

Music, Society and Education for Peace

A guide to Charanga's perspective on music and the multifaceted role it plays in society and Global Citizenship Education

What is Music?

Music is a bit like magic.

It is not something you can see and yet it can be very powerful: it can make us want to move or change the way we feel; it can tell a story or bring the past to life; it can unite people or scare people; it can paint pictures in our minds; it can convince us to buy things or change our opinions on important topics; it can motivate us and energise us, or lull us to sleep; and it can console us when we are in difficult times.

Music has always been all around us and is inseparable from what it means to be a human on planet Earth. It gets to the heart of what we are.

We were all musicians even before we were born: the first sound each of us ever heard - the first rhythm we ever moved to - was the beating of our mothers' hearts.

It's in our voices and bodies, in our computers and phones, our films, our places of worship or entertainment; it's in our elections, our wars, our ceremonies; it's in our schools and homes, our radios, stadiums and concert halls, our shops and our cars; it's in the news and in our children's toys; and we find it in the nature that surrounds us. It's in every country and every culture. It is part of our identity.

Wherever we are, music is too.

And yet, it is also somehow something more than us, remaining something of a beautiful mystery - just like magic.

Six Social Themes in Spiralled Curricula

Charanga's Six Social Themes and Music Education

Given this all-pervasive and life-giving nature of music, at Charanga we think of music education as an active - rather than a passive - experience; and this runs through our various curricula, resources, training and events. This is not just in the way that every lesson involves hands-on musicianship for every student, but also in the way we encourage learners to engage with and inquire into the broader role music plays or enjoys in our lives and society.

From the early years to the end of secondary school, our spiral curricula progressively revisit and build upon the interlinking elements of music that are introduced in the first year while simultaneously exploring music's broader role in society in an age-appropriate manner. It is our hope that, as a result, students are not only empowered to be the best musicians they can be - and lifelong learners and lovers of music - but that they are also given the keys to unlocking some of music's other mysteries, thereby helping them gain a better understanding of themselves, their communities and what it means to be human today on this exquisite planet we call home.

To do this, each of the six units in every year group couples a Musical Spotlight with an inquiry into a broad Social Theme, as shown in the table below.

Broader Social Theme Description	Examples of Related Themes
1. Music Is a Peacebuilder and Friendmaker	Diplomacy Kindness Responsibility Charity
2. Music Is a Storyteller and Time Traveller	History Entertainment
3. Music Is a Changemaker	Social justice
4. Music Is a Builder of Community and Guardian of Cultural Identity	Culture
5. Music Is a Friend, Guide and Support	Personal Psychological Moral
6. Music Is a Nature Lover and Guardian of the Earth	Environmental

In Charanga's Primary Years and the *Model Music Curriculum (MMC)*

Over the six primary years, these six Social Themes are revisited annually in the same order:

Broader Social Theme Description	Examples of Related Themes
Unit 1: Music Is a Peacebuilder and Friendmaker	Diplomacy Kindness Responsibility Charity
Unit 2: Music Is a Storyteller and Time Traveller	History Entertainment
Unit 3: Music Is a Changemaker	Social justice
Unit 4: Music Is a Builder of Community and Guardian of Cultural Identity	Culture
Unit 5: Music Is a Friend, Guide and Support	Personal Psychological Moral
Unit 6: Music Is a Nature Lover and Guardian of the Earth	Environmental

The entry point for both the Musical Spotlight and Social Theme of each unit's lesson is a new song (in the younger years) or a creative activity (from Year 6). The musical focus is then 'lived and breathed' through the musical resources and activities; and the thematic focus is provoked by a question which teachers can use to venture into lively inquiry, discussion, debate and learning, and also to link to any cross-thematic or cross-curricular educational opportunities that might arise.

Year 6, the last year of the MMC, dovetails with Charanga's secondary curricula in that the musical learning becomes less centred on other people's music and more around their own creations, while maintaining the exploration of the broader Social Themes in the same order as previous years.

In Charanga Secondary and *Music in the Modern World*

Charanga's secondary curriculum builds students' musical independence and responsibility, becoming increasingly project-based and centred around their own creations, learning and taking inspiration from other artists, industry professionals and each other. At the end of Year 9, this culminates in the completion of an 'EP' of the student's musical works.

The six Social Themes continue to be revisited - each one the focus of one unit each year - but not necessarily in the same repeated order experienced in the primary years.

Other Curricula

Originally developed in England, Charanga's original primary schemes are used in many countries worldwide. In addition, in close collaboration with international partners, various new Charanga schemes have been developed specifically for use in other countries around the world (including other UK Home Nations). These international schemes are developed to fit the educational context of each respective country and culture. Nevertheless, the six Social Themes and the characteristic spiral approach remain constant in each case.

