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## **Music Activities Delivered by Primary School Generalist Teachers in Victoria: Informing Teaching Practice**

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*Abstract: The purpose of this paper is to share teacher practice in the inclusion and delivery of music education experiences for children, to inform teacher education and to guide professional learning. It draws on a larger investigation into the music activities delivered by three primary school classroom (generalist) teachers in Victoria, Australia. There is a gap in the literature regarding the music activities and experiences facilitated by teachers in day-to-day classroom learning. The case study investigation inquired into the content, pedagogy, planning and the place of music activities provided to children aged six to eleven. Teacher education is addressed in this paper primarily through the sharing of teacher practice evident in the findings of the investigation. The discussion highlights specific pedagogical approaches that support the positive and in-depth integration of music into other key learning areas (disciplines) in the curriculum. The investigation findings are relevant for in-service or pre-service generalists, in Australia and internationally; particularly those who experience a lack of confidence in delivering music education. The use of the integrated music pedagogical approach, and the participants' reflections about the important place of music education experiences in daily teaching, provide a valuable snapshot of music as an essential part of primary school learning.*

### **Introduction**

Primary school generalist teachers have a vital role in the facilitation of music experiences as part of day-to-day teaching (Jeanneret & Stevens-Ballenger, 2013; Parliament of Victoria, 2013; Roy et al., 2015; Russell-Bowie, 2012). Music engagement has many potential intrinsic and transferable benefits for children (ASME, 1999; Dinham, 2014; Ewing, 2010; Jeanneret & Stevens-Ballenger, 2013). Unfortunately, due to a range of factors impacting teacher practice, not all children receive consistent and in-depth music education experiences during their primary school years. The situation is not new (Comte & Forrest, 2012; DEST, 2005; Jeanneret, 2006; Parliament of Victoria, 2013) and is not just the case in Victoria (Ewing, 2011) or Australia (Russell-Bowie, 2009b; Wiggins & Wiggins, 2008). As such, the practice of Victorian teachers represented in this paper, has relevance for educators in a global context. The inconsistency of music education offerings in primary school classrooms relates to a range of issues. Minimal pre-service teacher training or experiences in music (Jeanneret & Stevens-Ballenger, 2013; Parliament of Victoria, 2013) is an issue directly relating to teacher education about delivering music. A study from 2009 of “pre-service teacher training courses for primary classroom teachers across Australia found that, on average, approximately 17 hours was devoted to music within the degree program” (Parliament of Victoria, 2013, p. 126). Other issues for teachers include time constraint pressures indicative of the crowded curriculum (de Vries, 2015), high stakes testing and a lack of understanding of the value of music by educators and school leadership teams (Parliament of Victoria, 2013). There are no policy directives regarding the implementation of music education in primary schools (Parliament of Victoria, 2013), leaving education in

music open for autonomous interpretation from school to school. It is no surprise that the Final Report of the 2013 Inquiry (Parliament of Victoria, 2013), noted that music was not offered in a consistent or in-depth manner in all Victorian state primary schools.

In schools where music does feature as a part of daily classroom experiences, there has been little documentation of teacher practices relating to music, making it difficult for educators to share practice for mutual professional learning purposes. The report following the *Parliamentary inquiry into the extent, benefits and potential of music education in Victorian schools* (2013), pointed to the challenges faced by the inquiry committee in acquiring information about music education in Victoria, because there was no data kept by the Department of Education about school music, no evaluation of music programs operating in Victorian schools and minimal research in the field (Parliament of Victoria, 2013). The investigation referred to in this paper provides a small glimpse into generalists' teaching practice regarding music activities, to address the gap in the literature. Although the findings indicate the inclusion of music in daily teaching, the scope for music learning within the activities often demonstrated an untapped potential for in-depth music learning.

