



SingingWell

SUMMER 2021

*Resources to support
mental health and wellbeing
in our school
and wider communities*

Introduction

With 20% of adolescents potentially experiencing mental health problems in any given year and with 50% of mental health problems established by the age of 14, incorporating mental health awareness and wellbeing in schools has never been more important [[source](#)].

Enfield Music Service has developed our SingingWell project to create flexible resources for schools that can be used across EYFS, KS1, KS2 and KS3 to promote singing in school and to support wellbeing and mental health for both pupils and staff.

So why are we asking you to sing? Because the power of music is strong!

Taking part in regular musical activity, particularly singing, brings positive impacts for individuals, school communities, and for our community as a whole.

Singing relieves stress and tension through the release of endorphins, which lowers anxiety and boosts confidence and self-esteem.

Singing improves social inclusion and sense of community, helping combat feelings of loneliness and isolation.

Singing offers a way to express feelings and develop mindfulness.

Singing has physiological benefits including increased lung capacity, overall cardiac health and can also reduce pain symptoms [[source](#)].

The fifth song in our SingingWell series is Ain't Gonna Let Nobody, and is published in conjunction with World Wellbeing Week 2021 (w/c 21st June). In the following pages you can find the lyrics and teaching guidance notes & suggestions from our Head of Singing, Elena Browne. There are also links to download the performance track and backing track from London Grid for Learning (LGfL).

We will continue to produce a new resource each term to share with schools which will be chosen carefully each time to explore different themes around this topic, as well as to promote the general benefits of good quality singing and regular participation in musical activities. These are the previous songs in the series:

Count on Me, by Bruno Mars

Love My Life, by Robbie Williams

Bring it all Back, by S Club 7

1440 Minutes, by Andy Silver

They can all be downloaded from our pages on The Hub [here](#).

We hope that you'll find these resources useful, that you and your pupils will have fun with them, and that across Enfield we'll hear schools and their communities singing up and SingingWell!

Wendy Kemp
Head of Enfield Music Service

Ain't Gonna Let Nobody

Traditional

Ain't gonna let nobody turn me around,
Turn me around, turn me around.
Ain't gonna let nobody turn me around,
Keep on walkin', keep on talkin',
Walking to the freedom land

Ain't gonna let, nobody,
Ain't gonna let, no, no, nobody

Ain't gonna let nobody turn me,
Ain't gonna let, nobody turn me,
Ain't gonna let, nobody turn me,
Keep on, walkin',
Keep on talkin' yeah.

End: *Walkin' to the freedom land* repeat and fade

Download links

[Performance track](#)

[Unison vocal track](#)

[Backing track](#)

Guidance Notes

Who is going to be singing?

Consider how you will approach the song depending on the age and experience of your singers.

The lyrics and structure of this song lend itself to a range of possibilities. Accessible for our younger singers in KS1 the melody can easily be learnt by rote. KS3 children will be able to sing in 3 parts and have the opportunity to create their own lyrics and melodies.

Before you begin

Using the guidance and notes below, decide how you will personalize the song to your singers and your school community.

Although our performance arrangement is in three parts, for younger children, singing in unison with the backing track will work very well. With older singers, once the song is learnt you will be able to adapt and experiment with your own structure. The backing track allows for variety in structure; you

do not need to follow the structure of the performance track. You do not even necessarily need to use the backing track as your accompaniment. Check out the possibilities in the teaching and rehearsing section.

The structure of the 3 part Performance example track is:

- Unison sections: 1, 2 and 3
 - Voice A: 1 2 3 1 2
 - Voice B: 1 2 3 1
 - Voice C: 1 2 3
- Ending: *Walking to the freedom land*. Call and echo. Repeat and fade

In total on the backing track the sequence is repeated 8 times.

This song is an example of a freedom song sung during the civil rights movement. It originated as a spiritual called *Don't you let nobody turn you around*.

Consider how you might approach the context and history of the song as appropriate to your singers.

Liaise with other colleagues about opportunities for cross curricular and collaborative work to develop a whole school community well-being project on standing up for our rights and finding our voice.

