Guide to teaching MUSIC

ETHOS AND MINDSET

At Prestbury St Mary's, our Music teaching enables all children to progress and develop their creativity and musicianship (skills, knowledge and understanding) through exciting and inspiring activities in line with the National Curriculum. The progressive learning journey helps students to learn, repeat and consolidate new learning.

Through music we encompass the 'Prestbury Learner' as children learn how to work respectfully in collaboration and take responsibly for their contribution when improvising, composing, rehearsing and performing. Music is an effective and fun way for children to develop their listening, concentration and focus skills, ensuring they are ready to participate.

Children are taught about a range of composers, musicians, genres and traditions. We offer a wide variety of musical experiences and opportunities and our principle aim is to instil a lifelong love of musical appreciation, exploration and creativity.

'For we are God's Masterpiece; created in Christ to do good things.' (Ephesians 2:10)

IMPLEMENTATION

The Music Curriculum is delivered in several different but complimentary ways.

Classroom lessons

Music lessons are taught using the following 3 approaches:

1. Active music making

By using movement and songs, our children become actively engaged in the learning process and can have fun at the same time.

2. Sound before symbol

It's more valuable to experience concepts first and label them later, rather than the other way around. Learning through discovery helps children to build creative and investigative confidence as well as improving a sense ownership of their learning which they will then be much more likely to retain.

3. A multi-sensory approach

We believe that it is helpful to experience music in a variety of ways – through rhythmic movement, gesture, song, notation, analytical listening, instinctual listening, etc. If they can feel it, see it, and hear it, our children will develop a fuller understanding of music and its individual elements.

The **SingUp** scheme of work is the principle resource and basis for music lessons to help ensure quality of teaching, variety, range, curriculum coverage and progression. The scheme supports musical development by connecting the interrelated stands of singing, playing, improvising, composing, listening and appraising. In addition to this, the website contains a huge song bank and a variety of CPD to support teaching.

Appendix 1 gives details on how to access the scheme along with a table showing which unit/s of work are taught by each year group in each term.

Provided that the Learning Intentions for each lesson are being met, teachers are encouraged to use their professional discretion to adapt or change individual lessons – or whole units - in accordance with their own level of musical skill, confidence, experience and knowledge of the class.

Visual aids. We use the same picture icons across the Federation to represent each of the 'interrelated dimensions': Duration, Tempo, Pitch, Dynamics, Structure, Texture and Timbre. In KS1 these are individual cards displayed as appropriate. In KS2 these are displayed on permanent display and referred to as necessary (including during Singing Services). Other visual aids, such as notation and vocabulary, are used as appropriate.

Singing sessions. When there Is a production, SingUp lessons are replaced with song-learning and performance sessions appropriate to the season. It is important that these are still treated as lessons and that children are taught to develop and progress their singing rather than just learn songs for a performance. **Appendix 2** gives a guidance on how a singing session should be run and **Appendix 3** offers suggested activities to choose from.

Assessment in music is formative – in accordance with Ofsted guidance - evaluating and supporting groups and individuals during the lessons. The SIngUp scheme includes 'progression snapshot' activities to provide evidence in the form of recordings on a class ipad. These recordings should be stored in the relevant folder on SharePoint. To support teachers to make accurate judgements, guidance of what to look and listen for

and a set of 'best fit' statements can be found on the SingUp website/Progression Snapshots Assessment Guidance'.

Classroom musicianship activities

Outside of music lessons, regular, short, **focused musical activities** (often rhythm-based) are a valuable and fun way to support the progression of children's musical skills while helping them to concentrate and be ready for whatever task is next. A growing bank of these activities can be found in the '**Resources**' section in the **Music subject folder on SharePoint.** These activities and ideas are routinely shared during staff meetings as part of their ongoing music CPD.

Another key resource for this is '**Musical Moments'** (Activity cards with audio and video links) which focus on the interrelated dimensions mentioned above. These can also be found in 'Resources'.

In the Junior School, **'Minute of Listening'** is another short way in which student's listening and appraisal skills are developed. To help ensure variety, each class has a log sheet to tick which pieces have been listened to that year. A free account is made at www.minuteoflistening.org and then the 'Explore Minutes' tab enables you to choose a one-minute piece to listen to. Each one comes with questions to ask the children.

