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| 1 Learning Objective/Intent NC / MMC | <ul style="list-style-type: none"> • Memorise songs and perform with accuracy (pitch) • Can they perform using simple harmonic ideas? • Identify, using musical vocabulary, the different purposes of music. |
| Introduction/ Main Activity | <p>Listen to <i>Wonderwall</i> by Oasis. Ask the children think the word, 'wonderwall' means? The composer, Noel Gallagher, said 'It's a song about an imaginary friend who's gonna come and save you from yourself'. Listen to the song again and ask the class to jot down ideas about what they think makes a friend special. Learn the Chorus and sing each time it appears in the song – the melody changes sometimes, be careful!</p> <p>Using glockenspiels, show the class each of the chords used in the Chorus; C major, E minor and G major. Explain that a chord is simply notes played together at the same time. Working in groups of three, can the children play the chords together? Can they move between the three chords, counting four beats for each – tip; use beats 2, 3 and 4 to find the next notes then you are ready to play. Listen to the song again, playing the Chords in the Chorus each time you hear it.</p> |
| Plenary | <p>Listen to <i>Wonderwall</i> as you tidy away: can you sing the Chorus, or perhaps sing the Chord names?</p> |
| Resources & Vocabulary | <p>Oasis, <i>Wonderwall</i>; https://youtu.be/6hZrDeceEKc <i>Wonderwall</i>: Chords for glockenspiel pdf Beats: the beat is the basic rhythmic unit of a measure or bar in music, not to be confused with rhythm or pulse, and is indicated by the time signature. Chord: multiple notes that are sounded simultaneously, or nearly so. Chorus: a section of a song that is repeated at least twice and embodies the overall lyrical message of the song. The chorus is widely considered to be the catchiest and most memorable part of a song. Composer: a composer is a person who writes music.</p> |
| Success Criteria Challenge SEN/EAL | <p>Can the children:</p> <ul style="list-style-type: none"> • Recognise musical ideas as they listen to the song. • Play the notes on instruments. • Follow a melody and sing it accurately. <p>Some children will be able to play the chords in the chorus fluently moving between chords without gaps. These children can demonstrate to the class. Some children will require support to play the glockenspiel notes at the correct time, ensure children are in mixed ability groups.</p> |



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| 2 Learning Objective/Intent NC / MMC | <ul style="list-style-type: none"> • Begin to make compositional decisions about the overall structure of improvisations. • Perform a range of songs in school assemblies. • Explore developing knowledge of musical components by composing music to create a specific mood and introduce major and minor chords. • Capture and record creative ideas using graphic symbols, rhythm notation and time signatures, staff notation and technology. |
| Introduction/ Main Activity | <p>Listen to <i>Wonderwall</i> and show the children the chords with the Chorus. Recap how to play each of the three chords and then give the groups time to play the chords for the Chorus. As a class, read through the ideas of what makes a friend – compile several favourites and record your ideas on the whiteboard. Alternate between playing and singing the Chorus and playing the Chords as you read out some ideas. Agree on the combination of ideas, practise, perform and record – you might want to share your composition in an assembly or upload the recording onto your website.</p> <p>Extension; you may want to explore the chords for the verses (especially if you have access to ukuleles). Can you rewrite the verses using the ideas above and then combine with the Chorus?</p> |
| Plenary | Add Oasis to your Composers' Board. |
| Resources & Vocabulary | <p>Oasis, <i>Wonderwall</i>; https://youtu.be/6hZrDeceEKc <i>Wonderwall</i>: Chords for glockenspiel pdf <i>Wonderwall</i>: Chords for ukulele pdf – optional Chorus and Verse = The verse of the song is the section of the song which works to flow into or set up the chorus. The energy is lower, the lyrics are less memorable, and the verse itself serves to build anticipation for the chorus. When we think about the chorus, particularly in pop music, we typically think about the 'hook'. A hook is any catchy melody in a song. While it can be delivered via an instrument, like a guitar or synthesiser, it's usually the vocal melody that's delivering the hook.</p> |
| Success Criteria Challenge SEN/EAL | <p>Can the children:</p> <ul style="list-style-type: none"> • Use ways of capturing their work eg. graphic notation, recordings. • Perform in a group. • Play an instrumental accompaniment with a song. <p>Some children will be able to explore and suggest ideas for lyrics to a verse. During performance it may be helpful to situate less confident singers by more confident singer.</p> |



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| 3 Learning Objective/Intent NC / MMC | <ul style="list-style-type: none"> • Begin to recognise different eras in music • Describe how specific musical elements, if changed, can affect the overall sound of a piece of music. • Improvise using repeated patterns. |
| Introduction/ Main Activity | <p>Listen to James Brown, <i>I feel good</i>. How does the song make them feel? Happy? Cheerful? What do the children notice? The repetition of strong rhythmic and melodic phrases.</p> <p>Tap out the rhythm between the words, 'I feel good' and 'I knew that I would'; 1 +, 2 +, 3 +, 4</p> <p style="text-align: center;">  </p> <p>Ask the children to create rhythmic phrases about how they feel about their friend and what they can compare it with, inspired by <i>I feel nice / Sugar and spice</i>, for example, <i>I feel happy / smiley and clappy</i>! Rhyming couplets may be too difficult, so don't worry too much about this – but it gives a valuable opportunity to discuss the skill of a songwriter! Go around the circle, combining phrases in turn with the whole class clapping the above linking rhythm. Once the children have mastered this, you could also add the next section; '<i>So good</i>', CLAP, CLAP, '<i>So nice</i>', CLAP, '<i>I got you!</i>' and then continue with the class's phrases.</p> <p>Watch https://www.youtube.com/watch?v=W-rn7i_ETYc</p> <p>Can the children clap the rhythmic phrase at the right time as they listen to the song? What are their observations of the video; how old do they think it is?</p> |
| Plenary | Add James Brown to your Composers' Board. |
| Resources & Vocabulary | James Brown, I Feel Good, https://www.youtube.com/watch?v=W-rn7i_ETYc Phrase = If music is like language, then a single note, or pitch, is like a letter. You can combine them to make words (intervals and chords) and then combine these letters or words to make sentences. A sentence in music would be the equivalent of a phrase. A phrase is a single unit of music that makes complete musical sense when heard on its own Pulse = A steady beat that runs through the music. It's a bit like a heartbeat or the tick-tock of a clock. When you listen to a piece of music, you might find yourself tapping your foot along to the beat. This is the pulse. Rhythm = Variable sound patterns that fit over a steady pulse or beat: in songs, rhythms are dictated by the arrangement of syllables |



