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CPL Podcast: Music Matters K-6

Host: Carly Boreland

With: Graham Sattler

INTRODUCTION:

You are listening to the JPL Podcast from the Centre for Professional Learning. Here's your host, Carly Boreland.

Carly Boreland:

Welcome to this JPL podcast for the NSW Teachers Federation's Centre for Professional Learning. I'm Carly Boreland and I am the Editor of the JPL and I'm speaking with Graham Sattler. Graham is a CPL presenter, amongst other things, and he is going to help us today with the Creative Arts - Music component of that syllabus. Graham, Welcome! Thanks for being here today, Graham and I know you've brought a little kit of a few things with you. And could you tell us a bit about yourself? You're not a primary school teacher? You're a musician?

Graham Sattler:

That's it. That's exactly right. So I'm a director of a Regional Conservatorium. So I'm responsible for education programs for community, but also for education programs that we deliver in, and to, schools, particularly K -6. We have a significant contribution, Regional Conservatoriums generally, to state schools particularly - so government schools K-6. So what we do is add curriculum. We identify what's in the curriculum and we help to deliver that: in some cases, directly in the schools; and in some cases through professional learning; and in some cases, through support with resources, and a little bit of focus, maybe some expertise, some ensemble direction, that sort of thing. My background is in performing as a singer and a trombone player and a conductor. And I've also done a little research and quite a bit of practice in delivering in classrooms (but delivering specifically music and music curriculum content). As you know, of course, delivering some professional learning also, particularly through the CPL, which I love doing. Working with adults: adults who are interested in and particularly teachers; teaching professionals.

Carly Boreland:

And Graham, something that you've done very recently that you've achieved is that you've completed your doctorate.

Graham Sattler:

That's true.



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Carly Boreland:

So I should, in fact, introduce you as Dr Graham Sattler? You're *passionate about* music for all kinds of reasons, but I know your recent research is about the impact that music can have on people's health and on community as well.

Graham Sattler:

Absolutely, and the sociocultural benefits that music brings, particularly group music activity. And so I am passionate about that: and that's for children and adults alike. So I am passionate about, and I'm *pretty* convinced about the benefits, and of course, the benefits that music activity brings forward in the classroom, and in school communities is, I think, *particularly* significant. And it benefits learning and interaction with, and in, all the Key Learning Areas.

Carly Boreland:

So we, we want to talk today and I think if teachers listen to us for a little bit longer, our goal is that they might feel confident to go about implementing the Creative Arts and the Music component in their classrooms. But it can be a bit daunting for students to play music and for their teachers, maybe as well. Why do you think it matters that we keep at it and that we build confidence and expertise?

Graham Sattler:

Well, it's really interesting because *everyone* is musical. Everyone is musical. I mean, when we're born, our ability to determine, and to discriminate between, different pitches, intonation in the voice (which is essentially a musical awareness) that's fully developed. Language centres aren't fully developed. Hearing is the sense that is, in fact, fully developed when we're born. We pick up all sorts of cues, emotional cues (emotional cues in language) through our ability, through our music, our understanding and essence of music. So, music is essential for the development of children for - the human beings essentially. And we have that capacity from when we're born. So, in fact, I think if and of course, young children learn a great deal through music, through songs, again, through the emotional cues from their parents, and from other members of their family and, and other community members. So, learning songs at preschool age, for infants, etc., is something that we all tend to do. If that process, that very natural process, is interrupted at school, that's actually a very strange and artificial thing. So just on that basis of continuing that process of learning about things: learning about emotions; learning to express emotions, through music, that's actually that's the natural thing. A problem, I would say, is that music is for some reason identified as if it's something special, or something outside of normal communication and normal activity, and that's when it becomes maybe intimidating, or a little bit frightening, for, maybe, for the students, and I think definitely, sometimes for teachers.