In the Infant School, short activities are threaded through the timetabled activities and routines. A bank of suggested songs and activities can be found on the SingUp website and navigating using the tabs ***Music Teaching*** > ***Building Skills Across the School Day***. Additionally, songs to enhance learning in other subjects can be found on the SingUp website by navigating using the tabs ***Singing Schools*** > ***Playlists*** > ***Curriculum Subjects***.

Appendix 4 is a glossary of musical terms for teachers to use in all music teaching.

Singing Services

Weekly singing services, led by the Federation music subject leaders, are an important element of the students' musical education. The general format is as follows:

- Music/music videos as children enter (a wide variety of genres, instruments, composers, artists, ensembles, etc.) are chosen to increase the children's experience, exposure and understanding of music.
- Liturgy (welcome to worship)
- Leader explains choice of music, who/where it is, etc.

- Warm-up (this typically includes a rhythm-based warm-up and a singing-based warm-up, such as 'rounds' or 'canons' to help children learn to sing in parts. The different 'dimensions of music' are referred to regularly using the display board).
- Learning or consolidating a new song with the emphasis on pitch, dynamics and singing well.
- Singing a well-known song ('iSingPop in KS2).
- Prayer and time for reflection.
- Music from initial video played (without the visual) as children leave.

Seasonal services and productions

There are several opportunities for the singing and performing elements of the curriculum to be taught and delivered through special events:

KS1

- Nativity play (YR)
- Church Christmas event (Y1/2)
- Singathon house competition (YR-Y2)
- Leavers' production (Y2)

KS2

- Harvest festival (Y3)
- Christmas Carol services (Y3/4) (Y5/6)
- Singathon house competition (Y3-6)
- Feet First Dance Festival (Y4)
- Variety show (Y5)
- Easter service (Y3-6)
- Leavers' production (Y6)

Other opportunities

- Peripatetic lessons
- University modules
- Singing and music clubs
- Choir and music in the community
- KS2 Summer Music Concert

TIMETABLE OF PROVISION

EYFS

- Music provision daily.
- 6 x (40 min) curriculum music sessions per half term (or equivalent).

Key Stage One and Two

- 6 x (40 min) curriculum music sessions per half term (or equivalent).

APPENDIX 1 - SingUp

- https://www.singup.org/login
- Login: tthomas@psm-school.co.uk
- Password: MusicPSM123!
- Click on 'Music Teaching' tab then on scroll down to click on 'Sing Up Music Scheme'.

The table below shows which SingUp unit each year group is teaching each year.
The highlighted units are not from SingUp; they are preparation and rehearsal for seasonal performances and should be delivered as stated in the 'Singing Sessions' section above.

Rec.	Unit 1 – I've Got a Grumpy Face (3 Sessions) Unit 2 – Witch, Witch (3 Sessions)	Unit 3 – Row, Row, Row Your Boat (3 Sessions) Singing (songs for the Christmas Nativity production)	Unit 4 – Bird Spotting: Cuckoo polka (3 sessions) Unit 5 – Shake My Sillies Out (3 Sessions)	Unit 6 – Up and Down (3 Sessions) Unit 7 – Five Fine Bumble Bees (3 Sessions)	Unit 8 – Down There Under the Sea (3 Sessions) Unit 9 – It's Oh So Quiet (3 Sessions)	Unit 10 – Slap clap clap (3 Sessions) Unit 11 – Bow, bow, bow Belinda (3 Sessions)
Year 1	Unit 1 – Menu Song (6 sessions) *Progression snapshot*	Unit 2 - Colonel Hathi's March (3 sessions) Singing (songs for the Christmas Nativity production)	Unit 3 – Football (6 Sessions) *Progression snapshot*	Unit 4 - 'Dawn' from Sea Interludes (3 Session) Unit 5 – Musical Conversations (3 Sessions)	Unit 6 – Come Dance With Me (6 Sessions) *Progression snapshot*	Unit 7 – Dancing and Drawing to *Nautilus* (3 Sessions) Unit 8 – Cat and Mouse (3 Sessions)
Year 2	Unit 1 - Tony Chestnut (6 sessions) *Progression snapshot*	Unit 2 – The Carnival of the Animlals (3 session) Singing (songs for the Christmas Nativity	Unit 3 - Grandma Rap (6 sessions) *Progression snapshot*	Unit 4 - Orwa (3 sessions) Unit 5 – Trains (3 session)	Unit 6 - Tańczymy labada, Płynie statek. (6 sessions) *Progression snapshot*	Unit 7 - Charlie Chaplin (3 sessions) Singing (songs for the Leavers' Service)