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| Success Criteria | Can the children: <ul style="list-style-type: none">• Create a short rhythmic phrase.• Recognise and tap the rhythm pattern in the song. |
| Challenge | Some children will be able to perform their created phrase with confidence to the group, can they extend this to show how they would notate the rhythm phrase. |
| SEN/EAL | Children who lack confidence in performing can start by having a prepared phrase ready to clap in the circle activity, it may be the short phrase 'so good', encourage them to create their own phrase next time! |



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| 4 Learning Objective/Intent NC / MMC | <ul style="list-style-type: none"> • Identify, using musical vocabulary, the different purposes of music. • Follow and perform simple rhythmic scores to a steady beat: maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble. |
| Introduction/ Main Activity | <p>Listen to James Brown, <i>Papa's got a brand-new bag</i> (https://www.youtube.com/watch?v=UwUG6YDoTZ8), as featured on the Ed Sullivan Show (similar to Saturday Night Takeaway!) Do the children recognise the artist? Refer to his screams! Brown's trademark screams and stage act are renowned for generating a positive and highly excited response from the audience. Also, the rhythmic and sharpness of vocal and instrumental attack that would later become even more pronounced, lead to what we know as "funk".</p> <p>Explain that a "bag" is slang for a way of doing something or a kind of lifestyle. It was a popular saying in the '60s, especially among musicians: in this song, James Brown sings about coming up with a new "bag," meaning a completely different way of approaching music.</p> <p>Listen again and try to tap the first and third beats of each bar on your lap – there are four crotchet beats to each bar – and stamp beats two and four.</p> <p>Explain that James Brown was inspired by what he heard in gospel church music, but he stressed the music on the offbeat, creating his "brand new bag".</p> <p>Watch the remainder of the video of the live performance of <i>I feel good</i>: how is this performance different to the previous version you heard? (It is much faster!)</p> <p>Can the class recognise the clap on the off-beat?</p> <p>Explain how Brown made up his dances, or 'improvised' – there are certain moves which became his trademark – what are they?</p> <p>As the children keep a TAP, STAMP, TAP, STAMP, rhythm going, can the class take it in turns to improvise a short phrase, clapping over the 1, 2, 3, 4, 1, 2, 3, 4? If this is a challenge, suggest they clap their name, or a phrase from the songs.</p> <p>Watching again the performance of <i>Papa's got a brand-new bag</i>, ask the children if they can think of any (current) artists who were inspired by Brown? As well as the children's suggestions, you might consider The Jackson Five/Michael Jackson or Mick Jagger/The Rolling Stones.</p> |
| Plenary | Add The Jackson Five/Michael Jackson, Mick Jagger/The Rolling Stones etc. to your Composers' Board. |



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| Resources & Vocabulary | <p>James Brown, <i>Papa's got a brand new bag/ I feel good</i> (https://www.youtube.com/watch?v=UwUG6YDoTZ8), as featured on the Ed Sullivan Show</p> <p>Phrase = If music is like language, then a single note, or pitch, is like a letter. You can combine them to make words (intervals and chords) and then combine these letters or words to make sentences. A sentence in music would be the equivalent of a phrase. A phrase is a single unit of music that makes complete musical</p> <p>Pulse = A steady beat that runs through the music. It's a bit like a heartbeat or the tick-tock of a clock. When you listen to a piece of music, you might find yourself tapping your foot along to the beat. This is the pulse.</p> <p>Rhythm = Variable sound patterns that fit over a steady pulse or beat: in songs, rhythms are dictated by the arrangement of syllables.</p> |
| Success Criteria Challenge SEN/EAL | <p>Can the children;</p> <ul style="list-style-type: none"> • Keep the pulse to the music. • Use key musical vocabulary as they describe the music. <p>Some children will recognise and be able to keep the off beat</p> <p>Demonstrating and asking some children to use claves or a woodblock to keep the beat during the song.</p> |



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| 5 Learning Objective/Intent NC / MMC | <ul style="list-style-type: none"> • Begin to recognise different eras in music • Describe how specific musical elements, if changed, can affect the overall sound of a piece of music. • Combine known rhythmic notation with letter names to create short pentatonic phrases using a limited range of 5 pitches suitable for the taught instruments. • Sing and play these phrases as self-standing compositions | |
| Introduction/ Main Activity | Option 1 Exploring Black History Month through Music Listen to <i>Say It Loud – I'm Black and I'm Proud</i> and discuss what the children hear in the lyrics. Explain how, as a famous artist, James Brown's music could be heard by lots of people, so he wrote a song which described the feelings of many black people. Listen to some of the songs by Miriam Makeba – what does she sing about? Why was this important to her? See link below. Explore Black History Month (see link below) and share your findings during an Assembly, accompanied by the music you have listened to. | Option 2 Improvising ideas to develop a Class Composition Bring together the improvised section (Lesson 4) and the Chorus section (Lesson 3) to create a ternary class composition – try to keep the beat steady, it's easy to get faster and faster! Can you notate some of the improvised ideas using stick notation? Record your ideas and review as a class. |
| Plenary | Add Miriam Makeba to your Composers' Board. | Add 'improvise', 'ternary', 'chord' to your Composers' Board. |
| Resources | James Brown; <i>Say It Loud – I'm Black and I'm Proud</i> Miriam Makeba; https://singersroom.com/10-best-miriam-makeba-songs-of-all-time/ Black History/Black History Month at Liverpool Museums; https://www.liverpoolmuseums.org.uk/black-history | Improvise Ternary Chord You may also like; <ul style="list-style-type: none"> • <i>I have a dream</i>; https://www.youtube.com/watch?v=vJTgwPG7xl • Exploring world music styles with Putumayo; https://www.putumayo.com |