Carly Boreland:

Graham, I've heard from some primary school teachers that the only way to move their class around the school is if they all walk along singing together; it's the only way to keep the group together in a



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controlled kind of way. Could you give us some examples? Because I know you are quite a wonderful singer. Could you give us some examples of the way that *mood* and *tone* and *pitch* can change and vary so quickly? What you were describing about how children inherently pick that up?

Graham Sattler:

Yes, well, I guess, it's an interesting thing is, if you hear, if people are communicating, even with babies, like at the pre-verbal stage, people are likely to sort of make "*ooh booh*" or "*higher sounds*" or "*come on*" or "*here we go*" (or that sort thing which is a very typical interval between those two notes) - that sort of light, bright sound is a very positive sound. And, when there are negative cues, it tends to be more of a *sort of a gravelly sound* or a *sort of a gruff sort of sound, low sound*. So that those things then are used in songs, and children's songs, and that sort of "*La-la-da-da-da*" (that sort of sound which is present in playground games) those "*Yada-da-da-da*" those things (sometimes they're mocking, but not always) but those sorts of sounds, those sorts of intervals. And they do (children do) gather [together] when they hear those sounds, and they engage and they join in. And so those [sounds]; they're very encouraging and as you say, they bring children together and to give them a focus. I suppose it's also game - like, it's also play, and of course, children (well we all do; but children certainly) like playing and engaging in games.

So, the other really important thing is that we perceive music, through listening (obviously) and to join in (and we all have a natural[tendency] ; we're naturally drawn to joining in) to join in successfully, accurately, to get it right (to genuinely join in) you have to listen carefully; you have to listen very, very clearly. That level of listening, and listening critically, is of course, something that benefits *all* learning. And, of course, it's only through listening that you hear music. So it is a very focused communication. You can close your eyes and not see something: not see the blackboard; or not see somebody who's smiling, or frowning at you. You can put your hands over your ears: but it's very hard to actually stop the sound from coming in, unless that there's a physiological issue with hearing. So it's something that we remain connected to, and the cues that we can use (the information that we can pass on) through music is something that, it's something that, connects us to all learning.

Carly Boreland:

So if teachers are sort of thinking about, - "*okay, there's this Creative Arts syllabus: I know I should really be doing it*". Almost that little guilty feeling of "*I really need to get to that*" but "*how, or when, do I do it?*"

It's been suggested to me, by others, that rather than trying to add Creative Arts on to something else, like History or English, it can be good to start there (and so you can begin) and when I was listening to you talk about listening I thought "*Oh, yeah, that could work*".

Graham Sattler:

Yeah, yeah, absolutely! And I mean, it's interesting because, I do visit lots of classrooms and, and I do work with groups. I'm currently working with a number of groups actually in a primary school across the K-6 area, in a choir group (a group singing activity). You frequently go into classrooms and the way



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that teachers often get the attention of the students (rather than sort of shouting or waving their arms around) is (if not through a sort of singing) it's through clapping a pattern, that of course, the children clap back. Because, instantly, it's a game: that's demonstrating *rhythm*, as well as *performance*, and those are some of the musical concepts that are in the syllabus and in the curriculum. But that starting (absolutely starting) the day off with that little gentle challenge (that requires the children to listen critically.) it starts them off. *Music* and, I suppose particularly, *song*: you can find songs that have particular texts or you can put particular text (put particular concepts you know from other Key Learning Areas if you like) to music, or in the music, and create simple little songs. And that might sound difficult, but (I got to tell you) it isn't - and children love that - that sort of challenge. You might have some text: you might have some words; some sort of concept (whatever it is from; whatever subject doesn't matter; whatever Key Learning Area) and you can put it to a simple tune and it becomes a song and, generally speaking, the children will enjoy it.

Carly Boreland:

I like what you say about *song* because to me, that seems like the one that takes less organising. It's portable: you've got it there - everyone's got their own voice. What are some little things that you could do with your class? Just with *voice* first (with *song* first) and then we'll have, maybe, a chat about instruments and expanding?