		production)				
Year 3	Unit 1 – I've been to Harlem (6 sessions) *Progression snapshot* Singing (songs for Harvest service)	Unit 3 – Sound Symmetry (3 sessions) Singing (song/s for Christmas)	Unit 4 – Latin Dance (6 sessions) *Progression snapshot*	Unit 5 – March from the Nutcracker (3 sessions) Unit 6 – From a Railway Carriage (3 sessions)	Unit 7 – Just three notes (3 sessions) Unit 8 – Samba with Sergio (3 sessions)	Unit 9 – Fly with the Stars (6 sessions) *Progression snapshot*
Year 4	Whole class Brass Tuition	Whole class Brass Tuition Singing (song/s for Christmas)	Unit 2 (from term 1) - The Pink Panther Theme (3 sessions) Unit 3 (from term 1) - Composing with Colour (3 sessions)	Unit 4 – The Doot Doot Song (6 sessions) *Progression snapshot*	Unit 7 – Global Pentatonics (3 sessions) Unit 8 – The Horse in motion (3 sessions)	Unit 9 – Favourite Song (classroom percussion) (6 sessions) *Progression snapshot*
Year 5	Unit 1 – What shall we do with the drunken sailor? (6 sessions) *Progression snapshot*	Unit 3 – Introduction to Songwriting (3 sessions) Singing (song/s for Christmas)	Unit 4 – Madina tun nabi (6 sessions) *Progression snapshot*	Unit 5 – Building a groove (3 sessions) Singing (songs for the Variety Show)	Unit 7 – Balinese Gamelan (3 sessions) Unit 8 – Composing in Ternary Form (3 sessions)	Unit 9 – Kisne Banaaya (6 sessions) *Progression snapshot*
Year 6	Unit 1 – Hey Mr Miller (6 sessions)	Unit 2 – Shadows (3 sessions)	Unit 4 – Dona Nobis Pacem (6 sessions)	Unit 7 – Race! (3 sessions)	Unit 9 – Ame sau vala tara bal	Singing (songs for the Leaver's

	Progression snapshot	Singing (song/s for Christmas)	*Progression snapshot*	Unit 6 (from Term 2) - Twinkle variations (3 sessions)	(6 sessions) *Progression snapshot*	Production) Unit 8 - Exploring identity through song (3 sessions)

APPENDIX 2 – Guide to teaching singing (including tips for teaching older children and SEN children)

Getting started

The best posture for singing is standing up, loose knees, and shoulders wide apart.

- Use Appendix 3 to warm-up but here are some more ideas: make up (or let your singers make up) a sound effect story that accesses all areas of the voice. Use the mouth to generate a whole palette of sounds: try the low rumble of a jet engine; the squawk of a seagull; the wail of a siren. Making these sounds without calling it 'singing' will emphasise how easy it is to sing high and low, with varying tone and volume.

Moving on

Have an attention grabbing call-and-response clap ready for when the session needs refocusing.

- Establish a 1-10 volume scale, with the singers feeling what it feels like to sing a '1' (whispering) and a '10' (singing loudly). You will be able to return to this scale to get your singers at a certain volume, eg. "We're going to be singing this song at level 4."
- Creating songs is fun and can be used as a focusing trick.
    - At the beginning of the session, get the singers to make up a sequence of sounds and actions through call and response, asking them to volunteer ideas. When the class needs re-focusing, ask, "I can't remember our song – what was it now?" The class will respond with something like: 'Boom, boom, shake the room, uh huh, uh huh, ping-pong, meow, splat, Yo Dude!'
- Listening is important to singing.
    - Ask the class to close their eyes and listen to the silence in the room, thinking about the small sounds they can hear.
    - Ask them to think about what they can hear outside of the room, and then outside of the school, in the playground, and then even further afield.

Learning a song

- Listen first and use your hands, not your voice, to try and follow the rise and fall of the melody.
- Learn the chorus first and then the verses.
- Talk about the meaning of the words.
- Speak the words with exaggerated articulation and diction.
- Focus on tricky areas such as lyric lines which start before the main beat or lyrics which flow faster or are drawn out more.
- NEVER sing what you DON'T want them to do. If they are singing a part incorrectly, just keep reinforcing what it should be.