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| Vocabulary | <p>Chord = A chord is a combination of three or more notes played together that create harmony in music.</p> <p>Improvise = Improvisation in music means coming up with ways to enhance your music performance on the spot. In other words, it refers to the ability to create and play new music, or add different touches to existing pieces, without previous preparation.</p> <p>Pulse = A steady beat that runs through the music. It's a bit like a heartbeat or the tick-tock of a clock. When you listen to a piece of music, you might find yourself tapping your foot along to the beat. This is the pulse.</p> <p>Rhythm = Variable sound patterns that fit over a steady pulse or beat: in songs, rhythms are dictated by the arrangement of syllables</p> <p>Structure = How a piece is organised, e.g. verse/chorus/verse/bridge/chorus</p> <p>Tempo = The speed or pace of a musical piece.</p> <p>Ternary = A type of musical form, called “ternary” because it deals with a base of three. Just like binary form is in two parts, Ternary Form is in three parts. However, what’s unique about Ternary Form is that the first section and third section are the same. Because of this, it is usually written as ABA. In Ternary Form, the sections that the letters represent are usually long, such as passages or even a full piece.</p> |
| Success Criteria Challenge SEN/EAL | <p>Can the children:</p> <ul style="list-style-type: none"> • Notate some of the rhythm patterns. • Keep the steady beat whilst performing their rhythm patterns. • Understand and use ternary structure in their work. <p>Some children can demonstrate their compositions to the class.</p> <p>Support children to explore create rhythm phrases.</p> |



[Chorus]

A7

C Em G

Because maybe

Em C Em G

You're gonna be the one that saves me?

Em C Em G

And after all

Em

You're my wonderwall

(Link to next verse...)

C Em G Em

See <https://tabs.ultimate-guitar.com/tab/oasis/wonderwall-chords-27596> for further information



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| 1 Learning Objective/Intent NC / MMC | <ul style="list-style-type: none"> • Identify, using musical vocabulary, the different purposes of music. • Begin to recognise different eras in music • Describe how specific musical elements, if changed, can affect the overall sound of a piece of music. • The teaching of music is enriched by developing pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. |
| Introduction/ Main Activity | <p>Listen to Rutter, <i>For the beauty of the earth</i> and explain how the composer wanted to celebrate the natural world. As the class listen, ask them to create images of what is beautiful to them, using watercolours or pencils – you might want to give the children some images of places of natural beauty – see pdf.</p> <p>Can the children identify the techniques the composer uses to create the sounds? Chords, mixed voices ...</p> <p>Do the children think this is an old or new piece of music? Why?</p> <p>Listen to Hildegard, <i>O Eucharisti</i> as the children finish their images.</p> <p>Listen again as a class and again, ask if the children can identify the techniques the composer uses to create the sounds? Do the children think this is an old or new piece of music? Why?</p> <p>Explain that Hildegard composed her music +/- 900 years ago, in comparison, Rutter wrote his music +/- 40 years ago.</p> |
| Plenary | <p>Which piece do the children prefer? Why? Encourage using musical vocabulary to answer questions.</p> |
| Resources & Vocabulary | <p>Rutter, <i>For the beauty of the earth</i> (born September 24, 1945, London, England); https://www.youtube.com/watch?v=AEeHADqj8TU</p> <p>Hildegard, <i>O Eucharisti</i>, (born 1098, Böckelheim, Germany, died 1179); https://www.youtube.com/watch?v=PC5b19xUuro</p> <p>Watercolours/colouring pencils</p> <p>Images of UK Places of Natural Beauty pdf or;</p> <ul style="list-style-type: none"> • https://www.sefton.gov.uk/around-sefton/coast-countryside • https://www.komoot.com/guide/365012/attractions-in-sefton |



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| | <p>Dynamics = the volume of the music</p> <p><i>Legato</i> = smooth, flowing</p> <p>Melody = The tune of the music, a series of notes which create the tune</p> <p><i>Staccato</i> = short, detached</p> <p>Texture = The overall effect of how melody, harmony and rhythm are combined in a piece of music.</p> <p>Unison = playing or singing together, no added parts or harmonies</p> |
| Success Criteria Challenge SEN/EAL | <p>Can the children;</p> <ul style="list-style-type: none"> • Identify different purposes of the music they have listened to. • Recognise any of the musical elements the composers have used in their music eg. vocal sounds, smooth legato sounds. <p>Can children use appropriate musical vocabulary when describing the music.</p> <p>Children may wish to draw their picture own or copy an image from the resource pack.</p> |



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| 2 Learning Objective/Intent NC / MMC | <ul style="list-style-type: none"> • Improvise with a limited range of pitches on their taught instrument, making use of musical features including smooth and flowing (<i>legato</i>) and short and detached (<i>staccato</i>) – continue in more formal composition work detailed below. • Begin to make compositional decisions about the overall structure of improvisations. |
| Introduction/ Main Activity | <p>Using the pictures created in Lesson 1, ask the children to describe the sounds they might hear if they were in the image, e.g., if they have drawn a seaside, they might hear seagulls, waves, pebbles etc. and then ask them to think of an instrument which makes this sound, or has a similar <i>timbre</i>.</p> <p>Group the children according to their chosen images (e.g. Seashore, Waterfall, Forest) and ask them to find the instruments, by name, and explore how they can recreate their picture through sounds;</p> <ul style="list-style-type: none"> • How will they combine the instruments? • Do they all play together, or in turn? • How will they notate the sound the instrument makes, or notate its <i>timbre</i>? <p>You could video this initial exploration of sounds. You might want to ask children to record their ideas in a table; Feature/Instrument/Symbol</p> |
| Plenary | <p>Encourage pairs of children to name the feature in their picture, the instrument they have chosen and how they feel its <i>timbre</i> is appropriate – you could video a selection of these summaries.</p> |
| Resources & Vocabulary | <p>Children's pictures from Lesson 1 Assorted classroom percussion instruments Table to record ideas</p> <p>Notation = This is music written down; it's one way to remember what you have composed, it's also great in helping other musicians read your music and play it for themselves. If you can read and write music yourself, then you'll be able to play the music that other people have written too.</p> <p><i>Legato</i> = smooth and flowing <i>Staccato</i> = short and detached</p> <p>Structure = How a piece is organised, e.g. verse/chorus/verse/bridge/chorus</p> <p><i>Timbre</i> (pronounced "tam-ber") = The specific tone or quality that a certain instrument or voice has. It is also known as tone colour or tone quality, so if you see these terms being used instead, just know they all mean the same thing. For examples, a xylophone has a different timbre to a glockenspiel, even when they play the same note, similarly, a wood block has a different timbre to a tambourine.</p> |