Starting out

Listen to the performance track. Careful and focussed listening will mean that particularly the more challenging rhythmic aspects of the song are absorbed and learnt accurately.

Can the children identify and give a wave when they hear the start of each new section.

Play or sing each of the sections, changing the order. Can they hear and tell you which section it is?

Discuss the importance of rests and silence in music. Silence gives shape, enhances rhythmic features and adds character and style. Listen out for the rests and discuss how they enhance the impact and expression of the song. Ask the children to show a red traffic light with their hands each time they hear a silence. The rests also mean that the placing of the words must be careful and precise.

Discuss the song's central message about being proud of ourselves; standing up for what we believe and finding our voice to speak out.

Warm up

Stand tall and stretch as high as you can. Flop down to the ground with a whoooosh.

Roll your shoulders back and forth, shrug up to the ears and relax with a long sigh to 'Aaaah'.

Energize by running on the spot. Stop suddenly and freeze at a given sign, such as the red traffic light gesture. This will be useful later when discussing rests in the song. Repeat with jogging, robotic and astronaut walking.

Focus on the difference between the long vowel sounds and the articulated consonants for the song. Do long ascending and descending firework sounds to 'eee' and 'aaah'.

Use consonants for some call and response rhythmic patterns: d d d d/ bb bb bb bb/t t t t/dd bb dd bb

Teaching and rehearsing

The lyrics are not difficult and can be learnt by rote. Do however take care, the lyrics for each section are quite similar and this can be confusing. It is a good example of how lyrics can be powerful and make an impact without being complicated. Discuss the other musical features that characterize the songs style and impact.

Each section is characterized by a different musical feature which is worth noting and focussing on:

Section 1: The rests after *Keep on * * Walkin' * **

Section 2: The long, held notes and the placing of the *no's*

Section 3: The off-beat rhythm at the start of each phrase created by the rest.

Ending: Call and echo - *Walkin' to the freedom land*. Repeats and fade out.

If you feel confident, it can be useful to learn the song without accompaniment at first. This will really emphasise the shape of the melody, the contrast and the length of the rests. This will also encourage listening to each other and following the vocal leader. Listen out for togetherness and unity in the starting and stopping of phrases.

To rehearse the sections, divide your singers into groups. Give each group one section to sing repeatedly. Alternate so everyone gets to practice all three sections. Can they sing the three sections at the same time?

When the three sections are secure in unison, for older singers try the round and experiment with the structure.

Add moves and actions that emphasise the strong message. For songs like this I always think *less is more!* Few movements reserved for key words will be most effective rather than anything too complicated or too much jiggling around.

Extra tips

Once you have prepared and learnt everything and decide on and added features such as actions, body percussion rhythms or instruments make sure you go through from start to finish a few times. Aim for flow and unity through the sections.

Keep the energy going through your performance

Communicate the message of the song by standing tall, heads held high and projecting voices clearly and together. Engage with and believe in the lyrics by singing with open mouths, raised cheeks and eyebrows, wide awake faces and a smile.

Musical development ideas

Percussive, rhythmic drum accompaniments could provide effective backing to the song. Combine learning the song with work on rhythm and pattern.

Alternatively you do not need drums; use your beatboxers to create a vocal percussion backing to the song. Give them the spotlight by featuring them solo in one section.

With confident older singers this could even replace the backing track provided.

This would also work with body percussion and the repetition of a few short rhythmic patterns to accompany each of the three sections.

Use the musical features of the song to create your own compositions. For younger children work on contrasts between sound and silence and long and short sounds.

Older children can develop this to create compositions in ternary form ABA using contrasting ideas and musical elements.

Cross curricular development ideas

The song has been recorded by a number of artists over time. Listen to some examples and discuss the differences between the performances.

Listen to other examples of freedom songs such as *A change is gonna come* by Sam Cooke or *Lift ev'ry voice and sing* by James Weldon Johnson

Relate to your school values and think particularly about the importance of speaking out and standing up for yourself and others. Think about Determination/Self-belief/Courage and Independence

For younger children relate to PHSE work about emotions and talking about how we feel.