

## Developing an approach to teaching and learning in Music

*Music is a universal language that embodies one of the highest forms of creativity. A high quality music education should engage and inspire pupils to develop a love of music and their talent as musicians, and so increase their self-confidence, creativity and sense of achievement. As pupils progress, they should develop a critical engagement with music, allowing them to compose, and to listen with discrimination to the best in the musical canon.* [NC 2014](#)

Teaching and learning in music at Wormley CofE Primary School aims to:

- Inspire a love of music and all that music can evoke
- Introduce children to a range of musical styles and great musicians, composers and creators
- Open doors to opportunities to listen to music, appreciate music, improvise and compose music, and perform by playing music and singing
- Link music to well-being

We encourage children to listen carefully, to think about what they hear and how they feel and to demonstrate their learning in different ways, such as singing, compositions, writing etc.

As a primary school without a music specialist, we considered a range of schemes to support teaching and learning, including Sing Up, Music Express and Charanga. We chose the **Charanga Musical School** scheme of learning because it provides teachers with sequences of progressive, well considered lessons, with resources, for each year group in the school from ages 4 – 11. Charanga is ideal for non-specialist as well as specialist teachers and provides lesson plans, assessment, clear progression, and engaging and exciting whiteboard resources for every lesson. Importantly, the scheme of learning supports all the requirements of the English National Curriculum and other music curricula with its integrated approach to listening, singing, playing and being creative. In response to the DfE's [model music curriculum](#) (March 2021), Charanga is developing a **Model Curriculum** scheme of learning. We think this will be an excellent scheme and have decided to introduce it in Year 1 so that children can build upon the learning as they progress through the school.

In addition, we have employed a music specialist to work with us one afternoon a week. A [programme for introducing whole-class instrumental learning](#) has been planned, led by our music specialist. Teachers and TAs will work with the specialist to develop their own professional knowledge and skills..

### CHARANGA MUSICAL SCHOOL LEARNING

Each sequence of learning comprises of strands of musical learning which correspond with the national curriculum for music:

1. Listening and Appraising
2. Musical Activities
  - Warm-up Games
  - Optional Flexible Games
  - Singing
  - Playing instruments
  - Improvisation
  - Composition
3. Performing

Everything is clearly and simply explained and the planning support is extensive.

### CHARANGA MODEL CURRICULUM

The scheme aligns to the listening, notation, skills and year-by-year progression pathway of the DfE's MMC. The MMC sets out sequences of learning in the following key areas which, when taken together, all contribute towards the steadily increasing development of **musicianship**:

