence: The teaching of music, particularly singing, provides a platform for students to develop their personalities. It encourages self-expression, fosters confidence, and nurtures self-esteem. Singing allows students to discover their unique voices and talents, contributing to their overall personal growth and fulfilment.

Cultural Enrichment: Music education introduces students to a diverse range of musical genres and traditions. Singing in Schools will expose students to a variety of songs, including those of local origin, thus broadening their cultural horizons.

Initiative and Creativity: Music education encourages students to take initiatives. Through activities such as rehearsing, planning, and performing, both individually and in groups, students learn the value of teamwork, dedication, and creative expression. Singing empowers them to explore their creative abilities, sparking their imagination and innovation.

Musical Literacy: Through this project, students will focus on building their understanding of musical structures through the songs they learn. They will become proficient in keeping rhythms and quick at picking up tunes, which is essential for their overall musical education. This knowledge will serve as a foundation for future musical exploration and creativity.



Performing and Sharing: Singing in Schools actively promotes the presentation of performances within the school and the broader community. Students will perform using their voices and a range of classroom instruments. This enables them to share their musical talents with diverse audiences, enhancing their communication skills and promoting a sense of pride in their achievements.

Listening and Appreciation: Through the project, students will develop the ability to listen carefully, evaluate, and physically respond to music from a spectrum of sources. They will gain an appreciation for different musical genres, as well as music from different eras. This enhanced listening and appraising ability will enrich their understanding of the global musical landscape.

In a spirit of celebration and community engagement, Teatru Manoel is also inviting every school participating in this project to record a video of its students performing one of the songs from the project's repertoire. This recording can involve any class or even the entire school singing together and is to be sent on education@teatrumanoel.mt by 21st June 2024. Once received, these recorded performances will be uploaded to Teatru Manoel's official page for the public to enjoy. We will encourage the public to vote for their favourite performance and the school with the most votes will be awarded a special prize: tickets to a performance by the Toi Toi Learning and Participation Programme for the following season. This friendly competition adds an extra layer of excitement and motivation for students to participate wholeheartedly in our Singing in Schools project.

By implementing Singing in Schools as part of the primary school curriculum, we aim to not only fulfil the general aims of music education but also instil a lifelong love for music in our students. We believe that this initiative will empower them to become enthusiastic advocates for music in their respective communities, promoting greater interest and participation in this art form. Ultimately, this project seeks to nurture well-rounded individuals who are confident, culturally aware, creative, and musically literate, making a positive impact on their lives and society as a whole.



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Learning Outcomes

Area	Level 1	Level 2	Level 3
Singing in tune	I can use the full range of my voice to explore pitch	I can use my voice to imitate given melodies	I can experiment with different pitches to develop and express musical ideas
Singing in time	I can differentiate between long and short sounds	I can imitate and repeat simple rhythmic or melodic patterns in time	I can experiment with different rhythms to develop and express musical ideas
Dynamic control	I can differentiate between sounds at different dynamic levels	I can imitate sounds in a large dynamic range in time	I can use my voice expressively within a large dynamic range
Effective breathing and phrasing	I can recognise that I need to breathe correctly in order to sing effectively	I can breathe correctly when interpreting a song	I can establish good habits when controlling posture, breathing and voice
Lyrics and diction	I can identify the main theme of a song based on its lyrics	I can effectively pronounce words clearly while singing	I can effectively convey the emotion and meaning of the lyrics of a song using dynamics and phrasing
Vocal warm-up exercises	I can recognise the importance of warming up my voice before I sing	With guidance, I can effectively warm up my voice	I can select warm-up exercises that reflect the vocal challenges of a piece of music
Vocal types and ranges	I can identify and classify my vocal range as either high, middle or low	I can differentiate between common vocal types (e.g., soprano, alto, tenor, bass) and describe the characteristics of each	I can develop the ability to expand my vocal range and adapt my singing to different styles or genres
Musical genres	With guidance, I can listen to music from different genres and eras	With guidance, I can sing to music from my own culture and others	I can identify and compare the characteristics of different musical styles and genres
Instrumental timbres	I can identify and distinguish between the sounds of various instruments	I can associate the sound of an instrument with styles of music that commonly feature that instrument	I can classify instruments according to their sound and timbre and group them in the families in which they belong
Body movements	I can move in time with a beat	I can imitate movements and gestures in time to music	I can respond to music through free movement



About the Project Coordinators

Edward Mifsud



Edward Mifsud is a pianist, composer, arranger, orchestrator, as well as a highly experienced music tutor. He studied classical piano with Ms Amelia Calleja, receiving an Associate Diploma in Pianoforte Performance from the London College of Music. He furthered his studies at the University of Malta with Mro Michael Laus and Dr John Galea, graduating with a BA (Hons) and MMus degree in Music Composition. His research explored the application of progressive rock music traits to contexts typically associated with classical music.