### **Content and Pedagogy for Music Activities in the Generalist Classroom**

Music in primary schools is about “singing, listening and appreciating, moving, playing instruments and making music” (Russell-Bowie, 2012, p. 59). Children may be involved in, “singing and/or playing instruments, improvising, composing songs and music, listening and evaluating music as well as responding through movement and other media” (Dinham, 2014, p. 226). The *Victorian Curriculum F-10* (VCAA, 2015a) suggests that the elements of music inform musical exploration and are “conceived, organised and shaped by aspects and combinations of rhythm, pitch, dynamics and expression, form and structure, timbre and texture” (para. 5). In the *Australian Curriculum F-10* (ACARA, 2017), music learning is experienced through the dual strands of making and responding. In the *Victorian Curriculum F-10* (VCAA, 2015b) and the *Australian Curriculum F-10* (ACARA, 2017), which are similar in content, music is included as part of The Arts, one of eight key learning areas (disciplines) in both curriculums. As an explanatory note, both curriculum documents state “F-10” which refers to the year levels of Foundation to Year 10, in which primary schools are usually F-6. Foundation is a child's first year of school, sometimes referred to as kindergarten (K) or preparatory age (prep).

Pedagogies such as inquiry-based and authentic learning approaches, provide support for the delivery of in-depth music education experiences for children. Inquiry-based learning has the “potential to increase intellectual engagement and foster deep understanding through the development of a hands-on, minds-on and research-based disposition towards teaching and learning” (Stephenson, 2015). Hallmark (2012) suggests that “inquiry methods are vital to high-quality arts integration” (p. 95). Inquiry based learning is indicated by Russell-Bowie (2009) also as being one of three key principles of learning in the arts, where the other two are constructivist learning and authentic learning approaches. According to Dinham (2014) the essential features of arts education programs are to include open-ended challenges, reflective practice, constructivist pedagogy and units of inquiry. Authentic learning is a pedagogical approach described by Russell-Bowie (2012) as providing students with “the opportunity to encounter activities that include problems and investigations that are similar to those they might face in real-world contexts” (p. 9). Dinham's *Delivering Authentic Arts Education* (2014) pre-service teacher text indicates clearly in the title, her advocacy for authentic learning approaches within arts teaching, as is also the case in Roy et al.'s (2015) arts education text. Amongst nine indicators of authentic learning are the uses of real life

knowledge, collaborative construction of knowledge, reflection, scaffolding and authentic assessment (Herrington, Parker, & Boase-Jelinek, 2014), to establish strong learning. Applying inquiry based and authentic learning approaches to music education experiences, brings strength to music teaching and learning.

It is imperative that music activities in the primary school classroom are delivered by educators in ways that promote children's active participation. Jeanneret and Stevens-Ballenger (2013) suggest that involvement of children in music making is of key importance, where tasks "are real and rich with complex musical ideas and materials, accompanied by active, hands-on and concrete participation in listening, performing and creating" (p. 66). Active engagement is a vital consideration, "music in education is about encouraging an active understanding of music through participation" (Roy et al., 2012, p. 126). For meaningful music experiences, "it is essential that children are given the opportunity to explore and experiment with sound and making their own music" (Sinclair et al., 2012, p. 94). These statements aligns with inquiry based learning and authentic approaches discussed, and additionally with play-based learning such as the Reggio Emilia approach (Wien, 2008).