Social Theme 1: Music Is a Peacebuilder and Friendmaker (Diplomacy / Kindness / Responsibility / Charity)

Introduction

The first Charanga Social Theme to be considered, in parallel to the explicitly musical learning, is *Music Is a Peacebuilder and Friendmaker*. Aside from peace and friendship, this is relevant to learning topics such as kindness, responsibility, charity and diplomacy.

The six Social Themes of the Charanga curriculum are all overlapping, but Theme 1 might overlap particularly well with discussions and learning later in the year during Theme 4 (*Music Is a Builder of Community and Guardian of Cultural Identity*).

The entry point for both the Musical Spotlight and Social Theme of each unit's lesson is a new song (in the younger years) or creative activity (from Year 6). The musical focus is then 'lived and breathed' through the musical resources and activities; and the thematic focus is provoked by a question which teachers can use to venture into lively inquiry, discussion, debate and learning, and also to link to any cross-thematic or cross-curricular educational opportunities that might arise.

The nature of the provoking question gradually evolves as the students grow older, and to allow for different perspectives on the same theme. The Social Theme 1 questions are as follows:

YEAR	Question for Social Theme: Music Is a Peacebuilder and Friendmaker
1	How Can We Make Friends When We Sing Together?
2	How Does Music Help Us to Make Friends?
3	How Does Music Bring Us Closer Together?
4	How Does Music Bring Us Together?
5	How Does Music Bring Us Together?
6	How Does Music Bring Us Together?
7	How Does Music Unite Us?
8	tba
9	tba

More About This Theme: *Music Is a Peacebuilder and Friendmaker*

Music and Community

There was a time when humans performed what we would now call 'music', but they had no word for it. In fact, there are still some languages and societies that do not name 'music' as separate from other aspects of what we might now call 'ceremony' or 'storytelling'. Prehistoric rituals, ceremonies and stories would all have music and intentional, organised sound as a feature, but this would go along with movement/dance, language and other features.

Ancient 'music' served a purpose as part of a whole activity. Those activities were generally moments where people were brought together with their families, friends and communities to mark a special moment or to share important news or cultural information. A newcomer or guest would therefore be invited into those moments and activities, accompanied by (what we now call) music.

While such human ceremonies very much remain in modern society (think of sports, religious events, weddings or birthdays, etc...), gradually, humans have come to recognise the sonic element of these and label 'music' to be something which can be considered separately: something which can be studied, learnt and which we can strive to understand. It has become a recognised artform and form of expression, appreciated in its own right, to be *listened to*, *performed* or *danced to*. We often see it now as a kind of universal human language, to which we can all relate.

Music's role and origins in ceremonies and stories (today, often films and shows!) mean it is intimately linked to how humans build community, friendship, kinship and peace, and to how we learn about and understand each other.

Music and Listening

Wherever there is music, there is listening. Sometimes, the listener is also the performer! However, most of the time when music happens, there are at least two people involved. As well as a performer, there will be at least one other person listening - even if that person is another performer!

What this means is that someone else is *paying attention* to the performer, giving them a moment to be heard - to express themselves. Listening is caring - it is giving space and time to another person. In this sense also, music provides the opportunity for partnership and friendship, for understanding and harmony, for peace.

Music and Sharing, Giving

In more recent times, we can think about many ways people are brought closer together by music. Often, music is shared in the same way we might share other precious or personal things. In the 1960s and 70s, people would take their favourite LP record to a friend's house or party, to share the music they cared about. 1980s and 90s, people sometimes made mixtapes of their favourite songs as a gift for a friend. 10 years ago, it was quite common to see two friends

splitting headphones to listen to the same track, and nowadays people might share links to their favourite songs with their friends and friendship groups, through social media and messaging.

Social gatherings such as parties and meals - or long car drives - are common places to share one's favourite music or new musical discoveries with others.

Coordinating Physical and Emotional Response

Music can bring us closer to others, connecting us to them, by its physical and emotional effects. The pulse and rhythm of music can actually alter our heartbeats, thereby potentially physically synchronising a group of listeners. When music with a strong beat plays, our bodies react, often moving to the beat, or wanting to! This increases the chance of a kind of visceral coordination with the physical reaction of any other listeners present.

Emotional reactions to the harmonies, melodies and lyrics in music will often be similar amongst the listeners present. Since many people can be listening to the same music at the same time (eg in the same room), this means that we immediately have a better understanding of what another person is experiencing, almost guaranteeing a first stage of empathy for those in the same space as us.

Music Encouraging Sharing, Peace and Friendship

Finally, the actual theme or purpose of a song or piece of music might be to encourage or reflect upon themes such as friendship, sharing, peace, love, forgiveness or other such topics. Many examples could be given for these, across many times, cultures and styles, but we will let you and the students explore those relevant to you, your community and your learning!