Graham Sattler:

Well, I mean, there are many simple songs - even things like *Frère Jacques* or *Kookaburra Sits in the Old Gum Tree*. There are many, many songs that you can sing. You can do *call and response* with the children. You can sing a phrase; they can sing it back. You know that you don't require an instrument for [that]. And the other thing is you don't necessarily (*song* doesn't) have to be in a particular key. So you can, totally unaccompanied, sing something to children and they can sing it back. And, as I say, *Frère Jacques*: most people know that (or there are English words for that) pretty well. There are so many simple songs that you can just start singing to the children and you can have them clap along with a *rhythm*. You can have them stamp or clap a constant *beat* or *pulse* that they can join in with. It's not hard: music is not hard. And the thing, of course, is: everybody is involved in music. Very few people don't listen to music every single day. And the important thing to realise is that it isn't hard: there's nothing hard about singing a simple song. Singing to the children; having them sing back.

Carly Boreland:

Could we have a go at doing some singing?

Graham Sattler:

Yeah sure. Absolutely. If you're up for it.?



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Carly Boreland:

I could try if you could help me. If we're going to show how easy this is, I'm interested to hear, at least from you, the different ways you can sing the same song so that people feel like it doesn't have to be in key. You know that; it sounds like this, it sounds like this. Do you want to have a bit of a go?

Graham Sattler:

I think we should do that. Why don't we sing? I mentioned it; why don't we? Why don't we sing *Frère Jacques*? What do you think? Because also, one of the great things (well - a great thing about singing) is that there are *rounds*. There are many tunes and they're easy to find, I mean, particularly these days. You can go to your favourite search engine to look for them. And there are lots of resources available. But you can sing a *round*. You can sing (start the song,) and then you can have the children (or you can separate them into two groups) starting at different times. And, with a *round*, the music fits together: it creates harmony. And yes, so why don't we do that? Why don't we do that for *Frère Jacques*? So we can, choose a key? Now, how are you on the words of *Frère Jacques*?

Carly Boreland:

OK.

Graham Sattler:

Fantastic! So it goes: let me sing:

Frère Jacques
Frère Jacques
Dormez-vous?

Now we can do this in English, or French, or Italian, or whatever you like. But we'll use the French words to start with. So we've got:

Frère Jacques
Frère Jacques
Dormez-vous?
Dormez-vous?

That's it.

Sonnez les matines
Sonnez les matines

Then the fun bit



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Ding, dang, dong
Ding, dang, dong

So let's sing it together. Okay. You can be the children actually; you can be Carly if you'd like.

Carly Boreland:

I apologise in advance, everybody, I'm doing this for my art and for you.

Graham Sattler:

To demonstrate, how easy it is, so easy.

Carly Boreland:

How easy it is.

Graham Sattler:

And I am being the teacher. So if I need to change the key because if it's apparent that it might be better if it's a little bit higher or lower. That's easy, right? So let's do it together and then we'll do it; a *round* here we go;

Carly Boreland:

Frère Jacques
Frère Jacques

Graham Sattler:

Good. Great. So here I pick up immediately. We are going to change your key which is beautiful. Okay, here we go;

Graham Sattler & Carly Boreland singing together:

Frère Jacques
Frère Jacques
Dormez-vous?
Dormez-vous?
Sonnez les matines
Sonnez les matines
Ding, dang, dong
Ding, dang, dong



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Graham Sattler:

Beautiful - sort of a slightly low key for me, but I'm the teacher. So that's Okay. Right? There you go. So should we do that again? We'll do it together. And then when I'm feeling like you're particularly comfortable, I'll come in a different time. Okay, here we go. Ready? Three, four

Graham Sattler & Carly Boreland singing together:

Frère Jacques

Frère Jacques

Dormez-vous?

Dormez-vous?

Sonnez les matines

Sonnez les matines

Ding, dang, dong

Ding, dang, dong

Graham Sattler:

Well done! And of course, you might ask what those words mean when we discuss that (so we talk about that - which is lovely - bit of cultural studies going on there) Beautiful! So are you feeling reasonably confident with that? So we'll start off together and then I'm going to take a left turn. Don't be put off by that.

