

# **National Curriculum Targets MUSIC**

## **delivered by**

### **Wren Music Multi-School Cross-Phase Singing Projects**

#### **Key Stage 2**

##### **“To play and perform in ensemble contexts”**

The primary school participants get opportunities both with their peers at primary school and also alongside their secondary colleagues.

##### **“Using their voices with increasing accuracy, fluency and control”**

All the voice development and singing leading is focused on delivering this target. The project aspires to the highest quality of singing leading both from Wren Music staff (who are nationally recognized as singing leaders) and from the secondary singing leaders we are developing.

##### **“Listen with attention to detail”**

Primary participants are frequently inspired by the level of detail in the song written for them. The compositions are sometimes ‘unpacked’ for them by the secondary songwriters and they understand more about the process of composing through this.

##### **“Increasing aural memory”**

The way Wren Music always encourages the repertoire to be taught is first by ear, then with back up sheet music, lyrics and audio guides. Young singers who have learned songs on these projects have recalled them many years later with affection, accuracy, and skill.

##### **“Use and understand staff and other musical notations”**

Wren Music would always supply different levels of score and notated music so that teachers on site can interpret and unpack the skill of music reading through the new repertoire if they so wish.

#### **Key Stage 3**

##### **“Play and perform confidently in a range of ensemble contexts”**

There are many opportunities for Secondary participants to perform to their younger peers either as part of their demonstration and teaching on the primary school visits or at the performance events both locally with their school cluster or at the main finale.

##### **“Playing instruments musically fluently and with accuracy and expression”**

Although the voice is the centre of these projects, the instrumentation of each song can provide significant growth points for instrumentalists, especially at the primary school visits stage and the cluster finale stage.

##### **“Use staff and other relevant notations appropriately and accurately”**

Working with the young songwriters, Wren Music develops scores, sheet music, lyric sheets and chord charts, tablature and other notations as required. Because the notation is for a song they have composed, there is often a high level of interest in how the song looks on the page and further opportunity for teachers to explore the merits of different notations if desired.

. . . . contd.

KS3 – contd.

**“Identify and use different tonalities, types of scales and other musical devices”**

A central part of the songwriting process is to discuss these concepts and make them available to the young songwriters to use as appropriate. We discuss how various options will

**“Listen with increasing discrimination to a wide range of music”**

One of the key features of these projects is that in order to achieve the most effective musical style for each piece, the young composers are encouraged to reflect on their own preferences, then possibly move out to other genres and composers. They are encouraged to think of the songs function and discriminate between the effectiveness of various styles for their target audience.

**“Develop a deepening understanding of the music that they perform and to which they listen and its history”**

There is opportunity in discussing and selecting a musical scale or style for a song to digress into another genre and understand how that impacts and relates on the young composers own work. For example a history of the blues, or basic concepts of orchestration.

Paul Wilson  
With the Wren Team February 2016



Wren Music  
Ebenezer Hall  
North Street  
Okehampton  
Devon  
EX20 1AR

01837 53754