Cross-Curricular Links and Further Exploration and Inquiry

The descriptions above - of how music relates to friendship, peace, kindness, responsibility, charity, diplomacy and more - are intended to give teachers some ideas and direction as to potential cross-curricular opportunities and avenues for further thematic exploration beyond the songs, music and content encountered in this Social Theme. Just as music is all-pervasive in society and our daily lives, we hope you find ways to tie it into all your learning, beyond the purely musical education offered by our curriculum.

Social Theme 2: Music Is a Storyteller and Time Traveller

(History / Entertainment)

Introduction

The second Charanga Social Theme to be considered, in parallel to the explicitly musical learning, is *Music Is a Storyteller and Timetraveller*. Aside from stories and history, this is relevant to learning topics such as cultural identity, changing ideas and inventions over time, creativity, film, TV, communication, etc.

The six Social Themes of the Charanga curriculum are all overlapping, but Theme 2 might overlap particularly well with discussions and learning at other times in the year during Theme 4 (*Music Is a Builder of Community and Guardian of Cultural Identity*).

The entry point for both the Musical Spotlight and Social Theme of each unit's lesson is a new song (in the younger years) or creative activity (from Year 6). The musical focus is then 'lived and breathed' through the musical resources and activities; and the thematic focus is provoked by a question which teachers can use to venture into lively inquiry, discussion, debate and learning, and also to link to any cross-thematic or cross-curricular educational opportunities that might arise.

The nature of the provoking question gradually evolves as the students grow older, and to allow for different perspectives on the same theme. The Social Theme 2 theme questions are as follows:

YEAR	Question for Social Theme: Music Is a Peacebuilder and Friendmaker
1	How Does Music Tell Stories About the Past?
2	How Does Music Teach Us About the Past?
3	What Stories Does Music Tell Us About the Past?
4	How Does Music Connect Us with Our Past?
5	How Does Music Connect Us with Our Past?
6	How Does Music Connect Us with Our Past?
7	tba
8	tba
9	tba

More About This Theme

Music and Community

There was a time when humans performed what we would now call 'music', but they had no word for it. In fact, there are still some languages and societies that do not name 'music' as separate from other aspects of what we might now call 'ceremony' or 'storytelling'. Prehistoric rituals, ceremonies and stories would all have music and intentional, organised sound as a feature, but this would go along with movement/dance, language and other features.

Ancient 'music' served a purpose as part of a whole activity. Those activities were generally moments where people were brought together with their families, friends and communities to mark a special moment, or to share important news or cultural information. A newcomer or guest would therefore be invited into those moments and activities, accompanied by (what we now call) music.

While such human ceremonies very much remain in modern society (think of sports or religious events, weddings or birthdays, etc), gradually, humans have come to recognise the sonic element of these and label 'music' to be something which can be considered separately: something which can be studied, learnt and which we can strive to understand. It has become a recognised artform and form of expression, appreciated in its own right, to be *listened to*, *performed* or *danced to*. We often see it now as a kind of universal human language, which we can all relate to.

Music's role and origins in ceremonies and stories (today, often films and shows!) means it is intimately linked to how humans build community, friendship, kinship and peace, and to how we learn about and understand each other.

Music Helps Us Tell Stories

Music has been a part of storytelling since time immemorial. Nowadays, we have many ways to tell stories, either factual or fictional, and many of them feature music very explicitly: our films have soundtracks that are almost always composed music or songs; TV and stage shows and online videos tend to have musical introductions and/or backgrounds; our audiobooks often have musical interludes, and the latest social media uses more music now than it did even 10 years ago.

Often, Music IS the Story

Music and storytelling were once one and the same thing, and that is often still very much the case! Songwriting is storytelling. Any music with lyrics is telling some kind of story, presenting some kind of image with words and sound. The musical elements we now label as melody, rhythm and so on are an integral part of the development and emotional expression of the stories and images described by a song's lyrics. So whether the song you are listening to is Mozart, Abba or Beyoncé, the words and music are an inseparable part of the story being told.

Music does not need to have words to be considered as storytelling - one way or another, instrumental music, too, is a journey to be lived (as a performer!) or listened to.

Music as a History Book

Music transports us to a place and time through its storytelling; and often that place is in the past. Hundreds of years ago in Europe, minstrels and bards were travelling musicians who would tell stories of what had recently happened in other parts of the land (a bit like today's news programmes!) and folkloric musicians around the world will often use musical storytelling to pass on family and community histories and traditions.

In Western Africa, there are musicians called Griots who are storytellers and transmitters of cultural information and histories. Their stories and roles are passed down through their families, going back many generations, and are a revered position in their communities. The influence of the musical and lyrical delivery of Griots' stories and songs can be found in modern musical styles with African American roots, such as Blues, Rock and Hip Hop.

Music as a Time Traveller

Music can be a way to travel in time! When you pick up a piece of sheet music or remember an old song someone has taught you, when you play that music, you are suddenly hearing exactly the same sounds that the original musician first composed - sometimes hundreds of years ago! In this way, we can think of musicians who might have long passed away as still living on, resonating in our classrooms, ears, instruments and mouths as we play or sing their music.