Carly Boreland:

Sure, no worries.

Graham Sattler:

Here we go. Ready? Three, four

Graham Sattler & Carly Boreland singing together:

Frère Jacques

Frère Jacques

[Graham commences singing the lines *Frère Jacques* to commence a *round*
This interrupts Carly's singing]

Graham Sattler:

Oh yes, there it is.

Carly Boreland:

Oh yes. Sorry



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Carly Boreland singing:

Dormez-vous?

Dormez-vous?

Graham Sattler:

That's it. Cool. Terrific. And obviously if we're doing this with the children, we decide when it was a good time to sort of depart from the unison. Yeah?

Carly Boreland:

OK, I think we've discovered the limits. The initial limits.

Graham Sattler:

The initial limits. OK.

Carly Boreland:

This formative assessment.

Graham Sattler:

That's exactly right. The initial formative assessment; it's exactly right. You're doing very well by the way. Okay, here we go again, and I might do something different. So, here we go. Three, four;

Graham Sattler & Carly Boreland singing together:

Frère Jacques

Frère Jacques

Dormez-vous?

Dormez-vous?

Sonnez le matines

Sonnez le matines

Ding, dang, dong

Ding dang, dong

Graham Sattler & Carly Boreland sing again in a Round:

Frère Jacques

Frère Jacques

Dormez-vous?

Dormez-vous?

Sonnez le matines

Sonnez le matines



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Ding, dang, dong
Ding, dang, dong

Graham Sattler:

Well done. Well done.

Carly Boreland:

Well done to you.

Graham Sattler:

Why. Thank you.

Graham Sattler:

So there, we had a song. We had to listen critically; you discovered that you also had to feel secure in what you were doing. We knew your voice was being heard. Right? Which was great. My voice was being heard. There'd be a whole bunch of stuff we could do on the language if we chose to - We had *harmony*, didn't we; which was beautiful. We had *rhythm*. We had *pitch*. We had *tone colour*, what else? We had *structure*. There we go. There are all the five concepts in the K-6 Creative Arts, Music syllabus and curriculum. So that's great. And we could talk about any of those things if we wanted.

If there were any children, who had difficulties singing those *pitches*, then we could talk about things like- *sitting tall* and *thinking lovely*, *bright thoughts* and that sort of stuff. But, generally speaking, when children are *listening critically*, they'll make those adjustments. Because, remember, from probably arguably, before they were born, they were hearing *pitches* and they were distinguishing between them. And they knew, once they were born, (and as infants) they knew that the sound and the intonation and the pitches, that they heard in their mother (and family and whatever the extended group was), that those pitches meant something so that they are distinguishing. Interestingly enough, it's usually adults who have greater difficulty pitching things accurately.

Carly Boreland:

Really?

Graham Sattler:

Yeah, yeah. Oh, absolutely. It's usually adults who have the difficulty and when that is the case, (when they do have the difficulty) it's just sort of lack of use: it's just concentrating on other stuff; and not prioritising it; and maybe even feeling self-conscious.



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Carly Boreland:

Yeah, I definitely understand that. So that sounds like something you could begin your day with. Obviously, if you did the same thing every day that would become a little bit tired if it was the same song.

Graham Sattler:

Absolutely, that's exactly right. This is actually quite a good little one. I'll just sing this for you, if you will be able to bear it. No words at all.

Tra, la, la, la, la, la la la

Tra, la, la, la, la la la la

Tra, la, la, la, la, la la la

Tra, la, la la, la, la la la

Level of difficulty. What do you reckon?

Carly Boreland:

I think that's achievable. Let's try.

Graham Sattler:

So it's repeated. It's essentially one phrase repeated. I'll sing it. You join in when you feel like it, okay? Beautiful. I think that'll be a good key for you.

Graham Sattler & Carly Boreland singing together:

Tra, la, la, la, la, la la la

Tra, la, la, la, la la la la

Tra, la, la, la, la, la la la

Tra, la, la la, la, la la la

Graham Sattler:

Let's do it again.