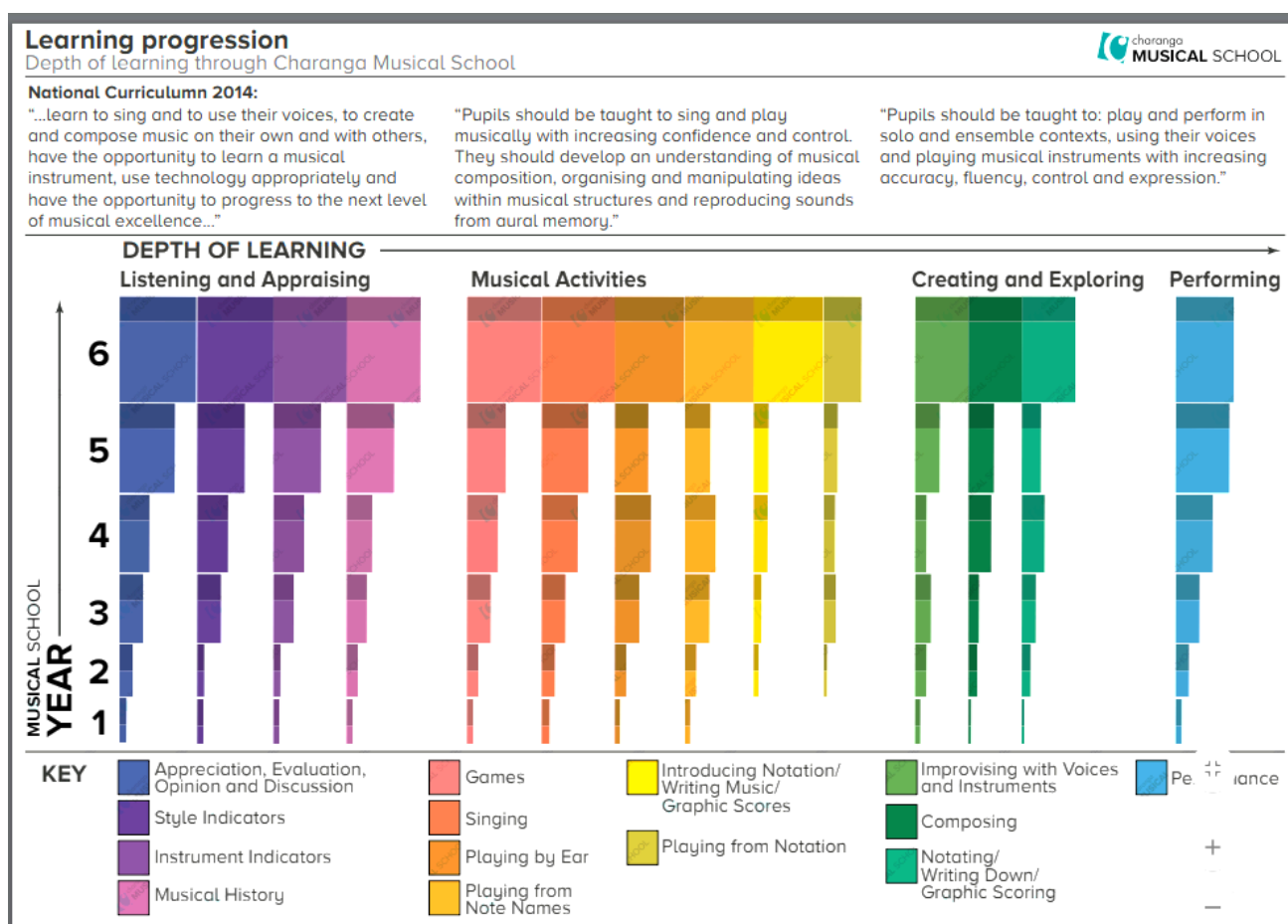
- Singing
- Listening
- Composing
- Performing/Instrumental Performance

Within each of these areas are some suggested repertoire choices to support teachers in delivering the curriculum and, in the appendices, suggested approaches to demonstrate the way in which musical listening, meaning, performance and composition are linked.

## MASTERY IN MUSIC

Charanga Musical School sequences of learning enable children to understand **musical concepts** through a repetition-based approach to learning. Learning about the same musical concept through different musical activities enables a more secure, deeper learning and mastery of musical skills. The activity manual guides teachers through each strand of musical learning from Reception to Upper Key Stage 2 to support planning and to identify opportunity to embed deeper learning, knowledge, understanding and skills.

Musical teaching and learning is not neat or linear. The strands of musical learning, presented within the lesson plans and the on-screen resources, are part of the learning spiral. Over time, children can both develop new musical skills and concepts, and re-visit established musical skills and concepts. Repeating a musical skill doesn't mean progress is slowing down or development is moving backwards. It's just shifting within the spiral. Mastery means both a deeper understanding of musical skills and concepts and learning something new.



## INCLUSION

We believe that inclusive education means supporting all pupils to learn, contribute and participate in all aspects of school life alongside their peers. Our curriculum includes, not only the formal requirements of the National Curriculum, but also a range of additional opportunities to enrich the experiences of our children. Our curriculum also includes the social aspects that are for life-long learning, personal growth and development of independence.