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| Success Criteria | Can the children: <ul style="list-style-type: none">• select sounds and give reasons for their choice.• show how they will notate the sounds. |
| Challenge SEN/EAL | Can some children begin to form ideas about structuring sounds, e.g. all sounds play altogether, building up layers of sound. Support children to make selection of instruments based on the characteristics of the landscapes, use questions to help them identify reasons for their choices. |



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| 3 Learning Objective/Intent NC / MMC | <ul style="list-style-type: none"> • Notate composition ideas using basic notation (notes of the staff) and use to record performance. • Create more than one musical idea to be performed simultaneously. • Follow and perform simple rhythmic scores to a steady beat: maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble. • Capture and record creative ideas using graphic symbols, rhythm notation and time signatures, staff notation and technology. |
| Introduction/ Main Activity | <p>Watch Rutter's <i>For the Beauty of the Earth</i>, and as the video is playing, discuss how different groups of instruments/voices play/sing in different combinations and at different times.</p> <p>Explain how Rutter, as the composer, carefully chose instruments because of their <i>timbre</i>, combined them to create <i>texture</i>, and gave them instructions on how the piece should be played.</p> <p>Ask the class to use graphic notation to record their ideas for their instruments.</p> <p>Pause and share some examples of their work so far.</p> <p>Ask the children to consider their music and how as composers, they could instruct musicians how the music should be played? Fast – <i>presto</i>/Slow – <i>largo</i>? Getting faster/slower? Loud – <i>forte</i>/Quiet – <i>piano</i>? Getting louder – <i>crescendo</i>/Getting quieter – <i>diminuendo</i>?</p> <p>How can you show this on a piece of music? Look at the scores provided with this scheme and highlight the key instructional words and how the composer has presented them.</p> <p>Ask the class to revisit their compositions and insert musical instructions for the performer.</p> <p>Once the groups have completed their work, allow time to practise and share a selection of compositions.</p> <p>Watch Rutter's <i>For the Beauty of the Earth</i> and see how the conductor instructs the singers and musicians how to perform the piece.</p> <p>Ask the groups to revisit their compositions, and swop them with another group to see if the ideas and instructions are easy to follow – and see if the composers of the piece can act as conductors for the musicians performing their work.</p> |
| Plenary | <p>Perform and evaluate compositions, focussing on following the score and the conductor.</p> |

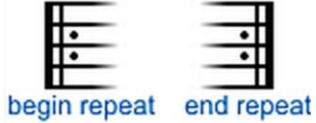


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| Resources & Vocabulary | <p>Scores provided with Maestro – see pdfs</p> <p><i>Accelerando</i> = getting faster</p> <p><i>Legato</i> = smooth and flowing</p> <p><i>Rallentando</i> = getting slower</p> <p><i>Staccato</i> = short and detached</p> <p>Texture = The overall effect of how melody, harmony and rhythm are combined in a piece of music; static, moving</p> <p><i>Timbre</i> (pronounced “tam-ber”) = The specific tone or quality that a certain instrument or voice has. It is also known as tone colour or tone quality, so if you see these terms being used instead, just know they all mean the same thing. For examples, a xylophone has a different timbre to a glockenspiel, even when they play the same note, similarly, a wood block has a different timbre to a tambourine.</p> |
| Success Criteria Challenge SEN/EAL | <p>Can the children:</p> <ul style="list-style-type: none"> • Capture and record creative ideas using graphic symbols. • Use musical ideas to good effect in their work eg. dynamics and texture. <p>Can some children create simple rhythm patterns and notate using use stick rhythm notation.</p> <p>Organise the class to work in mixed ability groups and support children to share their ideas and explore notation of their sounds.</p> |

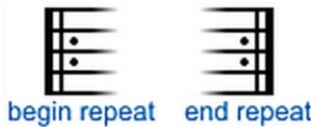


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| 4 Learning Objective/Intent NC / MMC | <ul style="list-style-type: none"> • Introduce and understand the differences between minims, crotchets, paired quavers and rests. • Perform in two or more parts (e.g. melody and accompaniment or a duet) from simple notation using instruments played in whole class teaching. Identify static and moving parts. |
| Introduction/ Main Activity | <p>Begin by either listening to a selection of compositions or watch some of the recordings from the previous lesson and identify what has been done well and what needs to be developed – you might want to keep a checklist on the whiteboard, or record their ideas for a class review.</p> <p>Do the children think their ideas sound musical?</p> <p>Remind them that composers use a steady beat and rhythms to create musicality; listen to an extract from Strauss' <i>Blue Danube Waltz</i> and the <i>Sabre Dance</i> by Khachaturian and tap out the 3/4 and 4/4 pulse accordingly.</p> <p>Can the class feel the steady beat – what does this do to the music?</p> <p>Using a composition grid, model how to take musical sounds and move them into sets, or bars of either 3/4 or 4/4. Using stick notation, rewrite sounds into quavers and crotchets – try different examples (improvise) and create a class composition (you might choose a natural feature not used by the groups), focussing on how to represent the image you selected.</p> <p>Give the class time to work with their groups to refine their ideas from graphic to stick notation, reminding them to include the musical vocabulary to instruct the performers.</p> <p>If this is too challenging, keep the graphic score but move the symbols into a structured form using the composing grid.</p> |
| Plenary | <p>Allow time for the class to walk around each group's work to see how they have structured their ideas, perhaps clapping or using vocal sounds (shhh... ta-ta-ta...) to play the rhythms.</p> |
| Resources & Vocabulary | <p>Strauss' <i>Blue Danube Waltz</i> https://www.youtube.com/watch?v=_CTYymbbEL4</p> <p>Khachaturian's <i>Sabre Dance</i> https://www.youtube.com/watch?v=mUQHGpxrz-8</p> <p>Composing grid</p> |