Carly Boreland singing:

Tra, la, la, la, la, la la la

Graham Sattler:

Now, don't be put off when I'm about to do... [Graham changes key and joins in singing]

Tra, la, la, la, la, la la la

Tra, la, la, la, la la la la

Tra, la, la, la, la, la la la



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Tra, la, la la, la, la la la

Graham Sattler:

And on we could go; now that's a simple little two-part thing, Get the class going, what's essentially the *ostinato* which is a repeated pattern. *Ostinato* = what's obstinate. (that's a repeated pattern). And then there's a second line that the teacher could put in, or we could do it the other way round, divide the kids up. A lot of teachers, I think, worry about repertoire: worry about where they're going to find the songs and whether they're going to be able to sing them or perform them. There are loads of resources that are really easily accessible now. I guess then the thought is, "okay, that's fine. I might be able to lay my hands on something and it might be recorded, or it might be on paper, or it might be written in musical language. How am I going to know whether that's appropriate for the kids? How am I going to feel confident myself in doing it?" And I understand those things. But there are some guidelines as to what is likely to be in a good place for the kids' voices, how to perform it and, you know, what you might need to play the tune. Some teachers might think "I can't read music or I don't know how to translate what I see into sound."

But there are resources, and there are resources now increasingly, at the Teachers Federation Library, which is great. Also, and this is not a plug at all but Regional Conservatoriums, which are very easy to find. These are homes of, well, human resources, very focused on supporting schools, and particularly Government schools, and teachers within those schools. So an important thing is to be brave, look for the resources and then contact places like Regional Conservatoriums, or other teachers in the school, or directly the Federation's Centre for Professional Learning. But the thing is, there are loads and loads of resources.

Carly Boreland:

I should mention there too, that we've already had you write a JPL article for us. And that's about *Leading a Primary School Choir* and in that one (for our listeners who wouldn't be able to *see* Graham directing me as I was having a go at singing there) he's got some photographs there of hand movements and the way that you can lead the school choir but also the way that you can choose *musical range*. There's some links through that article as well. So jump on and have a look at that and the Teachers Federation's Library has an online catalogue as well. So you can search for resources there.

Graham Sattler:

Which is fantastic; that is exactly right. So, be brave and those resources are available and those connections are very, very clear and very straightforward. The other thing that is - if you are singing a song and say for instance, that you have a resource, maybe you find words, (sometimes it's just a word sheet that you might find) sometimes though, and quite frequently, you might get a word sheet that might have musical notes on it, but might also have symbols, or letters to indicate chords, so that if you have a piano, if you have a keyboard or if you have a ukulele, for instance, in your room, as some do.. Knowing then that can then give you the musical backing (just a basic music backing) even if it's just



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playing a chord. And then you can hear whether what you're singing, and what the children see as singing, fits within that aural environment. And that helps. You're more likely (teachers are more likely) to know that what they're doing, (they're more likely to be able to judge) that it's right; that it's appropriate that it's *musical* (in inverted commas); that it's melodic. They're more likely to be able to judge that than maybe they think that they are.

Carly Boreland:

And I know that making a judgement for your class gives you all kinds of entry points to play with words too. So if you find a song that works for you (that you know and you like but maybe is a little bit adult in the content) you can work with your class to make that something that is going to be something they can sing about, and child friendly words in it, but that you feel confident to sing.

Graham Sattler:

Yeah, that's exactly right.

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Graham Sattler:

I might bring into play the ukulele. What do you think?

Carly Boreland:

I think so, yes. So we can step it up a next level. So we've got *voice*, anytime, anywhere.

Graham Sattler:

Yeah, yeah, that's exactly right

Carly Boreland:

And then a little bit more complex; we'll bring in *instrument*

Graham Sattler:

That's right. Yeah, we can and look, and I'll tell you what we're going to do our famous "*Tra-la la*" song that we've now established as part of the standard repertoire, okay. And you're going to have to, I shouldn't say "forgive", because my ukulele is listening. But you have to understand that tuning on a ukulele is somewhat of a sort of a negotiable concept. It's a wonderful instrument. It's a wonderful instrument that I will just take a moment to tune (retune, depends a little on which chords you're playing). I apologise to people with perfect pitch out there. I'm not one of them.