Building a Better Future by Understanding Each Other's Stories and Past

It is only by sharing and listening to each other's stories and histories that we can come to a better understanding of each other - whether that be between individuals, communities, social groups, cultures, countries or continents. When we understand each other better, and when we give equal value to each other's stories and perspectives, then we are better able to build a happier, fairer classroom, society and world, where everybody's voice is heard, respected and taken into consideration when working together or making decisions for our lives and futures. Given its intimate relationship with storytelling and culture, music can be both a teacher and a tool for improving our lives.

Borrowing from the Past to Create New Music

Isaac Newton - who formulated the theory of gravity - famously played down his many impressive exploits by saying that he was 'standing on the shoulders of giants', meaning that he could not have developed his influential ideas and made his groundbreaking discoveries without building on all of the work that had been done by previous thinkers. Creating something new for the present and future, he had to take from the past. The same is true of musical creation. Whenever we create something new in music - a new song, composition or improvisation - we do so by building on all of the music that has come before. Every composer, be it a young child creating for the first time or a seasoned professional, always adds something completely original that is theirs, but they do so based on their musical and cultural traditions and knowledge. So, in this way, also, even brand new music is intimately infused with our past.

Cross-Curricular Links and Further Exploration and Inquiry

The descriptions above - of how music relates to history, stories, our past (and our future!) - are intended to give teachers some ideas and direction as to potential cross-curricular opportunities

and avenues for further thematic exploration beyond the songs, music and content encountered in this unit. Or perhaps one of these aspects might be a great point of departure for lively debate and discussion as you follow the children's learning and inquiry. Just as music is all-pervasive in society and our daily lives, we hope you find ways to tie it into all your learning, beyond the purely musical education offered by our curriculum.

Social Theme 3: Music Is a Changemaker (Social Justice)

Introduction

The third Charanga Social Theme to be considered, in parallel to the explicitly musical learning, is **Music Is a Changemaker**. Aside from social justice and political issues, this is relevant to learning topics such as psychology, feelings, emotions, etc.

The six Social Themes of the Charanga curriculum are all overlapping, but Theme 3 might overlap particularly well with discussions and learning at other times in the year during Theme 1 (**Music Is a Peacebuilder and Friendmaker**) or Theme 6 (**Music Is a Nature Lover and Guardian of the Earth**).

The entry point for both the Musical Spotlight and Social Theme of each unit's lesson is a new song (in the younger years) or creative activity (from Year 6). The musical focus is then 'lived and breathed' through the musical resources and activities; and the thematic focus is provoked by a question which teachers can use to venture into lively inquiry, discussion, debate and learning, and also to link to any cross-thematic or cross-curricular educational opportunities that might arise.

The nature of the provoking question gradually evolves as the students grow older, and to allow for different perspectives on the same theme. The Social Theme 3 questions are as follows:

YEAR	Question for Social Theme: Music Is a Peacebuilder and Friendmaker
1	How Does Music Make the World a Better Place?
2	How Does Music Make the World a Better Place?
3	How Does Music Make the World a Better Place?
4	How Does Music Improve Our World?
5	How Does Music Improve Our World?
6	How Does Music Improve Our World?
7	tba
8	tba
9	tba

More About This Theme: How Does Music Make the World a Better Place?

Music and Social Harmony and Wellbeing

We have already seen in Social Theme 1 (**Music Is a Peacebuilder and Friendmaker**) how music has always had a role in bringing people together, welcoming new friends and maintaining peaceful relationships. If, suddenly, music somehow magically did not exist, we would have lost a fundamental element of age-old ways of building community and social cohesion. Simply by existing, then, music makes the world a better place for us humans!

Personal Wellbeing and How we See the World

Performing, participating in or listening to music has also been shown in many ways to improve psychological and cognitive performance and wellbeing, and many cultures have long-held beliefs in the healing properties of music (physical, psychological and spiritual). This is not just an aspect of traditional perspectives: the World Health Organisation even has a new unit working explicitly on such issues - it is very much part of the future.

For some of us, music plays a particularly important part in our lives. For professional musical performers, creators and educators - along with passionate amateur musicians and serious listeners/fans - music is a fundamental part of their daily life and therefore this wellbeing element is even more pronounced. When individuals feel better, not only do we feel better ourselves, but we also see the world in a better light - it instantly makes the world a better place for us (see also Social Theme 5, **Music Is a Friend, Guide and Support**)

Music as a Divider, Influencer

There is another side to this: because music can influence us so deeply, it can also play a part in dividing people or in manipulating people's feelings and behaviour in other ways. Music is used in adverts, political campaigns, in competitions and in videos in ways that might be seen as unhealthy in this way, or from certain perspectives. Furthermore, music itself often expresses emotions and so feelings that could be viewed as more negative are of course present in music.