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|  | <p>Bar = a segment of music bounded by vertical lines, known as bar lines, usually indicating one of more recurring beats. The length of the bar, measured by the number of note values it contains, is normally indicated by the time signature.</p> <p>Metre = the measurement of a musical line into measures of stressed and unstressed “beats”, indicated in Western music notation by a time signature.</p> <p>Notation = This is music written down; it's one way to remember what you have composed, it's also great in helping other musicians read your music and play it for themselves. If you can read and write music yourself, then you'll be able to play the music that other people have written too.</p> <p>Pulse-steady beat = The pulse is a steady beat that runs through the music. It's a bit like a heartbeat or the tick-tock of a clock. When you listen to a piece of music, you might find yourself tapping your foot along to the beat. This is the pulse.</p> <p>Repetition = where sounds or sequences are often repeated, shown as left on staves.</p> |
| <p>Success Criteria</p> <p>Challenge</p> <p>SEN/EAL</p> | <p>Can the children:</p> <ul style="list-style-type: none"> • Use musical vocabulary to instruct performers how to play their music. • Use stick notation to notate their work. • Begin to use groups of notes in bars of 3/4 or 4/4 <p>Some children will explore sets of beats in groups and create bars in their music, can they notate this and share their work and demonstrate how the music sounds.</p> <p>Explore other ways the children want to show the sounds, this could be a sequence of colour blocks.</p> |



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| 5 Learning Objective/Intent NC / MMC | <ul style="list-style-type: none"> • Maintain a part in a group showing awareness of others. • Describe how specific musical elements, if changed, can affect the overall sound of a piece of music. • Identify, using musical vocabulary, the different purposes of music. |
| Introduction/ Main Activity | <p>After a short time to rehearse their compositions (from last week), ask the groups to play in turn, and record them – you might want to display the image they were inspired by behind the group as they play.</p> <p>Ask the class if they can hear the techniques used and discussed in Lesson 3 as they listen to each group.</p> <p>Compare the original recording to their revised composition – which do they prefer and why?</p> <p>NOTE: You may want to direct the children to a certain image if the final performance is to be used as part of a themed, end of term event, e.g. snowy scenes with metallic sounds may be used for Christmas or with soft, shaken sounds may be used to describe a visit from the angels, and wooden instruments and stronger beats may work the Roman Centurions.</p> |
| Plenary | <p>Use two different coloured post-it notes per group to evaluate compositions; e.g. blue = what we did well, green = what we could do to improve.</p> |
| Resources & Vocabulary  | <p>iPad or similar recording device</p> <p>Contrast = The difference between parts or different instrument sounds. Contrast is not only a way of adding interest, and difference in a song, providing a break to absorb the material from the main piece.</p> <p>Dynamics = the volume of music.</p> <p>Repetition = where sounds or sequences are often repeated, shown as left on staves.</p> <p>Texture = A way to describe how the music or sound is organized. It can be thought of as how many layers a piece of music has – it's how much is going on at once.</p> <p><i>Timbre</i> (pronounced “tam-ber”) = The specific tone or quality that a certain instrument or voice has. It is also known as tone colour or tone quality, so if you see these terms being used instead, just know they all mean the same thing. For examples, a xylophone has a different timbre to a glockenspiel, even when they play the same note, similarly, a wood block has a different timbre to a tambourine.</p> |



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| Success Criteria | Can the children: <ul style="list-style-type: none">• Use musical vocabulary to describe class music.• Share ideas to evaluate/improve work using musical vocabulary and identifying notational ideas. |
| Challenge | Some children could use pitched instruments they are learning to play: engage with these ideas and include some simple melodies they can use in the musical cameos they have composed in the groups. |
| SEN/EAL | Support children in performing their part in the group pieces. |



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| 1 Learning Objective/Intent NC / MMC | <ul style="list-style-type: none">• Use basic rhythmic notation to transcribe ideas.• Rhythmically perform a simple part, including rests.• Follow and perform simple rhythmic scores to a steady beat: maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble. | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Introduction/ Main Activity | <p>Human Drumkit (1)</p> <p>Begin by stamping the pulse as you listen to <i>Twelve Bar Blues</i>, then try ‘taking out’ different beats; R, 2, 3, 4 or 1, 2, R, 4 etc. Move from a stamp to a low, <i>dun</i> vocal sound to represent the bass drum and repeat the activity. Clap quavers over the bass drum, adding rests for different beats as before. Make an aural <i>tsch</i> sound, like a cymbal, and use in place of the quaver clap, adding rests for different beats as before. Can you play the second quaver of a pair, on the ‘and’? Try playing 1 and, 2 and, 3 and, 4 and, then take away the 1, 2, 3 and 4; R +, R +, R +, R +.</p> <p>Working in pairs, encourage the children to explore different combinations of <i>dun</i> and <i>tsch</i>: you may want to have some children keeping a steady foot stamp as each group shares their ideas to the class. You may want to record these preliminary ideas.</p> <p>Can the groups notate their ideas using stick or rhythmic notation?</p> <p>Encourage the children to keep the bass drum and cymbal beats above each other – see table.</p> <table><tr><td>Sound/Beat</td><td>1</td><td>2</td><td>3</td><td>4</td><td>1</td><td>2</td><td>3</td><td>4</td></tr><tr><td>Cymbal</td><td>R</td><td>R</td><td>x</td><td>x</td><td>x</td><td>x</td><td>R</td><td>x</td></tr><tr><td>Bass Drum</td><td>X</td><td>R</td><td>X</td><td>R</td><td>X</td><td>R</td><td>X</td><td>R</td></tr></table> | Sound/Beat | 1 | 2 | 3 | 4 | 1 | 2 | 3 | 4 | Cymbal | R | R | x | x | x | x | R | x | Bass Drum | X | R | X | R | X | R | X | R |
| Sound/Beat | 1 | 2 | 3 | 4 | 1 | 2 | 3 | 4 | | | | | | | | | | | | | | | | | | | | |
| Cymbal | R | R | x | x | x | x | R | x | | | | | | | | | | | | | | | | | | | | |
| Bass Drum | X | R | X | R | X | R | X | R | | | | | | | | | | | | | | | | | | | | |
| Plenary | <p>Show the class a drum kit and name each part and link this to the sounds they have made.</p> <p>Optional; Tidy up listening to <i>The Blues with Larry</i>.</p> | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Resources & Vocabulary | <p>Grid for notating, as shown on above table</p> <p>Labelled picture of a drumkit – see pdf</p> <p><i>Twelve Bar Blues</i>, backing track; https://www.youtube.com/watch?v=XFVw6fPCAKA</p> <p><i>The Blues with Larry</i> (optional); https://www.youtube.com/watch?v=3zBk-8KF0BQ</p> <p>Bar = a segment of music bounded by vertical lines, known as bar lines, usually indicating one of more recurring beats. The length of the bar, measured by the number of note values it contains, is normally indicated by the time signature.</p> | | | | | | | | | | | | | | | | | | | | | | | | | | | |