Some of the actions we may take to achieve this are:

- Help all pupils achieve the best of their abilities, despite any special educational need or disability they may have.
- Ensure that staff are aware of and sensitive to the needs of individual pupils and that teaching is appropriate to meet those needs.
- Make suitable adaptations to the curriculum for children with SEND to fully develop their abilities, interests and aptitudes and gain maximum access to the curriculum.

To overcome potential barriers to learning in music, some pupils may need:

- help in managing the written communication aspects of music – such as the use of symbols – by using larger print, colour codes, multi-sensory reinforcement, and a greater emphasis on aural memory skills
- encouragement to use their voices expressively and to use different forms of communication – such as gesture – to compensate for difficulties when singing and speaking
- opportunities to learn about music through physical contact with an instrument and/or sound source where they are unable to hear sounds clearly or at all, and
- access to adapted instruments or ICT to overcome difficulties with mobility or manipulative skills.

## INTERACTIVE TEACHING RESOURCES

There are on-screen resources which are visual and supportive, and everything is at a teacher's fingertips. Each lesson is full of music and the children enjoy the lessons.

### Resources/Instruments

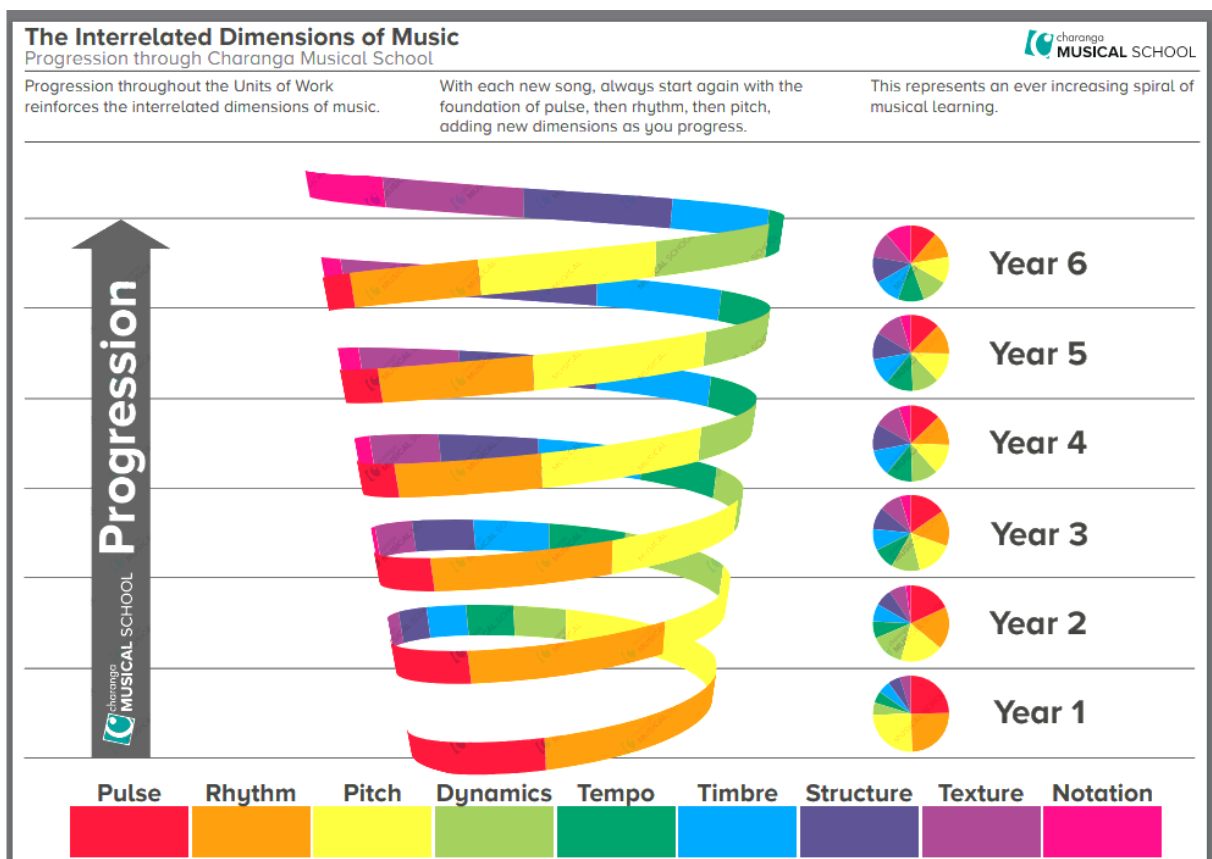
- Un-tuned percussion instruments
- Half a class set of glockenspiels
- iPad app - glock or un-tuned percussion app
- Recorders
- Class set of djembe drums
- Half a class set of ukuleles
- Keyboards
- Children's own band/orchestral instruments