Finishing up

- Encourage the singers to be reflective. Was that good? Did we sing together? Did we sing in tune? What can we do to make it better?
- Have a reward song that the class can sing when they have finished the session and been good – one they enjoy and have chosen themselves.

Leading singing with older KS2 children

- Allow older children to hear you sing and use your voice, showing the group that you are prepared to do what you are asking them to do. If you can sing with enthusiasm and no embarrassment, it gives the group the permission to do the same.
- Explore the text of the song. Put the song in context and ask the group to unpick the deeper meanings behind the poetry. How does the music convey the messages in the text? Older children are often ready to sing about deeper issues like war and death. They will surprise you, so be brave and try choosing a song that isn't their usual 'thing'. If the song has a powerful enough message and the music conveys that message, children will like it regardless of genre or origin.
- If you're adding movement to a song, try rehearsing it as the song is learnt. Moving the feet or clapping needs to be felt as part of the song and it sometimes takes longer to learn than the tune.
- As children get older, they often begin to copy the singing styles of artists they hear on television. Encourage the children to climb out of their chest voice from time to time.

Leading singing with SEN children

- Music sessions are usually more fun and productive if the children sit in a circle. This promotes a sense of inclusion and trust and encourages participation. Make the circle an exciting place by placing instruments and musical 'props' in the centre. You may find that children with autism initially find joining the group a challenge. If children are outside the circle try to ensure that they know they are still part of the group – encourage this by maintaining regular eye contact and offering instruments.
- Make songs as sensory as possible. Use puppets, floaty scarves, beanbags, parachutes, Lycra, light-up tambourines, bubbles, water and teddies to create fun, energetic and participatory sessions. Try to engage with all the senses, thinking about smell, sight and taste as well as touch and hearing. Think about how to engage children who are partially sighted: use interesting textures and shapes.
- Think about the ways in which you present instruments – don't just hand them out. Providing choice to children with special needs is really important and music provides a multitude of

opportunities to do this. Try sounding each instrument in turn and then invite a member of the group to choose one. If that is too overwhelming, offer a choice of just two instruments.

- Always try to leave time for a cool-down at the end of each music session. This helps the children to be **ready** for the next task calmly and with focus. Use stretches, breathing and gentle music. Some children with special needs may find it difficult to conceptualise and control their breathing. If that's the case, try placing a squashy ball into each hand and ask them to squeeze when they breathe in and relax their hands when they breathe out.

APPENDIX 3 - Singing warm up ideas

An effective vocal warm up should be short, fast-paced and fun!
For each session chose an activity from each of the five categories to ensure that your warm-up is varied and engages with key skills necessary to encourage confident, relaxed and technically accurate use of the voice. This will really help your children to be **ready** to sing their best.
Tell them explicitly which focus we are working on. (E.g. Let's make sure our 'Posture' is right for great singing.)

Focus	Activity
Posture These activities remind pupils of singing posture. Good posture is vital to allow good breath control and confident, accomplished performances.	**Tickle your ears:** Touch shoulders with ears. First one, then the other, then both. Repeat. Highlight that, when we sing, shoulders should be down. **'Standing neutral' or 'power stance:'** Stand with feet parallel with shoulders. Hold arms out in front of you like a Zombie. Drop arms and keep them where they fall naturally. **Foot clock:** With heels together, stand with your feet at 10 and 2 on an imaginary clock. Keeping the balls of the feet stuck to the floor, swivel your heels outwards. This should allow feet to be parallel with shoulders. "**Stand like a frozen fish finger**:" stand stiffly with feet together and arms squashed to the body. "Stand like a chilled-out fish finger"- stand in neutral, as above. **Puppet string:** Pull an imaginary puppet string from the top of your head upwards to encourage a straight back and level chin.
Vocalising Free and fun, these activities encourage pupils to explore the huge range within their voices.	**Firework display:** Create a firework display using your arms and voice. Make wide arcs that gradually get higher, spirals, flashes with open hands etc. Vocalise to "ooh" "eee" and "ah" to mirror the movement of your hands. **Bubble gum:** Chew a piece of imaginary bubble gum, smacking your lips and opening and closing your mouth as widely as possible. Blow an enormous bubble and pop it by clapping your hands! **Stretchy chewing gum:** Chew again, this time stretch the chewing gum out of your mouth, up and down. Vocalise to "ooh" to mirror the movement of your hands. **Bungee jump/jump off a cliff:** Create an enormous arc with your hand from your mouth down to the floor. Vocalise to "wee" as you 'jump!' **Raspberries:** blow some raspberries to warm up your tongue. **Lip trills:** Trill your lips and shake your head like a horse to warm up your lips!
	Sound boomerang: 'throw' a consonant sound to your pupils for then to