Whether the end result is 'wrong' is a matter of opinion. However, an important reason for musical education in schools - one that is not often mentioned - is to empower children to understand the powerful influence that music and sound can have on mood and behaviour. This is often forgotten, because we are generally so preoccupied with the visual - what is called *ocularcentrism* - that we forget how powerful music and sound is. But, just as an example, imagine how boring and ineffective the most spectacular Hollywood film - or the most inspiring of car adverts - would be without the soundtrack!

In a modern world that is increasingly full of overstimulation through multimedia channels, if children are not made aware of how music and sound can be used to influence them, then we are doing them a great disservice and leaving a massive gap in developing emotionally literate, media-savvy, critical thinkers fit for the 21st century and beyond.

Music for Positive Change, Activism, Social Justice!

Because of all these things, music can of course be a vehicle for positive social change, too! For all of the reasons mentioned above, music can play a similar role in efforts to bring people closer together, to see things from others' perspectives, to move to more diversity, equality, equity, tolerance and understanding in society.

There are many examples of this. Music might accompany campaigns or stories and films with positive social and environmental messages, or it might explicitly carry the message on its own - this is especially true in songs. Music for positive change - for a better world - will also use the full palette of its emotional capacity. Joni Mitchell's song, *Yellow Taxi*, is an early example of anger at environmental destruction. *Reduce, Reuse, Recycle* by Jack Johnson is a happy energiser to encourage less wasteful and polluting daily actions. *Get up, Stand Up* was written by Bob Marley to inspire disenfranchised Haitians at the time to pursue social justice and to 'stand up for [their] rights'. John Lennon wrote 'Imagine' as a kind of plea for people to use their imaginations in visualising a fairer, more peaceful world. There are many, many more examples from across the world.

Cross-Curricular Links and Further Exploration and Inquiry

The descriptions above - of how music makes the world a better place, and how it can be used for positive (and negative!) change, are intended to give teachers some ideas and direction as to potential cross-curricular opportunities and avenues for further thematic exploration beyond the songs, music and content encountered in this unit. Just as music is all-pervasive in society and our daily lives, we hope you find ways to tie it into all your learning, beyond the purely musical education offered by our curriculum.

Social Theme 4: Music Is a Builder of Community and Guardian of Cultural Identity (Culture)

Introduction

The fourth Charanga Social Theme to be considered, in parallel to the explicitly musical learning, is **Music Is a Builder of Community and Guardian of Cultural Identity**. Aside from culture and identity, this is relevant to learning topics such as community, nationality, where do we come from, team building, sports, etc...

The six social themes of the Charanga curriculum are all overlapping, but Theme 4 might overlap particularly well with discussions and learning at other times in the year during Theme 1 (**Music Is a Peacebuilder / Friendmaker**), Theme 2 (**Music Is a Storyteller and Time Traveller**) and Theme 5 (**Music Is a Friend, Guide and Support**).

The entry point for both the Musical Spotlight and Social Theme of each unit's lesson is a new song (in the younger years) or new creative activity (from Year 6). The musical focus is then 'lived and breathed' through the musical resources and activities; and the thematic focus is provoked

by a question which teachers can use to venture into lively inquiry, discussion, debate and learning, and also to link to any cross-thematic or cross-curricular educational opportunities that might arise.

The nature of the provoking question gradually evolves as the students grow older, and to allow for different perspectives on the same theme. The Theme 4 social theme questions are as follows:

YEAR	Question for Social Theme: Music Is a Peacebuilder and Friendmaker
1	How Does Music Help Us to Understand Our Neighbours?
2	How Does Music Teach Us About Our Neighbourhood?
3	How Does Music Help Us Get to Know Our Community?
4	How Does Music Teach Us About Our Community?
5	How Does Music Teach Us About Our Community?
6	How Does Music Teach Us About Our Community?
7	tba
8	tba
9	tba

More About This Theme

Music and Community

There was a time when humans performed what we would now call ‘music’, but they had no word for it. In fact, there are still some languages and societies that do not name ‘music’ as separate from other aspects of what we might now call ‘ceremony’ or ‘storytelling’. Prehistoric rituals, ceremonies and stories would all have music and intentional, organised sound as a feature, but this would go along with movement/dance, language and other features.

Ancient ‘music’ served a purpose as part of a whole activity. Those activities generally were moments where people were brought together with their families, friends and communities to mark a special moment or to share important news or cultural information. A newcomer or guest would therefore be invited into those moments and activities, accompanied by (what we now call) music.

While such human ceremonies very much remain in modern society (think of sports or religious events, weddings, birthdays, etc), gradually, humans have come to recognise the sonic element of these and label ‘music’ to be something which can be considered separately: something which can be studied, learnt and which we can strive to understand. It has become a recognised artform and form of expression, appreciated in its own right, to be *listened to*, *performed* or *danced to*. We often see it now as a kind of universal human language, to which we can all relate.