The creative music approach (Roy, Baker, & Hamilton, 2012; Southcott & Burke, 2012), which evolved in the 1970s from the work of several music educators, George Odham, John Paynter and R. Murray Schafer, has similar inquiry-based and authentic learning underpinnings. In this approach, children develop skills in composition and improvisation by taking the role of composer and improviser. Their music experiences are learner-centered (Dinham, 2014) as they explore what it is to be a composer, improviser and performer. The approach "contributes much to the current practice of music education" (Roy et al., 2012, p. 178). Teacher practice within the creative music pedagogical approach is echoed in Schafer's own three principles of music teaching, which are useful guides for teacher education. The first of these states, "Try to discover whatever creative potential children may have for making music of their own" (Schafer, 1986, p. 5). Implied in Schafer's statement is inquiry based learning and authentic approaches previously discussed. Secondly, Schafer suggests that teachers encourage students to listen to the sounds in the environment around them, "to treat the world soundscape as a musical composition...and to make critical judgments which would lead to its improvement" (p.5). Schafer's reference to critical judgements can be connected to the critical and creative thinking capability of the *Victorian Curriculum F-10* (VCAA, 2015b) and the similar general capability of the same name in the *Australian Curriculum F-10* (ACARA, 2017). Schafer's third guiding recommendation regarding music teaching, is "to discover a nexus or gathering-place where all the arts may meet and develop together harmoniously" (p.5). The generalist classroom could be such a place, where ultimately multi-arts (Comte, 1993), arts integration and inquiry based learning with open-ended challenges reaching across curriculum areas, can naturally play out, an ultimate outcome for music and arts experiences in the primary school.

Music integration is important to discuss. It is an example of arts integration pedagogy, which is widely seen in generalist teacher practice of the arts in primary schools (DEST, 2005; Parliament of Victoria, 2013), and may be referred to in other ways such as arts-enriched, themed or cross-curriculum approaches (Dinham, 2014). Although Dinham (2014) describes the integrated approach as one which is promoted in education, she also warns that, "unfortunately, integrated learning is often crudely interpreted in relation to The Arts" (p. 46). Other music educators share this concern (de Vries, 2011; Russell-Bowie, 2012) with Russell-Bowie (2012) suggesting that integrated learning is an approach used by classroom teachers sometimes out of necessity in their attempts to cover many aspects of the crowded curriculum. Hallmark's discussion regarding arts integration indicated that unless planned well, it can be problematic, described as a "subservient style of arts integration in which art elements serve academic content without arts learning" (Hallmark, 2012, p. 29). To

enable effective arts and general subject knowledge development through arts integration, a balance between subject areas is recommended (Russell-Bowie, 2012), where respect is given to the learning outcomes of each subject area (Dinham, 2014). The use of the integrated arts approach was largely found the teaching practices of the generalists in the study, where music was integrated mostly with English and Mathematics.

## **Methodology**

A main goal of the investigation was to generate detailed accounts of the music activities delivered by generalist teachers, including content and pedagogy, to enable the sharing of teaching practice amongst educators. To generate in-depth responses by participant teachers (Yin, 2014) about their practice, the researcher selected qualitative research methodology (Creswell, 2005) and research techniques. A collective instrumental case study (Stake, 1995), was the chosen research design. Stake (1995) makes a differentiation between a case study and an instrumental case study. For the former, he states, “we seek to understand them (the participants)” (p. 2) and for an instrumental case study, “this use of case study is to understand something else” (p. 3), the “something else” was the music activities. The research design featured purposeful sampling (Stake, 1995) to locate participants who confidently and regularly included music activities in daily teaching. The participants were interviewed individually, during which they responded to an activity matrix developed by the researcher to assist in their recall of music activities that they had delivered over a selected period of time. Detailed accounts about the music activities they delivered were generated largely through the semi-structured interviews and activity matrix, providing insight into how the teachers included music in daily classroom teaching.

## **The Activity Matrix**

An activity matrix of a variety of music activities was developed by the researcher and was viewed by participants in the later stages of the interview (see Appendix A). The purpose of the activity matrix was to support participants to recall and identify the music activities they had delivered over a one-year period. It contains 57 activity suggestions of music activity possibilities, compiled from music education literature and research, and from the prior teaching experiences of the researcher. For the purposes of sharing teacher practice in support of teacher education, the matrix has been included in this paper. The matrix design had to encompass different teaching styles, reflect the literature review (regarding possible content of a music activity) and reflect the use of possible resources found in generalist classrooms. It aimed to be representative of different music experiences and teacher abilities, and acknowledges school specific activities such as events, concerts, and themed learning topics of an integrated nature. Activities were mostly non-age specific, however there are instances (particularly in the Singing category), of types of songs that would be relevant for younger children only. Overall the activities needed to be generally indicative of primary school learning and allow for the varying musical backgrounds and teaching experiences of the participants. It is by no means an exhaustive or all-encompassing list, but rather a selection of activities for the purposes of memory recollection for participants.