Articulation These activities warm up the face and tongue and promote clear diction when singing.	throw back to you. Try "ssh, ssh, ssh" "ff, ff, ff" "zzz, zzz, zzz" "sss, sss, sss" etc. Explore different rhythms. **Peek out the mouse-hole:** Imagining your tongue is a mouse, peek it out of the mouse-hole. Look left, right, up and down by moving your tongue. Twist the tongue all the way around. Count each one of your teeth (cheese pieces!) by touching each one with your tongue. **Big face, small face:** Using these two instructions, stretch and scrunch your face. **Face massage!** Who can pull the funniest? Pat cheeks to a rhythm - use call and response. **Tongue twisters:** Any will do! Try *Red Bubble Purple Bubble, Ninga, ninja, ninja, ninja, noo, Two toads, totally tired, tried to trot to Tescos.* You could sing these down a scale. **Pant like a dog** - 4 with tongue out, 4 tongue in **Chanting:** Again, any chants will do! Try *Football, football, run and get your kit ball. Football, football any time at all. Even when it's dark you can play it in the park. Anytime at all *clap, clap* football.* *Hicklety picklety bumblebee* *Who can say their name for me?* *Allison! (loudly)* *Allison. (whispered)* *All-i-son. (mouthed without vocalizing)* **Call & Response**: Boom Chicka Boom, Abeeyo, Yoohoo
Breathing Correct breathing will round pupils tone, make their voice fuller, allow them to project the sound better and extend their range	**Breathe in and out using emotions** - "Breathe out with a Happy Sound" , Bored, Surprised, Questioning, Excited, Weird, Australian, Monday morning, Saturday Evening etc **Filling a balloon:** deep breaths from your stomach **Sighing and sniffing:** over the top acting **Blowing bubbles:** act out blowing bubbles and then popping them **Breathe & count:** focus on deep breathing & giving different time scales – inhale on 3, exhale on 4
Physical Energising Focus	**Warm up your body:** Shoulder rolls, star jumps, reaching up to the sky and "tickling the ceiling" etc. **Body taps:** 8 taps on your head, 8 on your shoulders, 8 on your tummy, 8 on your thighs. Repeat, this time tapping 4 times on each body part. Repeat, this time twice on each body part, then once on each body part.

Singing is a physical activity that uses the entire body. These activities ensure everyone is relaxed, energised and **ready** to sing. They are also good focusing activities for any time in the classroom.	**Alive, alert, awake:** Sing *Alive, alert, awake, enthusiastic* with actions. **Focal points:** Label three areas in the room with numbers 1-3 (eg the door is 1, window on the opposite side is 2, you are 3). Say the three numbers, asking pupils to look at the place that matches the number called. **Butterfly on my nose:** Follow my finger (butterfly)

Other singing muscle warm up ideas

- Breathe in and out using emotions - "Breathe out with a Happy Sound" , Bored, Surprised, Questioning, Excited, Weird, Australian, Monday morning, Saturday Evening etc etc
- Chew something imaginary. Use appropriate 'mm mm' sounds, then mouthwash!
- Follow a bee round the room - everyone 'ZZZ' changing the pitch as it flies high and low.
- Face massage! Who can pull the funniest? Big Face - little face.
- Pat cheeks to a rhythm - use call and response.
- Pant like a dog - 4 with tongue out, 4 tongue in.
- Wake up the head voice - American Police Siren, puppy whimper, sarcastic sound!
- Sing nonsense! Use simple tongue twisters for scales. e.g. Toy Boat - Irish Wristwatch - Red Bubble Purple Bubble, Peter Piper, etc. Write your own.