Music's role and origins in ceremonies and stories (today, often films and shows!) means it is intimately linked to how humans build community, friendship, kinship and peace, and how we learn about and understand each other.

Music as a History Book

Music transports us to a place and time through its storytelling and often, that place is in the past. Hundreds of years ago in Europe, minstrels and bards were travelling musicians who would tell stories of what had recently happened in other parts of the land (a bit like today's news programmes!) and folkloric musicians around the world will often use musical storytelling to pass on family and community histories and traditions.

In Western Africa, there are musicians called Griots who are storytellers and transmitters of cultural information and histories. Their stories and rôle are passed down through their families, going back many generations, and are a revered position in their communities. The influence of the musical and lyrical delivery of Griots' stories and songs can be found in modern musical styles with African American roots, such as Blues, Rock and Hip Hop.

Music and Identity and Culture

Because of this intimate, primal role in building communities and maintaining cultural knowledge, stories and traditions, it is also very significant to collective and individual identity. Old songs are treasured by communities to remember their traditional identity and origins. But newer communities and groups are also quick to identify with particular songs and musical styles which tell their stories or express their values, territory or beliefs. Music does not have to have lyrics to express identity - the type of music we listen to, play or dance to can almost be like a uniform, not only giving the listener pleasure but also allowing them to express who they are, by demonstrating to other people the music they like or associate themselves with. What kind of music you listen to can really help them get to know you, and is a great topic to discuss.

With new stories happening in every community every day, and with communities constantly evolving anyway, this is one of the drivers of change in musical styles and direction.

Encountering other people's music also plays a part in seeing things from their perspective and in helping different people and communities discover and celebrate each other's differences and traditions.

Some songs talk explicitly about the style of music itself (think of Rock songs that talk about Rock, Funk songs that talk about how funky they are, Dance music singing about dancing or Hip Hop songs elaborating on where a particular beat or style comes from, etc!).

Finally, for those who create music, music is often an intimate expression of their deepest feelings, at the core of their personal identity. Listening to and appreciating many different styles and artists, and listening to other people's music, can teach us a lot about respect and values.

Cross-Curricular Links and Further Exploration and Inquiry

The descriptions above - of how music relates to culture, traditions, identity and self-expression - are intended to give teachers some ideas and direction as to potential cross-curricular opportunities and avenues for further thematic exploration beyond the songs, music and content

encountered in this unit. Just as music is all-pervasive in society and our daily lives, we hope you find ways to tie it into all your learning, beyond the purely musical education offered by our curriculum.

Social Theme 5: Music Is a Friend, Guide and Support (Personal / Psychological / Moral)

Introduction

The fifth Charanga Social Theme to be considered, in parallel to the explicitly musical learning, is **Music Is a Friend, Guide and Support**. This is relevant to learning topics such as identity, motivation, sports, courage, comfort, feelings, psychology, values, loneliness and friendship.

The six Social Themes of the Charanga curriculum are all overlapping, but this Theme might overlap particularly well with discussions and learning at other times in the year during Theme 1 (**Music Is a Peacebuilder and Friendmaker**) or Theme 2 (**Music Is a Storyteller and Time Traveller**)

The entry point for both the Musical Spotlight and Social Theme of each unit's lesson is a new song (in the younger years) or a new creative activity (from Year 6). The musical focus is then 'lived and breathed' through the musical resources and activities; and the thematic focus is provoked by a question which teachers can use to venture into lively inquiry, discussion, debate and learning, and also to link to any cross-thematic or cross-curricular educational opportunities that might arise.

The nature of the provoking question gradually evolves as the students grow older, and to allow for different perspectives on the same theme. The Social Theme 5 questions are as follows:

YEAR	Question for Social Theme: Music Is a Peacebuilder and Friendmaker
1	What Songs Can We Sing to Help Us Through the Day?
2	How Does Music Make Us Happy?
3	How Does Music Make a Difference to Us Every Day?
4	How Does Music Shape Our Way of Life?
5	How Does Music Shape Our Way of Life?
6	How Does Music Shape Our Way of Life?
7	tba
8	tba
9	tba

More About This Theme

Much of the text describing the other Social Themes is very relevant to this Social Theme.

Given music's role in forging communities, in acting as a guardian of culture and expression of identity and in its capacity to make us feel better (as described in the other Social Theme sections), it can play a significant part in helping us get through our daily lives, in improving our quality of life and in being a part of - even shaping - our way of life.

The psychological impact of music on personal wellbeing is discussed elsewhere and is increasingly documented in scientific research. Simply listening to music might accompany every step of someone's working day.