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| | <p>Notation = This is music written down; it's one way to remember what you have composed, it's also great in helping other musicians read your music and play it for themselves. If you can read and write music yourself, then you'll be able to play the music that other people have written too.</p> <p>Pulse-steady beat = The pulse is a steady beat that runs through the music. It's a bit like a heartbeat or the tick-tock of a clock. When you listen to a piece of music, you might find yourself tapping your foot along to the beat. This is the pulse</p> |
| Success Criteria | <p>Can the children:</p> <ul style="list-style-type: none">• Show the rhythms in notation on a grid.• Perform with groups and keep their part. |
| Challenge | <p>Select individual children to be the conductor and have a go at conducting the human drum kit activity.</p> |
| SEN/EAL | <p>Demonstrate the different parts of the human drum kit and select appropriate group for children to work in.</p> |



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| <div>2</div> <div>Learning Objective/Intent</div> <div>NC / MMC</div> | <div><div><div></div><div></div><div></div><div></div><div></div><div></div></div><div><div></div><div></div><div></div><div></div><div></div><div></div></div><div><div></div><div></div><div></div><div></div><div></div><div></div></div><div><div></div><div></div><div></div><div></div><div></div><div></div></div><div><div></div><div></div><div></div><div></div><div></div><div></div></div><div><div></div><div></div><div></div><div></div><div></div><div></div></div></div> <div><div></div><div></div><div></div><div></div><div></div><div></div></div> <div><div></div><div></div><div></div><div></div><div></div><div></div></div> <div><div></div><div></div><div></div><div></div><div></div><div></div></div> <div><div></div><div></div><div></div><div></div><div></div><div></div></div> <div><div></div><div></div><div></div><div></div><div></div><div></div></div> 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|-----------------------------------|---|
| Resources & Vocabulary | <p>Grid for notating rhythms</p> <p>Labelled picture of a drumkit – see pdf</p> <p><i>Twelve Bar Blues</i>, backing track; https://www.youtube.com/watch?v=XFVw6fPCaKA</p> <p>Buddy Rich, <i>Caravan</i>; https://www.youtube.com/watch?v=ug_fes1fEI</p> <p>Layered/Texture = The overall effect of how melody, harmony and rhythm, or several rhythms, are combined in a piece of music.</p> <p>Notation = This is music written down; it's one way to remember what you have composed, it's also great in helping other musicians read your music and play it for themselves. If you can read and write music yourself, then you'll be able to play the music that other people have written too.</p> <p>Pulse-steady beat = The pulse is a steady beat that runs through the music. It's a bit like a heartbeat or the tick-tock of a clock. When you listen to a piece of music, you might find yourself tapping your foot along to the beat. This is the pulse.</p> <p>Rhythm = Variable sound patterns that fit over a steady pulse or beat: in songs, rhythms are dictated by the arrangement of syllables.</p> |
| Success Criteria | <p>Can the children:</p> <ul style="list-style-type: none"> • Maintain their part whilst performing in a group. • Follow rhythm notation to perform. • Notate using stick notation. |
| Challenge | Some children will be able to record and evaluate the activity, can they develop ideas further? |
| SEN/EAL | Maintaining a specific part can be challenging, offer support to help children follow this during performance: this could be in the form of another style of notation or a cue to begin playing at a certain time. |



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| <p>3</p> <p>Learning Objective/Intent</p> <p>NC / MMC</p> | <ul style="list-style-type: none"> • The teaching of music is enriched by developing pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. • Begin to recognise different eras in music • Describe how specific musical elements, if changed, can affect the overall sound of a piece of music. • Combine known rhythmic notation, (in first instance just rhythm, but extension below offers a challenge - with letter names to create short pentatonic phrases using a limited range of 5 pitches suitable for the taught/pitched instruments). • Sing and play these phrases as self-standing compositions |
| <p>Introduction/ Main Activity</p> | <p>Watch The Beatles on The Ed Sullivan Show – do the children remember the name of this band? Can they name the four instruments in a four-piece band; drumkit, lead guitar, bass guitar and vocals – The Beatles is an example of this.</p> <p>Watch and listen to <i>Time out Blues</i>; https://www.youtube.com/watch?v=9bO1MgVwLyI What lyrics or song lines can you hear? What is the structure? <i>Verse/Chorus/Verse/Bridge</i>. Watch and listen to <i>The Blues</i> with Larry; https://www.youtube.com/watch?v=3zBk-8KF0BQ What is similar between these two songs?</p> <p>Can you hear the mouth organ and guitar accompaniment – explain how the mouth organ was an easy instrument to carry – why would this have been important to Blues musicians? Link to slave trade – see BBC link below.</p> <p>Ask the children to write down short phrases about something that makes them feel sad – can be anything! Listen to Ma Rainey, <i>Runaway Blues</i>, whilst following the lyrics – can the children hear similar instruments to those played by The Beatles earlier? Can you hear an electric guitar or is it an acoustic? <i>Acoustic slide guitar and guitar – electric guitars had not been invented at the time of Ma Rainey</i>. Explain how Blues artists formed the basis to the bands of the 60s.</p> <p>Can the children see a pattern in the structure of the words? Now ask them to revise their phrases and try to follow the structure they have seen and hear from Ma Rainey; bring phrases together – and if they can make them rhyme, WOW! Add Ma Rainey /The Blues to the Composers' Board.</p> |