## KEY WORDS/VOCAB

### The Interrelated Dimensions of Music (Dimensions)

The interrelated dimensions of music are taught to the children across the school. The intention is for all children to understand and use these terms to talk about music. [Videos explain the musical language.](#)

- *Pulse* – the regular heartbeat of the music; its steady beat.
- *Rhythm* – long and short sounds or patterns that happen over the pulse. ",9.
- *Notation* – the link between sound and symbol.

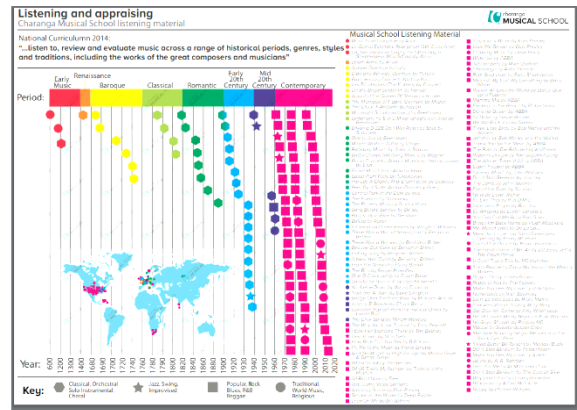


## LISTENING AND APPRAISING

Charanga has collated a range of music from different historical periods, genres, styles and traditions, including the works of the great composers, creators and musicians. Teachers can select which style, musician, composer they wish to listen to.

Styles include hip hop, rock, bhangra, gospel, jazz, baroque, folk, romantic, funk, reggae etc.

Teachers should play music whenever possible – at the start of the day, coming in from lunch, during silent writing activities, to lift mood, to bring about calm, to tidy up etc.



## SINGING

Singing is very important in our school. We learn a host of songs which we enjoy singing as part of our collective worship. These include: hymns, values songs, songs from the PSHE scheme of learning, pop songs, folk songs etc.

Children enjoy singing together and we have a very popular choir in KS2. Every opportunity is sought to sing in the community, in church, at the O2 Arena and at The Royal Albert Hall etc. We consider our voices to be the instrument we all possess.

Charanga has over 500 songs.

## CPD FOR STAFF

A music specialist is employed to work with each class for half a term each year. This is to support teachers with teaching children to play instruments and teaching composition – areas identified as most tricky to teach without specialist knowledge. Working in partnership provides high quality teaching for children and professional development for staff. Charanga also offers regular CPD for subject leaders and staff.

## FURTHER OPPORTUNITIES

Children can also opt to learn an instrument in school with the peripatetic teacher from our nearby secondary school. They can learn piano, keyboards, drums, violin, guitar, flute. We have a dedicated music room for lessons.

We also offer children **Rock Steady**. The Rocksteady Primary Programme is for all children aged 4-11 and is proven to progress musicianship, confidence and teamwork skills with no prior experience necessary. Learning an instrument with Rock Steady is all about playing with others as part of a band and it is great fun. They can choose from the electric guitar, keyboard, drums or vocals. They build towards a termly performance to the school, friends and family. This is a huge confidence boost.

Children who are in receipt of pupil premium may choose to take up music lessons.

Children are encouraged to perform in assembly or share some learning about music to inspire others.



