Year 2 BA Music (Crewe)

Session 1

Move focus onto Key Stage 2 (having done EYFS and KS1 type activities in Year 1).

Slightly more complex but same principles:

- Teach music by doing music;
- If you can say it or sing it, you can play it;
- Make it fun and use games whenever possible;
- Teach music using the four key musical processes in an integrated way.

Reflections on Year 1

Discussion regarding music teaching seen during Year 1.

Small group discussion, observations and feedback to whole group. Focus this around key processes of music education (i.e. performing, composing, listening, appraising).

Ta Ke Ta

1 – ta ke ta
1, 2 – ta ke ta
1, 2, 3 - ta ke ta
1, 2, 3, 4 - ta ke ta
1, 2, 3, 4, 5 ta ke ta

Taa, 1, 2, 3, 4, 5, ta ke ta
Taa, 1, 2, 3, 4, 5, ta ke ta
ta ke ta, ta ke ta, taa

1,
1, 2,
1, 2, 3,
1, 2, 3, 4,
1, 2, 3, 4, 5!

Indian tala piece as a basis for a vocal composition. Work through the piece, add dynamic contrasts and compete class performance.

Take elements and work with these together in pairs. Add pairs together to make groups of 4, share elements and combine. Structure into a new piece.
Add ‘Stressed out’ patters from Year 1 into the mix for some clapping and rhythmic variations.

Produce and perform final pieces to the class. Evaluate and feedback.

Building Musical Networks

Play the Love Music Trust video ‘Free to Fly’.

Discussion on wider music opportunities available to children in their primary schooling. Wider Ops and instrumental tuition.

Stress the importance of this being combined with the classroom music education (i.e. the bit that you are responsible for).

Building a music network is vital to the success of music education in the primary school. If this becomes an area of your own responsibility, make sure you utilise the resources of your music education hub.

Homework

Prepare for next week’s session on songwriting. Spend some time thinking about the lyrical content for a song. This could be a poem, a piece of literature, a piece of original writing or just some random thoughts. Bring along whatever you find and be prepared to share it with your colleagues in a small group.
Session 2: Song-writing

One of the most important things that young people value in music is their chance to make their own voices heard. Song-writing is one of the most popular activities for young people in Key Stages 2 and 3 music classes.

This session will explore an approach to song writing that does not depend on having substantial instrumental skills or abilities. It will draw upon examples of song writing from the work of well-known songwriters and situate these in the Key Stage 2 classroom.

Following an introductory presentation, we will be working in small groups on our own songs. For this to happen effectively, students will need to have prepared some basic lyrical content for their song. This need not be in a finished form but it should contain words, phrases or paragraphs that could become the foundation of a simple song of their own.

Homework

Prepare for the collegial consultation exercise during next week’s session. Specifically, think about a particular aspect of music education that is troubling you and be prepared to present your ‘question’ to the group.
Session 3: Looking Backwards and Thinking Forwards

This final week is about looking ahead into Year 2 and 3 of your course, and beyond into your first few years of teaching.

What are the key principles that we have learnt over our sessions in Years 1 and 2?

How can we build our capacity in this area to become effective classroom music teachers alongside the other foundation subjects?

In the first part of the session, Jonathan will lead a discuss summarising the key learning points from the previous 5 sessions.

As part of this, we will consider the notion of hedgehogs and foxes, as discussed by Jonathan in his book on cross-curricularity (Savage 2011).

Following on from a fragment attributed to Archilochus in 650BC, that ‘the fox knows many things, but the hedgehog knows one big thing’, Isaiah Berlin wrote:

> Scholars have differed about the correct interpretation of these dark words, which may mean no more than that the fox, for all his cunning, is defeated by the hedgehog’s one defence. But, taken figuratively, the words can be made to yield a sense in which they mark one of the deepest differences which divide writers and thinkers, and, it may be, human beings in general.

> For there exists a great chasm between those, on one side, who relate everything to a single central vision, one system, less or more coherent or articulate, in terms of which they understand, think and feel – a single, universal, organising principle in terms of which alone all that they are and say has significance – and, on the other side, those who pursue many ends, often unrelated and even contradictory, connected, if at all, only in some de facto way, for some psychological or physiological cause, related to no moral or aesthetic principle. These last lead lives, perform acts and entertain ideas that are centrifugal rather than centripetal; their thought is scattered or diffused, moving on many levels, seizing upon the essence of a vast variety of experiences and objects for what they are in themselves, without, consciously or unconsciously, seeking to fit them into, or exclude them from, any one unchanging, all-embracing, sometimes self-contradictory and incomplete, at times fanatical, unitary inner vision. The first kind of intellectual and artistic personality belongs to the hedgehogs, the second to the foxes. (Berlin 1953, pp.1-2)

So, put simply, Berlin’s application of Archilochus is that human beings can be categorised as either being ‘hedgehogs' or ‘foxes'. Hedghogs' lives are dominated by a single, central vision of reality through which they think and feel. Foxes, in contrast, live what might be called a centrifugal life, pursuing many divergent ends.
Berlin goes on to give examples of each type. Famous hedgehogs that he cites include Plato, Proust and Nietzsche; famous foxes included Montaigne, Goethe and Shakespeare. The bottom line in Berlin’s use of the metaphor is that there are different ways of knowing or approaching reality, namely the far-ranging generalist or the concentrated specialist.

So, which are you? (PPT questions).

For me, the potential strengths of the generalist teacher of music (the fox) outweighs the specialist music teacher (the hedgehog) within the primary school.

Janet Mills, ex Chief HMI for Music, was a strong advocate of this approach. This is outlined in her book *Music and the School*.

Some of the finest music teachers that I have observed, particularly, but not only, in primary schools, have no qualifications in music, and teach many subjects—in some cases the whole of the primary curriculum. They may never have learned to play an instrument, and they may not read staff notation well, or at all. What they bring to their music teaching is their ability, typically developed in other subjects, to diagnose where students are, and work out ways of helping them to learn, frequently coupled with a degree of humility about their music skills that leaves them continually questioning how well their students are learning, and whether there are approaches that would enable them to learn more rapidly. They also often bring particular musical skills, interests, and knowledge that are additional to those of the teacher in charge of music at the school, and that enrich the music curriculum of the school.

When teachers with little formal training in music teach it, their problem is often confidence, rather than competence (Barrett 1994; Mills 1989). When I work as an inspector in schools, such teachers sometimes try to apologize to me for their teaching before they have even begun, and then the most wonderful lesson unfolds as they focus on the students, closely observe what the students can do and what they cannot do yet, and use a range of skills developed in other subjects to help the students make progress. (Mills 2005, pp.28-29)

As generalist teachers of music you are in a good place. Be confident. Do not separate the teaching of music from your wider skills as a teacher. You can do it!

In the final part of our session, we will address any lingering concerns that you may have through a process of collegial consultation.

**Collegial Consultation**

- Describe the problem in as much detail as possible, without interruption (3 minutes);
- Everyone asks one question in turn, to which the owner responds (as long as it takes);
- Class discussion (10 minutes);
• Feedback: Write down a message to the owner of the problem (3 minutes).

Reiterate contact details, blog and Twitter. Offer support for the foreseeable future. Good luck!

**References**