We might listen to different music to match each of the following:

- Waking up
- Getting out of bed
- Energising us for the day ahead
- On our way to work or school, etc
- To help us work
- To show to and share with a friend
- While eating lunch
- To help get us to the end of the working day, help us concentrate
- While exercising after work/school
- On our way home
- Relaxing/chatting at home
- On the soundtrack of watching evening TV or a film, or playing a video game
- To relax before sleeping
- To fall asleep
- Even when sleeping!

On a larger timescale, think of the way music punctuates the important parts of many people's lives:

- Lullabies as babies, sung, played or chosen just for us by our families
- At places of worship, important sports events, concerts or travelling to family holidays, watching your favourite films with family or friends
- Learning a musical instrument
- Singing and playing at school
- Discovering music with your best friends, dancing, playing to music, etc
- To motivate you while playing sports or exercising or participating in a rally or protest march, etc
- At weddings, funerals and other important family or cultural festivals
- Friends or family playing or singing music for you
- And so on...

Every step of the way, music is there. Musical artists are also often role models and influencers who people might admire and follow, or consider moral guides. Songs that are a part of our identity and history are often very consoling and reassuring in times of need. Some songs are even credited with saving lives, or inspiring major turning points in a listener's life. For musicians themselves, music is even more intimately linked to their own path.

There are many ways we can consider how music accompanies and affects our own personal journeys. This can be a fruitful topic of conversation - inside or outside the classroom!

Cross-Curricular Links and Further Exploration and Inquiry

The descriptions above - on music as a friend, guide, support and companion throughout our daily lives - are intended to give teachers some ideas and direction as to potential cross-curricular opportunities and avenues for further thematic exploration beyond the songs, music and content encountered in this unit/theme. Just as music is all-pervasive in society and our daily lives, we hope you find ways to tie it into all your learning, beyond the purely musical education offered by our curriculum.

Social Theme 6: Music Is a Nature Lover and Guardian of the Earth (Environmental)

Introduction

The sixth Charanga Social Theme to be considered, in parallel to the explicitly musical learning, is: **Theme 6: Music Is a Nature Lover and Guardian of the Earth**. Aside from nature, environment and animals, this is relevant to learning topics/areas such as geography, biology, art, outdoor education, Forest School, climate change, environmental justice, etc.

The six Social Themes of the Charanga curriculum are all overlapping, but Social Theme 6 might overlap particularly well with discussions and learning at other times in the year during Social Theme 3 (**Music Is a Changemaker**).

The entry point for both the Musical Spotlight and Social Theme of each unit's lesson is a new song (in the younger years) or creative activity (from Year 6). The musical focus is then 'lived and breathed' through the musical resources and activities; and the thematic focus is provoked by a question which teachers can use to venture into lively inquiry, discussion, debate and learning, and also to link to any cross-thematic or cross-curricular educational opportunities that might arise.

The nature of the provoking question gradually evolves as the students grow older, and to allow for different perspectives on the same theme. The Social Theme 6 questions are as follows:

YEAR	Question for Social Theme: Music Is a Peacebuilder and Friendmaker
1	How Does Music Teach Us About Looking After Our Planet?
2	How Does Music Teach Us About Looking After Our Planet?
3	How Does Music Connect Us with Our Planet?
4	How Does Music Connect Us with the Environment?
5	How Does Music Connect Us with the Environment?
6	How Does Music Connect Us with the Environment?
7	tba
8	tba
9	tba

More About This Theme

Music is Part of *Our Nature*

Music is a very natural aspect of humanity. As described in the texts introducing the other Social Themes of our curriculum, music is a primordial ancient characteristic of what it means to be human. Music is a natural phenomenon - it comes from nature: a natural resource!

Physically, all of our instruments have come from the resources we have around us. Traditional instruments tell us a lot about the natural environment of the instrument maker: what wood or bones were the first flutes made of? Which trees, skins and shells make up the body of the string instruments? Which reeds were chosen for the clarinet and oboe-like instruments? How did they make their strings: with gut, silk or wire? Which glues or nails were used to hold the instrument together? Why was the instrument that shape and size? Why was it decorated in that way - what could they see around them to inspire their designs?

All of these things were sourced from nature and the surroundings of the instrument makers. Even more modern materials used for instruments - the metal of brass instruments or the plastic in classroom instruments made from upcycled materials - are things we have found in our environment. The sound of musical instruments is the sound of human creativity manipulating and engaging with the materials and properties of the world around it.

Music Inspired by Our Natural Environment

For the physical part of music, we turned to our surroundings to find the materials for instruments, but where do we find inspiration for the music itself? We find it from the music we already know; the ideas, feelings and language we have, and we find it in the world around us. Other people and the sounds and sights of the nature and communities around us have sounds

that we use, copy and adapt to create new sounds. The calls and songs of birds and other animals are varied and diverse, as are natural phenomena like the wind and rivers. Icelandic singer-songwriter Björk has imitated the stuttering rhythmic sound of volcanic geysers to create the beats in her music. Traditional Australian didgeridoo playing integrates vocal mimicry of many of the natural sounds of the continent to enrich the rhythmic drone of the instrument itself - a central element of storytelling and of passing down cultural knowledge. And the list of examples - from all around the world - goes on. The artistic response to nature is often rooted in reverence, and therefore our musical response to our environment blurs into religious and spiritual celebration of and thankfulness for our existence.