Rock Steady also run weekly an engaging and exciting 30-minute streamed, whole-class music lesson for each phase - **Feel Good Friday**. This is free to all Rock Steady schools.

## **WORMLEY HAS GOT TALENT**

Each year we hold a 'Wormley Has Got Talent'. This is a great opportunity for children to showcase their creativity and musical ability

Finally, our concert at the end of the year brings together art, music and dance.

## **ASSESSMENT**

Children record their learning in their creative logs, on video and audio in their Google classrooms. We assess children's progress and attainment against learning objectives on Arbor.

***Make more music, think more musically and become more musical***

## Appendices

### Keywords A-Z

*A Capella*: Without accompaniment from instruments, i.e. voices only.

*Appraising*: Listening carefully and considering aspects of the music.

*Arrangements*: How voices and instruments are used in a song; where they occur within the song.

*Back beat*: Beats 2 and 4 in a drum-line or if we are clapping along with the music.

*Backing*: The accompaniment to a song.

*Balance*: The level of volume at which players or singers play. If the balance is good then everyone can be heard.

*Ballad*: A gentle love song.

*Band*: Playing/singing/performing together.

*Bossa Nova*: A Brazilian dance music that has syncopated guitar rhythms.

*Blues*: A style of music characterised by its harmonic structure and the notes used to create the melodies.

*Bridge/middle 8*: Contrasting section which leads back to main material.

*Call and response*: A musical structure where a solo person sings or plays a musical idea and the rest of the performers sing or play a different musical idea.

*Chord*: More than one note played at the same time.

*Chorus*: A repeated section in a song which gives the main message.

*Classical music*: This often means all Western art music from the Medieval era to the present. More specifically, it is music composed between c.1720 and 1840, e.g. the era of Mozart, Joseph Haydn, and the young Beethoven.

*Coda*: Short section which brings the song or piece to an end.

*Cover*: A version of a song performed by someone other than the original artist. It might sound a bit or very different from the original.

*Composing*: Creating and developing musical ideas and 'fixing' them.

*Crossover*: Can be a mixture of different styles which introduces new music to different audiences.

*Decks*: Equipment used by DJs, MCs, and Rappers to mix sounds from different records and to make effects e.g. scratching that was first used in the late 1970s.

*Disco*: (short for discotheque) is dance music from the 1970s, characterized by hypnotic rhythm, repetitive lyrics and electronically produced sounds.

*Drum loops*: A sequence of sounds/music that is recorded, may be sampled, and is reproduced digitally or electronically.

***Dynamics***: A musical dimension indicating how loudly or quietly the music is being played.

*Ending*: Short section which brings the song or piece to an end.

*Ensemble*: A French word used to describe playing, singing or performing together.

*Folk tunes/melodies*: Music sung or played by people, usually not recorded or performed. Often the music is passed down through families and friends.

*Funk*: music with strong bass lines and a heavy syncopated beat.

*Gospel*: Music that is Christian usually sung with rich harmony and often with a call and response structure.

*Groove*: The rhythmic part of the music that makes you want to move and dance.

*Grime*: Electronic dance music that emerged in London in the early 2000s. It developed out of a British electronic music style called UK Garage, and draws influences from Jungle, Dancehall, and Hip Hop. It has been described as the "most significant musical development within the UK for decades."

*Harmony*: Different notes sung or played at the same time to produce chords.

*Hip-Hop*: Music that developed in the 1970s but remains very popular today. It includes rapping.

*Hook*: A term used in Pop music to describe a short catchy phrase or riff that we can't stop singing; the bit that 'hooks' us in; the main musical idea from a song that we remember.

*Improvise*: To make up a tune and play it on the spot. There is an assumption that it can never be recreated.

*Interlude*: A passage of music played between the main theme.

*Introduction*: Music heard at the beginning of a song or piece of music

*Keyboard*: An electric instrument played like the piano. It has a range of pre-recorded sounds.

*Lyrics*: The words of a song.