## Everyday Teachers at the Chalkface

Three generalist teacher participants, each representing an information rich source in the provision of music activities (Creswell, 2014) were selected for the study through the use of survey and purposeful sampling (Stake, 1995). “Information-rich cases are those from which one can learn a great deal about issues of central importance to the purpose of the research” (Patton, 1990, p. 1). Stake (1995) relates purposeful sampling to case study research in this statement, “in instrumental case study, some cases would do a better job than others” (p. 4). The teachers were selected because they included music in their everyday teaching practices in a purposeful and confident manner. They were not specialist music teachers but were trained (and employed as) classroom generalist teachers, one each from Foundation, Year 1 and Year 5. Although the teachers had a proclivity for music, only one of the three referred to themselves as a musician. Of the other two participants, one had an enthusiastic appreciation of music and often attended live concerts of a popular music genre, and the other had learnt a musical instrument during his early high school years. Importantly, the participants represented the practice of every-day teachers at the chalkface, resulting in practice-based findings to generate detailed accounts, such as is discussed here, and to inform the two frameworks (King, 2015) that emerged from the study.

## Study Findings and Teacher Practice

### Content

The findings showed that the music activities delivered by the three participants were usually very short (several minutes only), occurred usually several times through the week, and were representative of three content categories; singing, listening or performing arts experiences for children. The performing arts experiences were labelled in the study “performing arts music” activities. These were activities featured a combination of music and dance or music and drama. The categories were very similar in the proposed music content described in the literature, such as singing, listening, making music and appreciating music (Dinham, 2014; Roy et al., 2012; Russell-Bowie, 2012; Sinclair et al., 2012). Participants 2 and 3 referred occasionally to music elements in the activities they delivered, but did not specifically teach activities that were designed for students to learn about a music element such as pitch or rhythm. The lack of development of musical concepts within the music activities delivered by the participants could be indicative of time constraints within the crowded curriculum (Parliament of Victoria, 2013) or as a result of integrated pedagogical approaches which serve to support the learning within other subject areas rather than a mutual exploration of subject themes within the integration. The use of musical instruments was extremely minimal. The songs selected by the teachers often related explicitly to the learning content in other, non-arts key learning areas, such as Mathematics or Science.

### Content and Teacher Practice

Bob (pseudonym for Participant 1) named singing as the main music activity featured in the daily teaching in his classroom. Every morning, with his Foundation class, Bob sang through a short series of songs aimed to guide students to name the day of the week, months and other events. For example, Bob would lead his students to sing the days of the week using the tune of *The Addams Family*, singing “Days of the Week” (clap clap) repeated, then into the lyrics “There’s Monday and there’s Tuesday...” He would then turn his attention to alphabet songs as the commencement of each English lesson, followed by singing through

phonics using an alphabet book. The latter would contain one letter per page; “Ants on the Apple, A A A” repeated three times, then “That’s the sound that ‘A’ makes.” Bob and the class cover six pages adding actions in for each letter. In addition to the repetitive morning routine, Bob would run sing-a-longs with the students accompanied on guitar, such as “Twinkle, Twinkle, Little Star.” Bob wrote a song with his class. The students came up with interesting and funny lyrics which Bob put chords to. This song was immensely popular with the students. Other singing activities Bob delivered included rehearsed songs with actions for the annual Christmas concert and for Multicultural Week.