Edward has played, conducted, and musically directed numerous shows, concerts, and contemporary projects, working with various artists in a broad range of musical genres. His work includes music direction for *Some Enchanted Evening* (2020, Robert Samut Hall), orchestral arrangements as well as music direction for *Your Song* (2019, Malta National Library), *Down Memory Lane* (2018, Teatru Manoel), and music compositions for an original children's musical, *Il-Hrafa tas-Soppa tal-Ġebel* (2021, Teatru Manoel). Other compositions include sacred choral music, orchestral and piano music, and Maltese poetry set to original melodies.

Edward has also conducted a variety of music ensembles, from experienced performers to student orchestras within schools, where he specifically formulated music programmes suited to their needs and abilities to ensure a holistic education.

Dorothy Bezzina



Dorothy is an experienced theatre professional with a versatile portfolio in the entertainment industry. She is the co-founder of arts production company Revamp MT and has managed events and artistic direction since its inception in 2019. Her work includes *The Band's Visit*, *Best of Foo*, *Your Song: Celebrating the Music of Elton John*, *Some Enchanted Evening*, and a children's original musical: *Il-Hrafa tas-Soppa tal-Ġebel*. She enjoys collaborating with both established and emerging talents, and has directed and produced a variety of events, ranging from music concerts, plays and musicals to self-penned, commissioned works for different age groups.

Dorothy is a skilled performer and a classically trained singer with great vocal flexibility. She holds a Licentiate in Music Performance (Classical Singing) from Trinity College London and a Diploma in Classical Voice Performance from the Malta School of Music, guided by Soprano Miriam Cauchi. Her versatile achievements include roles in musicals, plays, concerts, opera and television in Malta, Spain, Germany, Italy, Belgium, and the Royal Albert Hall, London. She is also a music educator as well as arranger for choirs and various vocal ensembles.

Aside from the performing arts, Dorothy specialises in language teaching, content writing, translation, proofreading and voice over recordings. She graduated with a Bachelor of Arts in Maltese and English, a Postgraduate Diploma in Interpreting, a Postgraduate Certificate in Education, and a Certificate in Proofreading from the University of Malta. She completed her MA in English at the University of Nottingham on a scholarship and was awarded her second MA in Popular Music within the Department of Maltese at the University of Malta.



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This Week's Song is...

Xelin

Composed and written by Corazon

'Xelin' is a Maltese song that tells the story of a man named Ġużepp who frequently sits on a bench in the square.

The song vividly describes Ġużepp's appearance, noting his distinguished mustache and the four shillings he keeps in his pocket. He seems to be a character who enjoys observing the happenings around him but doesn't engage much in conversation. A small girl passed by the bench he sits on every day and recounts the stories he used to tell her, and how after he told them, he would give her a shilling. He tells her stories of the love of his life, Katrin, and how he loved her until the day she died. One day, the little girl is passing by the bench but Ġużepp is nowhere to be seen. That day the girl gets home on time, but without a shilling.



Lyrics

Ġużepp bilqiegħda fuq bank fil-pjazza
Nafu xwejjaħ fin, ruxxan, tarah taħsbu Ingliz
Mustaċċi bojod, ibillhom fit-te
U erba' xelini jċekċku fil-but tal-qmis.

Ġużepp bilqiegħda fuq bank fil-pjazza
Għajnejh moħbijin taħt il-beritta tal-pizz
Jitkellem jgħajjat ulill-oħrajn ma jifhimx
Għax minn waħda mtarrax, fi żmienu kien mas-servizz.

Tifla ċkejna, ejja ftit hdejja
Nghidlek din l-istorja tal-baħrin
Tifla ċkejna, oqgħod ftit hdejja
Taf għaliex ma bqajniex maħkumin?
Ejja w intik xelin...

Ġużepp bilqiegħda fuq bank fil-pjazza
U għad-dell tas-sigra bil-palju jrewwaħ il-frisk,
Minn fuq dal-bank sħabu jmexxu l-pajjiż
Hu ta' ftit kliem, jitbissem, ma jtkellimx wisq.

Ġużepp bilqiegħda fuq bank fil-pjazza
Hdejh jiena kont nieqaf wara l-iskola kuljum,
Jersaqli, jerfagħni, u jpoġġini hdejh
U ommi tinkwieta, tistaqsi fejn qiegħda nkun.



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Tifla ċkejna, ejja ftit ħdejja
Ngħidlek din l-istorja ta' Katrin
Tifla ċkejna, oqgħod ftit ħdejja
Taf li sal-aħħar konna għadna maħbubin?
Ejja w intik xelin...

Ġużep bilqiegħda fuq bank fil-pjazza
Nafu xwejjaħ fin, ruxxan, tarah taħsbu Ingliz
Mustaċċi bojod, ibillhom fit-te
U erba' xelini jċekċku fil-but tal-qmis.

Jum fost l-oħrajn fil-bank tal-pjazza
Rajt 'l ulied Ġużepi jitlewmu huma u deħlin...
Minn dakinhar Ġużep ma rgajt rajtu qatt
'Ma ħallieni ngħożż l-istejjer sbieħ tal-baħrin
Tiegħu u ta' Katrin
Dakinhar mort id-dar fil-ħin
Imma mingħajr xelin!



**Your Singing Teacher
and Accompanist This
Week:**

Corazon Mizzi



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