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| Plenary | How would they describe the music based on the 'feel' or mood and the lyrics? Define 'Blues'. |
| Resources & Vocabulary | <p>The Beatles on The Ed Sullivan Show; https://youtu.be/jenWdylTtzs</p> <p><i>Time out Blues</i>; https://www.youtube.com/watch?v=9bO1MgVwLyI</p> <p><i>The Blues</i> with Larry; https://www.youtube.com/watch?v=3zBk-8KF0BQ</p> <p>Ma Rainey, <i>Runaway Blues</i>; https://www.youtube.com/watch?v=Fm5qmMRx20s</p> <p>The Blues – find out more here; https://www.bbc.co.uk/bitesize/articles/zkbh2v4</p> <p>Notation = This is music written down; it's one way to remember what you have composed, it's also great in helping other musicians read your music and play it for themselves. If you can read and write music yourself, then you'll be able to play the music that other people have written too.</p> <p>Phrase = If music is like language, then a single note, or pitch, is like a letter. You can combine them to make words (intervals and chords) and then combine these letters or words to make sentences. A sentence in music would be the equivalent of a phrase. A phrase is a single unit of music that makes complete musical.</p> <p>Pulse-steady beat = The pulse is a steady beat that runs through the music. It's a bit like a heartbeat or the tick-tock of a clock. When you listen to a piece of music, you might find yourself tapping your foot along to the beat. This is the pulse.</p> <p>Structure = How a piece is organised, e.g. verse/chorus/verse/bridge/chorus</p> |
| Success Criteria | <p>Can the children:</p> <ul style="list-style-type: none"> • Begin to construct rhythm phrases with word patterns. • Describe some of the characteristics of music from a certain era. |
| Challenge | Children could use pitched instruments to begin to form short melodic phrases. |
| SEN/EAL | Help children scribe ideas and allow opportunities for them to share their ideas and work in mixed ability groups. |



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| 4 Learning Objective/Intent NC / MMC | <ul style="list-style-type: none"> • Compose using rhythmic notation (extension- combine with letter names to create short pentatonic phrases using a limited range of 5 pitches suitable for the taught instruments). • Sing and play these phrases as self-standing compositions. • Begin to make compositional decisions about the overall structure of improvisations. • Arrange individual notation cards (of known note values, (i.e. minim, crotchet,)), to create sequences of 2-, 3- or 4-beat phrases, arranged into bars. • Capture and record creative ideas using graphic symbols, rhythm notation and time signatures, staff notation and technology. |
| Introduction/ Main Activity | <p>Listen to Blues Backing Track; https://www.youtube.com/watch?v=XFVw6fPCaKA Can you see the structure; three lines of four bars of four beats = 48 beats?</p> <p>Working in groups of 4 – 6, take your ideas from your human drum kit compositions and rework into this structure.</p> <p>Using your Blues lyrics, agree a theme or title for your work and create a verse or chorus which fits to this structure – you might decide to split the class so some write a verse, and another group can work with you to write the chorus.</p> <p>Listen to teach group and as a class, suggest ways to improve, based on the music you have heard.</p> |
| Plenary | <p>Which beat is this drummer asking the audience to clap to; https://www.youtube.com/watch?v=Njy7pMVkJ8Q ? <i>Clue – it's in 7/4 = Beat 7!</i></p> |
| Resources & Vocabulary | <p><i>Twelve Bar Blues Backing Track</i>; https://www.youtube.com/watch?v=XFVw6fPCaKA <i>Nate Smith in Chicago</i>; https://www.youtube.com/watch?v=Njy7pMVkJ8Q</p> <p>Bar = A segment of time corresponding to a specific number of beats. Blues = A genre/type/style/form of music that originated amongst African-Americans in the Deep South of the United States around the 1860s. Blues incorporated spirituals, work songs, field hollers, shouts, chants, and rhymed simple narrative ballads from the African-American culture. Lyrics/Verse/Chorus = The words in a song, which may be arranged in verses (these tell the content/message of the song) and are interspersed with a Chorus, usually the same melody and lyrics each time and are 'catchy' or easy to sing/recognise.</p> |



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| | Phrase/Phrasing; connecting or grouping several notes or rhythms to create a sequence of sounds that make sense musically and satisfy both performer and listener. Phrasing in a song indicates where the singer should breathe. Structure = How a piece is organised. |
| Success Criteria | Can the children: <ul style="list-style-type: none">• Identify that the beats are grouped in bars of four beats.• Create rhythm patterns to fit their lyrics.• Sequence rhythm phrases into a structure, using groups of beats in bars. |
| Challenge | Children use rhythmic phrases and combine with letter names to create short pentatonic phrases using a limited range of 5 pitches suitable for the taught pitched instruments. Use digital music technology, such as GarageBand, to record ideas. |
| SEN/EAL | Demonstrate task and provide support e.g. scaffold / scribe to allow flow of ideas during composition task. |