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So, even I did prepare this a little earlier, the tuning of the ukulele as I say, it's a bit of a moveable feast. So I'm going to introduce the ukulele with the fabulous “*Tra-la-la*” song. Now a teacher might have this, they might get this resource (it's very, very easy to find) and they might find that it has indication that there are two chords (oh my goodness) two chords only. And so by chords, of course, I mean the combination of notes that sound well together (that's a chord) for harmony. Okay, so this particular piece will say C and G and that's it. Now, when, in most cases, in a classroom, if there's a set of ukuleles or one ukulele, there'll be some sort of chord chart somewhere which just shows you where to put the fingers on the ukulele. Two chords only C and G, which are both very easy to play. So we can go:

Graham Sattler & Carly Boreland singing together:

Tra, la, la, la, la, la la la

Tra, la, la, la, la, la la la

Graham Sattler:

Beautiful

Graham Sattler & Carly Boreland singing together:

Tra, la, la, la, la, la la la

Graham Sattler:

So we only strumming (we're going to strum just a couple of times) on the changes,

Tra, la, la, la, la, la la la

And all of a sudden we can hear that we're working within an aural environment so we can be feeling pretty confident. If we want to get really groovy we can then strum each chord more times.

Tra, la, la, la, la, la la la

Why not join in!

Graham Sattler & Carly Boreland singing together:

Tra, la, la, la, la, la la la

Graham Sattler:

Beautiful.

Graham Sattler & Carly Boreland singing together:

Tra, la, la, la, la, la la la

Tra, la, la, la, la, la la la



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Graham Sattler:

So let's, let's get a little bit trickier; a bit groovier; a bit cleverer, a bit braver (maybe that's a better word) with this wonderful **Tra, la, la, la** song. So rather than just strumming once on each change, we're going to get a bit groovier. Here we go,

Graham Sattler & Carly Boreland singing together:

Tra, la, la, la, la, la la la
Tra, la, la, la, la, la la la
Tra, la, la, la, la, la la la
Tra, la, la, la, la, la la la

Graham Sattler:

Keep going.

Graham Sattler & Carly Boreland singing together:

Tra, la, la, la, la, la la la
Tra, la, la, la, la, la la la
Tra, la, la, la, la, la la la

Carly Boreland:

Just reflecting on my experience just then of being the student.

Graham Sattler:

Yes, how was it?

Carly Boreland:

I can say, it's worth that risk for the teacher because I can feel a change in my body, and I feel more relaxed. I feel sort of uplifted in some way. And I think if you could get your students feeling those two things, already you're in a better place for whatever else you want to do with them.

Graham Sattler:

Yes, there it is. Music, music activity, stimulates more parts of the brain simultaneously than any other single activity. This is what research has shown, and continues, obviously, to show. And it includes the reward centres. So straightaway you feel uplifted and encouraged and interested and motivated. And so that's why; so I'm thrilled to hear that you've just proven that.

Carly Boreland:

Graham, we've been talking, and playing a little bit, with how achievable and easy it is to bring music into your classroom, but I don't think that means it's a sort of free for all.



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Graham Sattler:

That's a really good point. And look, when we look at the syllabus, we see that there are (probably one of the really important things) the *musical concepts*: the *pitch* (so the high and low sounds); *rhythm* (so the pattern of notes [whether it's with pitch or whether it's clapping or stamping, whatever] so the patterns of the notes is the rhythm) *Duration*, which is, you know, about rhythm and lengths of sounds and that sort of stuff. *Dynamics* being the loudness (the louds and softs) which again harkens back to the way that we communicate: that we use *dynamics* (louds and softs) and *emphases* and *accents* in speech. So that's again a very, very natural thing. So that's the *dynamics*.