APPENDIX 4 – Glossary of musical terms

A

acappella music for voices only, without accompaniment
accent stress or emphasise a note
accidental any musical symbol that alters the pitch of a note, eg. a sharp, flat or natural
accompaniment the music that supports the main melody
arpeggio a chord where the notes are played in succession rather than at the same time

B

bar a rhythmic grouping consisting of the number and type of beats indicated by the time signature. Notated with vertical lines on the staff
beat the regular basic unit of length in musical time
blue note a particular kind of chromatic note which is characteristic of blues and jazz music (as seen in ***This little light of mine***)
body percussion using claps, stamps, slaps and tongue clicks etc. to create rhythmic patterns and sounds

C

call and echo a question and answer pattern in which a solo voice sings a phrase, and then a group of voices copies this phrase exactly
call and response a question and answer pattern in which a solo voice sings a phrase, and then a group of voices responds by singing something different
canon two or more parts overlapping in exact imitation (as seen in ***London's burning***)
chant rhythmic speech
chord two or more notes played at the same time
chromatic note a note that is outside of the key (as seen in ***Mexican counting song***)

D

D.C. al fine return to the beginning and finish at 'Fine' (Italian - 'end')
Da Capo (D.C.) (Italian – 'to the head') return to the beginning
dotted note where a dot is placed immediately after a note, indicating that the note's rhythmic value is increased by half
dotted rhythms where a dotted note precedes or is followed by a shorter note, creating a characteristic 'tum-ti-tum-ti' rhythm (as seen in ***Dr Knickerbocker ek, dho, teen!***)
downbeat the accented first beat of the bar
drone a long sustained note or chord
dynamics the loudness or softness of the music

F

flat a musical symbol that indicates lowering the pitch of a note by a semitone. Singing or playing 'flat' describes a note that is slightly lower than the pitch it is supposed to be.

G

glissando a rapid slide swooping up or down (plural = glissandi)

I

interval the pitch distance between two notes

intonation the accurate pitching of musical notes (good intonation = being 'in tune')

K

key a tonal centre, based on one of the 24 major or minor scales. Some examples are C major or D minor

key change a change from one tonal centre to another

key signature sharps or flats, placed at the beginning of each system, to indicate the key of a piece of music

L

legato smooth melodic line

M

major key a tonal centre based on one of the 12 major scales

major scale an eight note scale with a characteristically joyful sound

melody a series of notes creating a distinctive and memorable sequence (often referred to as 'the tune')

minor key a tonal centre based on one of the 12 minor scales

minor scale an eight note scale with a characteristically melancholy sound

N

natural a musical symbol that cancels out any other accidental, indicating that the pitch of a note is neither sharp nor flat

O

ostinato a repeated rhythmic or melodic pattern

P

pedal note a note which is sustained against changing chords (as seen in ***The animal fair***)

pentatonic scale a five note scale

percussion instruments that create sound by being struck, scraped or rattled
pitch how high or low a musical note is
pulse the regular beat of a piece of music

R

range the interval between the lowest and highest notes of a piece of music
round another name for a canon

S

scale a series of notes in ascending or descending order
scat non-verbal vocal improvisation, eg. 'doo-be-doo' etc. Often associated with jazz music (as seen in ***Sunshine in my heart*** or ***I wanna sing scat***)
Scottish snap (or 'scotch snap') a kind of dotted rhythm where the short note comes first, followed by the longer dotted note. (As seen in ***Roll the old chariot along***)
semitone the smallest interval in Western music, eg. between E and F, or A natural and A sharp
sequence where a melody is stated and then repeated at increasing or decreasing pitches (as seen in ***In the autumn***)
sforzando a note or chord which is strongly accented, then fades away quickly
sharp a musical symbol that indicates raising the pitch of a note by a semitone. Singing or playing ''sharp' describes a note that is slightly higher than the pitch it is supposed to be.
slur where a series of notes is played in succession, without separation. With singing, a slur is used when one syllable is sung to more than one note
staccato short, detached notes, indicated with a dot underneath or above the note head
staff (plural - staves) the five horizontal lines, divided vertically into bars, on which music is notated
syncopation where rhythms fall just before or after the strong beat, creating a dance-like feel (as seen in ***Switching it on*** and ***Life is what you make it***)
system multiple staves that are bracketed together, indicating that they are meant to be played at the same time

T

tacet where the accompaniment stops playing for a prolonged period of time
tempo the speed of the music
time signature numbers on the staff, located at the start of a piece, that show the number and type of beats in each bar
triplets a group of three notes having the time value of two notes of the same kind (as seen in ***Wreck of the Sloop John B.***)
tune a series of notes creating a distinctive and memorable sequence (also known as a 'melody')

U

unison where a group of voices are all singing together at the same pitch
upbeat a weak beat preceding a strong downbeat (as seen in the first beat of ***A Keelie***)

V

vocal percussion using the voice to imitate the sound of percussion instruments