Katy (pseudonym for Participant 2) and her Year 1 class also sang together, but with less regularity than Bob’s class. Katy mainly utilised singing to assist students to memorise aspects of numeracy, vocabulary and non-music concepts. Katy would encourage the students to sing along with, for example, the 3D shapes YouTube video clip several times during Mathematics class during the week of that topic. During those times, students could respond to the music through dance, by singing along or listening. Katy also included songs relating to the term overall theme, such as Year 1 Mini Beasts, when she would include songs about spiders. The other music activities delivered by Katy were part of a set of activities from a teacher’s resource indicative of Howard Gardner’s Multiple Intelligences theory (Gardner, 2011). Although she could not name or locate that resource, she recalled that the instructions within it, relating to music intelligence, required children to “design a song” or “draw a rhythm”. Katy engaged her students in singing rehearsals to prepare for the yearly concert and she taught the children specific dances during Multicultural Week.

Paul (pseudonym for Participant 3), a Year 5 teacher, delivered the broadest and most spontaneously occurring music activities of the teachers in the study. Singing activities in Paul’s classes were connected to a range of topic areas or were representative of the cultures of the children in the classroom. Songs were also selected to cater for children’s musical tastes, and his own. Spontaneous singing was a part of daily learning. Other activities included children writing a song in small groups about a natural disaster, putting sound effects to a student written story, the creation of soundscapes, re-writing lyrics of a known song, all of which would be rehearsed by the students and performed to the class. Paul utilised music as a way to connect with his students on a social level. If there was a student in the class learning a musical instrument he would request they bring the instrument in and demonstrate it to the class. Rather than ask students to quieten down during busy working times, he would sing and students would echo, and a shared, spontaneous improvisation of song lyrics would be invented. Rhythm clapping call and response activities were utilised by Paul to gain the attention of his students. As a music listening activity, he would organise for the class to listen to the latest popular music song (appropriate for school aged children) and he would share of one of his own favourites, and they would compare the songs. Additionally, Paul used music activities to enable students to refocus in between tasks, such as encouraging students to listen, move to or relax to music. During singing activities, he would add speaking roles for students to take, or encourage students to add body percussion. Children were guided to clap through the rhythm of a poem in English activities. Overall, however, it was singing and listening that were the main music activities featured in his classroom during daily teaching practices.

### **Pedagogy and Teacher Practice**

The findings revealed that each participant favoured the arts integration pedagogical approach, in application to music, above any other; it was an overarching feature of all the music activities featured in the study. As such, music was combined mostly with English,

Mathematics or Science. This finding aligns with other research, such as by de Vries (2013) and the findings about teacher practice in music in generalist classrooms discussed in the National Review of School Music Education Report *Augmenting the Diminished* (DEST, 2005) and the Final Report of the 2013 Inquiry (Parliament of Victoria, 2013). There were occasional elements of other pedagogies evident within the integrated music approaches utilised by the participants, such as inquiry based learning, authentic and creative music approaches, particularly in Paul's teaching. Katy claimed that the teacher-directed approach (within music integrated activities) was the only manner in which she would choose to deliver music, although she did refer to occasions when she had asked students to "create their own rhythm" or to write their own song. Bob facilitated the writing of a class song with his Foundation students in a shared teacher-student process of music composition. Largely, however, the music activities delivered by Bob were teacher-directed within a music integration context.

### **The Planning of Music Activities and Teacher Practice**

The ways the teachers planned for music activities was investigated, providing insight for professional learning purposes of the challenges of planning for music. Team planning, in which the participant and the other year level teachers at the school worked together to plan the week's class work program, was a key factor in the inclusion of music activities for Bob and Katy. Without the team's approval and cooperation, the planning of a music activity just did not happen. Bob's weekly work program featured the singing routine every morning, yet so did the programs of the other teachers in his year level team. Paul had a different approach, he tended to operate in his own milieu, where spontaneous music was a natural part of his teaching personality and he brought that to the team planning in a confident way. For Katy, if music activities were not outlined in the weekly work program, then she would not include any. The pressure on teachers to show accountability for the literacy and numeracy levels of students was one reason Katy felt that music was no longer very evident in teacher work programs at her school, although noting that this was not the only reason and that other factors, such as teacher confidence levels, also played a part. The only option for Katy was for her team to mutually include music activities, which the individual could take further if they were so inclined. The teacher planning teams, described by the participants, seemed to recognised music as an important factor in the teaching of Foundation students, but unfortunately, this was not so in Year 1, the child's next year of school.