There's also *tone colour*, which is differentiating between different types of sounds. You know the different sound of wood, string or to fabric or whatever. So being able to discriminate between the quality, if you like, of the sounds, that's the *tone colour*. And then the other one is *structure*, where the way that the sounds are grouped together with a song, whether it's a round, (it's structured in such a way that it keeps repeating) or whether it's *verse*, *chorus*, whatever. So, those five concepts, those are really, really important. And while for instance, if we're just listening to a recorded piece of music (just listening) by which I don't mean that listening is not important, but only listening. That's great. We can talk about the concepts and we can develop our listening. But that in itself isn't enough. Actually, the activity is what gives us the benefits that you talked about a moment ago and feeling sort of uplifted and open and ready and interested in what's going on. For that to be the case, we need to be active as well. We need to be creating and making the music. So it's not enough only to listen. And the other thing that we need to be doing (so that we're really stimulating are all of those things and getting all the benefits) is creating. So the listening is *critical* and the *performing* and the *creating*. And those are the three principles too that are in the curriculum: the three ways of engaging in music. So it's really important to remember that yes, we can be listening to a CD, or an mp3, and yes, we can be talking about it. So we're getting some sort of concept, but it's not enough only to listen.

Carly Boreland:

And that comes through in other syllabuses that we talked about as well. So in English, we're not only a *text analyst*: we're also a *producer*, a *writer*, a *creator of text*.

Graham Sattler:

And then the imagination immediately comes into it.

Carly Boreland:

And in History, we don't only *analyse a source*: but we're using sources; we're finding them for ourselves, generating our own ideas and theses.

Graham Sattler:

The great thing about Music, and again, particularly *song*, because that is verbal as well. [With] songs there is always a reference to a historical period, or a cultural value, or a set of cultural values. So there's



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so much content, in songs and in the repertoire of songs. And again, there are so many songs out there. They create wonderful opportunities to extend into other learning areas, (wonderful, wonderful opportunities) it's kind of a no brainer in terms of the applicability and the usefulness. And again, we have to remember that it isn't hard. Music is not hard. You might think – “gosh, I wish I had a song about whatever”. You can use the wonderful internet to find. There'll be there are songs about all sorts of stuff, of course, thousands and thousands of songs. But the creative component, the creative activity, in stimulating the imagination is, is critical. Obviously, it's critical for all learning and it also empowers the student. If you're saying “Yes, that's a great idea.” “Yes, that's it; a useful idea” But also just that act of being creative and thinking and coming up with ideas is, in itself, personally, very, very affirming. And I think we want children to feel affirmed.

Carly Boreland:

It really strikes me listening to you that all teachers can make a start. And certainly, today, I feel like I could even have more of a try in the future as well. Certainly, there are some places to build on. So for all teachers across K-6 the Music part of the Creative Arts Syllabus is accessible to them and their students and everyone has a place to enter into that.

Graham Sattler:

So the ability to differentiate musical sounds and to absorb and be involved in music is where all learning starts.

Carly Boreland:

You've been listening to the JPL podcast for the Teachers Federation Centre for Professional Learning. I'm Carly Boreland, and I'm the Editor of the JPL and to find out more about our podcasts or to listen to further podcast, you can go to our website at cpl.asn.au/podcasts.

CONCLUSION:

The JPL Podcast is produced by the Centre for Professional Learning and the New South Wales Teachers Federation. All opinions expressed in this podcast are those of the individual speakers, and do not necessarily represent the views of their employer or associated organisations. The host was Carly Boreland; technical direction by Jason Nicholas.

Dr. Graham Sattler has extensive music teaching experience in primary, secondary and adult education settings. He has been involved in course design and delivery around concepts and strategies for both pre-service and existing teachers, writing and delivering K-6 Music courses in partnership with the NSWTF CPL since 2014, and is committed to the principles of access and equity and student-focused learning experiences. Graham presents regularly at international music education conferences, drawing on his PhD research into socio-cultural development through group music activity in marginalised communities.