Other Musics and Nature

Natural musics, such as bird and whale song, animal calls, the wind, rivers, waves lapping on the shore, rustling trees, etc, are perhaps not music in the same sense as the premeditated music made by humans. However, when our concentration is fixed upon it, when we consider its rhythms, melodies, textures and dynamics, it can become music for us. From our perspective, it becomes music, even if for the other species on this planet it is not understood in the same way. We put a 'frame' around what is already there and it becomes art, music, sound to be appreciated and considered as we consider our own musics. It has a value. Recent research has shown that being able to hear and recognise more than around 20 bird calls is equivalent to a significant increase in salary, in terms of the increased sense of wellbeing it delivers. People are increasingly recognising the value of these other 'musics'.

The Role Music Can Play in Protecting Our Planet and Ourselves

In a similar way to the manner in which music can create social change, it is also increasingly used as a vehicle to call for increased environmental protection. Anguish caused by the climate and biodiversity crises we face, and by the inequitable way these crises affect different communities, is being expressed by musical artists more and more. Increasingly, just as social and environmental issues are being ever more understood as being inextricably linked; so is the connection being made in music and songwriting.

Natural sounds are often explicitly used in composed music, also. French composer, Olivier Messiaen, was heavily influenced by birdsong. At the end of 2021, an album of endangered birdsong was outselling almost all other music in Australia. Showcasing the diversity in nature through its sounds in this way encourages a love and appreciation for our natural world in a way that only music can do.

Environmental Questions and Challenges for Music

The world of music has some challenges to face itself, in terms of its own environmental and social impact. For example, streaming music has been shown to be at times the most environmentally damaging form of listening to music. Bands that tour the world with tons of equipment and many vehicles are faced with the question of how they can reduce their environmental footprint. And the devices and instruments we use to listen to and play music all come at an environmental cost. Raising awareness of these issues helps to find solutions. For example, the highly successful and arena-touring British bands, Radiohead, Coldplay and Massive Attack recently committed to making significant reductions to the impact of their touring,

with the latter actually commissioning scientific research into reducing the environmental impact of the music industry.

Cross-Curricular Links and Further Exploration and Inquiry

The descriptions above - of music and its relationship to nature and the earth - are intended to give teachers some ideas and direction as to potential cross-curricular opportunities and avenues for further thematic exploration beyond the songs, music and content encountered in this unit. Just as music is all-pervasive in society and our daily lives, we hope you find ways to tie it into all your learning, beyond the purely musical education offered by our curriculum.

Music, Education for Peace and Global Citizenship Education

As a world-leading music teaching and learning platform now used in over 60 countries, we at Charanga are fully aware of the power of music - the one true international language - and the unique role it plays in our societies and personal lives. We know that excellent music education is a crucial part of a much broader educational responsibility in shaping a more peaceful and sustainable future for all of us on this planet: Global Citizenship Education and Education for Peace.

Global Citizenship Education (GCED) is a strategic area of the United Nations Education Sector programme and builds on the work of Peace and Human Rights Education. It aims to empower learners of all ages with an understanding of the values, attitudes and behaviours that support responsible global citizenship so that they can assume active roles, both locally and globally, in building more peaceful, tolerant, inclusive and secure societies.

According to UNESCO, (United Nations Educational, Scientific and Cultural Organization), who oversee this international effort, at the heart of this understanding is a cultivation and nurturing of:

- Creativity,
- Innovation, and
- Commitment to peace, human rights and sustainable development.¹

The key learning outcomes, key learner attributes, topics and learning objectives suggested in Global Citizenship Education are based on three interlinked and integrated domains of learning - cognitive, socio-emotional and behavioural.

- Cognitive: knowledge and thinking skills necessary to better understand the world and its complexities.
- Socio-emotional: values, attitudes and social skills that enable learners to develop affectively, psychosocially, and physically and to enable them to live together with others respectfully and peacefully.
- Behavioural: conduct, performance, practical application and engagement.

¹ <https://en.unesco.org/themes/gced>

Through our holistic and open-minded approach to music education, Charanga channels the many wonders and joys of music of all genres and from all places, in order to contribute as significantly as possible to Education for Peace and Global Citizenship Education. In each lesson of each unit and across each year of learning, we work on the cognitive, socio-emotional and behavioural levels, encouraging creativity and innovation.

Through our Social Themes, we touch upon the major components of a commitment to peace, human rights and sustainable development, right down to the personal level of seeing music as key to individual wellbeing and friendship.

And all the while, it is fun!

Magic!