### **The Place of Music and Teacher Practice**

Each participant in the study spoke about the place of music in daily teaching. The participants spoke about this in different ways. Each participant emphasised music engagement to support learning in other subject areas. Bob stated, "Music is a powerful tool for learning". Paul's thoughts were as a recommendation to other teachers, "Know that the music can help the kids get into their learning or it can motivate them." An example from Katy about children's memorisation of Mathematics concepts through music, "They're singing it every day, they're going to sleep singing it". Using music to foster interest and engagement in daily teaching activities was suggested individually by all three participants. That was, that music activities foster student engagement in the key learning areas of the curriculum, which they indicated were mostly in English and Mathematics. Each participant positioned music as a way to ensure interest and participation from students. It is interesting

to note that in research studies about music and mathematics integration teaching in primary schools, music is utilised as a re-engagement tool which can assist students who have disengaged from mathematics learning (Jones & Pearson, 2013). Katy, particularly, utilised music as an assistive tool in mathematics teaching, such as singing to memorise mathematics vocabulary. Further to engagement strategies, the use of music appreciation as a stimulus for activities was noted especially with Katy, who utilised music to inspire creative writing, and with Paul to calm the students. Whilst music as an engagement strategy was a focus in the participants' teaching, it was strengthened, in terms of musical understanding, by underpinning it to music in the students' own lives.

The value of music as an authentic expression of the ideas, responses and cultural background of children, contributed to the place of music in the classrooms of the three participants. It was a dynamic aspect of Paul's teaching, and was present to some degree, in the programs of the other two participants. Regarding popular music, Katy could list the children's favourite songs from the Top 10 over the past year, without blinking an eyelid. The song writing that went on with Bob and Paul captured the children's own ideas and their interpretations of topic themes in other key learning areas. Paul conveyed the perspective of a range of purposes music activities held for him in the generalist curriculum. Music activities could enable him to learn more about the personalities and abilities of his students, could assist him to calm or refocus student attention, engage their full attention in a new topic to be studied, teach them non-music and at times, music-related vocabulary and, importantly, he stated, to teach them to sing. Music activities were spontaneous pathways for students to share the music of their culture and to participate in shared, creative music making adventures.

## Significance

There are many ways that music can be integrated into day-to-day teaching practices in primary school classrooms. The investigation provided a small but valuable glimpse into the content, pedagogy, planning and place of music in the teaching practices of the three classroom generalists. The outcomes of the study are relevant to music education research and particularly to teacher education, to inform in-service teachers, pre-service teachers and school leaders of the ways music can unfold in daily teaching practices. Additionally, the study generated two frameworks to guide music activity delivery (King, 2015). The perspectives of the three participants were prominent in the frameworks in recognition that music lesson plans, ideas, advice or models developed by music specialists may not always suit the experience or confidence level of classroom generalist teachers. Where a specialist music teacher is not employed at a school, the data summary framework could be utilised to start or build music teaching within the general curriculum program. Further, if classroom teachers were comfortable with the way music could be taught and could recognise in the frameworks a practical and easily accessible way in which they could approach music activity delivery within their comfort zones, as the participants were able to do, music activities may be provided more often to students by classroom teachers.