*Melody*: Another name for tune.

*Melodic*: The music has a melody or tune.

*Motown*: A 1960s label created from Soul music characterised by a rhythm section playing, laying down the groove with a funky bassline and a tambourine sounding over the top. Often brass sections play punchy riff-based rhythms and sometimes violins playing long high notes.

*Neo-Soul*: The style emerged from Soul and contemporary RnB. The instrumentation, arrangement and studio mix are very important. Songs are mixed in the studio to sound as if they are from an older Soul era like the Motown era. The modern way in which the songs are produced, give a timeless Soul feel that has a contemporary edge.

*Notation*: Ways to visually represent music.

*Offbeat*: The beat that is not the strong beat. If a piece of music has 4 beats in a bar i.e. 1, 2, 3, 4, beats 2 and 4 would be the 'off' beats.

*Organ*: Organ usually refers to church organs but is also used to describe a type of electric keyboard that is large and with 2 or 3 keyboards and foot pedals.

*Original*: The first ever version of a song.

*Ostinato*: A short repeated rhythmic or melodic pattern.

*Outro*: Short section which brings the song or piece to an end.

*Pentatonic scale*: A fixed five-note pattern e.g. the five black keys on a piano.

*Performing*: Singing and playing instruments for others to hear.

*Phrase*: A musical sentence.

*Pitch*: A musical dimension that describes the range of high and low sounds.

*Pop music*: A shortened form of 'Popular music'. Pop music constantly changes as we change and the world changes.

*Pre-chorus*: A short section in a song, before the chorus.

*Producer*: A record producer or music producer oversees and manages the sound recording and production of a band or performer's music.

*Pulse/beat*: The heartbeat or steady beat of a song/piece of music.

*Rapping*: A vocal technique in which the performer speaks rhythmically against a steady beat.

*Recurring theme*: A tune that repeats again and again in a piece of music.



**Rhythm:** A musical dimension that describes the combination of long and short sounds to make patterns.

**Reggae:** Developed in the 1970s and originated from Jamaica, Reggae defined by Bob Marley. It has a prominent bass beat and a strong off-beat usually played on the guitar.

**Riff:** A short repeated phrase, often played on a lead instrument such as guitar, piano or saxophone.

**Roots Reggae:** Music that deals with social and racial issues and references elements of Rastafari.

**Sampling:** Record a sample of music, a small section, and re-use it in another piece of music or song. Used frequently in hip-hop and other Pop music.

**Secular:** Non-religious.

**Solo:** An Italian word to describe playing, singing or performing of one person or on our own.

**Structure/form/shape:** How the sections (verses and choruses etc.) of a song are ordered to make the whole piece.

**Rock music:** Came from Rock'n'roll of America in the 1950s and 1960s. It is characterised by loud guitars and drums due to the heavy amplification, strong bass line and driving rhythms.

**Style:** The type of music e.g. Blues or Rock.

**Style indicators:** Identifiers that show us the genre of the music.

**Swing:** A type of rhythm often associated with Jazz. Notes in the rhythm pattern are made longer and shorter to create a syncopated effect.

**Syncopation:** Music with lots of rhythmic variety, often quite difficult. The strong beats occur in unexpected places.

**Synthesizer:** An electric instrument that looks like a keyboard and has pre-recorded and created sounds.

**Tag:** (Usually) a short ending, tagged on to the main part of the song.

**Tempo:** A musical dimension that describes how fast or slowly the music is played.

**Texture:** A musical dimension that describes the layers of sound in music.

**Timbre:** A musical dimension that describes the quality and character of the sound of the instruments used.

**Turntables:** (typically 2) are used by DJs to manipulate sounds and create new music, sound effects, mixes and other creative sounds and beats.

**Unison:** Everyone plays or sings the same music at the same time.

**Urban contemporary:** Modern music that uses elements of Soul, Hip Hop, Funk, Jazz and RnB.

**Verse:** A section in a song which has the same tune but different words.