## Thinking Ahead

The timing of the completion of the study coincided with the 2017 compulsory implementation of the *Victorian Curriculum F-10* in state primary schools (VCAA, 2015a). Initiatives reflected in the *Victorian Curriculum F-10* include the necessary integration of the

*Critical and Creative Thinking* (VCAA, 2015b) capability, similarly shown in the Australian Curriculum as a general capability, into primary school generalist classroom teaching and learning. Creative thinking has been recognised as a thinking tool (Berrett, 2013; Davies et al., 2013), a skill for the twenty-first century (Robinson & Aronica, 2015), and is now an essential part of day-to-day teaching and learning in Australia. Teacher practice in the facilitation of arts integration activities, such as the music integration seen in the study, provides an important platform for critical and creative thinking to occur. The study indicated teacher practice and teacher recognition of positive engagement and outcomes of involving students in creative thinking processes such as is required in composition tasks, as noted particularly by Bob and Paul. Arts educators recommend that creativity be at the heart of arts education lessons (Dinham, 2014; Ewing, 2010; Gibson & Ewing, 2011; Jeanneret & Forrest, 2008; Russell-Bowie, 2009a). This is noted as a powerful way to ensure authentic, in-depth music learning, particularly plausible through the intertwining of critical and creative thinking into integrated music activities in the primary school classroom.

## Conclusion

Primary school generalist teachers have an important role in providing music education experiences during day-to-day teaching and learning. Despite being in a clear position to include music into daily learning, such as through providing opportunities for children to be self-expressive through music, not all teachers are comfortable delivering music activities. To assist teachers to bring music into the classroom, the sharing of practice amongst education is vital. As such, the outcomes of a study about everyday teachers' delivery of music activities were discussed to present examples of current teacher practice. There are numerous ways in which music can be woven into daily learning experiences, in which the mostly popularly represented in the investigation were singing, listening and performing arts activities. Pedagogical considerations are essential to enable children to experience music in authentic, engaging and learner-centred ways. Music integration is a vital way for music to be present in day-to-day teaching practices. Through the weaving of music into English or Mathematics, teachers in the study noted deeper student engagement in their learning experiences. Positive integration strategies include teacher facilitation of creative processes, such as in composition and improvisation tasks, which echo the curriculum features of critical and creative thinking. The discussion focussed into ways to inform future teaching practices in the provision of music education experiences within the generalist curriculum, as an important starting point to ensure that music is part of day-to-day teaching.

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## Appendix A

<u>Listening to Music</u>	<u>Instruments</u>	<u>Singing</u>	<u>Creating a song</u>	<u>Learning the notes</u>	<u>Composing Music</u>	<u>Sound tasks</u>	<u>Music Ideas</u>	<u>Performing Arts Music</u>
Listen to a song relating to subject	Use percussion instruments to compose	Sing a known song	Make a song up about a topic	Reading Western music notation	Make up a piece of music using instruments	Sound effects for a poem	Contrasts Slow/fast Loud/soft	Dancing to music
Listening to different styles of music.	Class set of instruments used for variety of lessons	Sing a song about learning	Make a song out of a poem	Making own graphic notation symbols	Create music for a theme	Story with sound effects	Rhythm of words (clap a poem)	Add movements to a song
Music relating to history OR history of music.	Keyboard or guitar or ukulele to learn a song	Turn the learning into a song  Sing it to learn it	Writing a rap	Writing music using notation	Create and share a tune on an instrument	Tone colour – picking instruments to describe feelings based on tone colour	Accents particular notes or words	Adding drama to a song, feeling in words
Watching a YouTube of music	Teacher plays an instrument	Singing do re mi fa sol	Making a chant	Learning to describe aspects of Western music notation	Soundscape	Making a soundscape	Change instrument s to suit mood or effect required	Picking music for a story or play

Reviewing a performance	Learning about world music instruments relating to culture	Sing 'Early Years' songs ie nursery rhymes	Write a jingle	View Western music notation	Making up a song	Describing sound	Music selection for a purpose	Adding background music in a presentation
Using music as an inspiration to write creative stories	Computer music programs OR Ipad apps used	Singing in a round Sing alphabet songs		View other types of music notation	Creating a melody for a theme	What is sound? (Science)		Learning a multi-cultural dance and/or song

**Table 1: Activity Matrix of Music Activities**