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| 5 Learning Objective/Intent NC / MMC | <ul style="list-style-type: none"> • Explore developing knowledge of musical components by composing music to create a specific mood and introduce major and minor chords. Include instruments played in whole-class/ group/individual teaching to expand the scope and range of the sound palette available for composition work. • Copy short melodic phrases including those using the pentatonic scale (e.g. C, D, E, G, A). • Play and perform melodies – (extension to follow staff notation using a small range, (e.g. Middle C–G/do–so)), as a whole-class or in small groups. |
| Introduction/ Main Activity | <p>Listen to Ma Rainey – can you hear the spoken/sung quality to hear song? Model and play together an A minor scale; A B C D E F G# A Can you hear how a minor scale has a different mood to the A major scale? You might want to play both so the children can hear the difference (A B C# D E F# G# A = A major).</p> <p>Now model and play A minor pentatonic scale; A C D E G Try using these notes to move your spoken Blues verses to a minor pentatonic scale and sing over the backing track. Practise, perform, record and evaluate each group's work.</p> <p>Extension; you might want to build the verses and the chorus into a class Blues piece, or for individual/small groups to compose a Blues piece on GarageBand.</p> <p>Pupils learning to play the guitar might like to explore the chord sequence (see pdf) for a twelve bar blues – speak to your tutor to see if they can help with this.</p> |
| Plenary | <p>Do you remember Nate Smith? Try and follow the transcript showing his rhythms notated; https://www.youtube.com/watch?v=mDqMRydUNos You might like this; https://www.youtube.com/watch?v=L_XJ_s5IsQc</p> |
| Resources & Vocabulary | <p>Major/Minor; major scales have a 'happier' and 'cheerier' sound, whereas minor scales have a 'darker' and 'sadder' sound. The A minor pentatonic scale is one of the most widely used guitar scales of all, particularly in the Blues genre. Pentatonic; pentatonic scales contain 5 notes, we need to remove two from the minor scale in order to get the minor pentatonic. The two notes removed are the 2nd and 6th intervals: for the A minor pentatonic scale, this gives us the notes A, C, D, E, and G. Twelve bar blues pdf</p> |



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| | <p>Minor/Major = A simple major scale can be played using all the white notes on the piano starting and ending on C, and minor scale from A to A. An example major chord is C-E-G, and minor A-C-E. Often music in major keys or using major scales is referred to as happy with minor meaning sad.</p> <p>Blues = A genre/type/style/form of music that originated amongst African-Americans in the Deep South of the United States around the 1860s. Blues incorporated spirituals, work songs, field hollers, shouts, chants, and rhymed simple narrative ballads from the African-American culture.</p> <p>Rhythm = Variable sound patterns that fit over a steady pulse or beat: in songs, rhythms are dictated by the arrangement of syllables.</p> <p>Pulse-steady beat = The pulse is a steady beat that runs through the music. It's a bit like a heartbeat or the tick-tock of a clock. When you listen to a piece of music, you might find yourself tapping your foot along to the beat. This is the pulse.</p> <p>Pentatonic = A scale with five notes, e.g. C D E (F) G A (B), very common in folk music</p> |
| Success Criteria | <p>Can the children:</p> <ul style="list-style-type: none"> • Identify the character of the minor scale. • Copy and play patterns using the minor scale. • Evaluate work using key musical terms. • Use instruments compose short phrases • Maintain their part whilst performing in groups |
| Challenge | <p>Some children can extend their work to include their own staff notated compositions on pitched instruments, using a limited range of pitch, as in objectives above.</p> |
| SEN/EAL | <p>Demonstrate and support children to develop their ideas within the groups.</p> |



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| 1 Learning Objective/Intent NC / MMC | <ul style="list-style-type: none"> • Begin to recognise different eras in music. • Rhythmically perform a simple part, including rests. • Improvise using repeated patterns. • |
| Introduction/ Main Activity | <p>With reference to SKY Vocal Handbook, explore vocal warmups focussing on tongue twisters and sirening. Model and sing Part 1, <i>I like to sing scat</i>; https://www.youtube.com/watch?v=gwIRggu1Hws with a focus on posture and holding the longer notes.</p> <p>Watch an introduction to Jazz; https://www.youtube.com/watch?v=HjB5Id_QfsU Ask the class to keep a steady beat, stamping their feet softly and counting 1, 2, 3, 4.</p> <p>Model clapping an improvised phrase lasting for 8 beats, then move around the class with each child performing their own 8-beat improvised phrase. You may want to extend this by using classroom percussion instruments – if the children are struggling to think of something, don't worry, just encourage them to play anything/something!</p> <p>Listen to Billy Strayhorn/Duke Ellington Orchestra, <i>Take the 'A' Train</i> Can you hear the musicians exploring the melody through improvisation?</p> |
| Plenary | Add Billy Strayhorn/Duke Ellington Orchestra to your Composers' Board. |
| Resources & Vocabulary | <p><i>I like to sing scat</i>; https://www.youtube.com/watch?v=gwIRggu1Hws <i>An Introduction to Jazz</i>; https://www.youtube.com/watch?v=HjB5Id_QfsU Classroom percussion instruments</p> <p>Improvise = Creating and inventing music in real time, i.e. 'on the spot'. Jazz = Jazz is an original American art form that began in the southern United States in the early 20th century, development of Blues. There are three basic elements set this art form apart from classical music:</p> <ol style="list-style-type: none"> 1) Rhythm 2) Improvisation 3) Conversation (like 'questions and answers' in music) |



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| | <p>Phrase = If music is like language, then a single note, or pitch, is like a letter. You can combine them to make words (intervals and chords) and then combine these letters or words to make sentences. A sentence in music would be the equivalent of a phrase. A phrase is a single unit of music that makes complete musical.</p> <p>Pulse-steady beat = The pulse is a steady beat that runs through the music. It's a bit like a heartbeat or the tick-tock of a clock. When you listen to a piece of music, you might find yourself tapping your foot along to the beat. This is the pulse.</p> |
| Success Criteria | Can the children: <ul style="list-style-type: none">• Keep the steady beat.• Identify characteristics of the musical style.• Improvise an 8 beat phrase. |
| Challenge | Ask some children to demonstrate their improvised phrases. |
| SEN/EAL | Demonstrate to children different ways of improvising a phrase, however they want to make a sound, encourage them to 'have a go'. |



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| 2 Learning Objective/Intent NC / MMC | <ul style="list-style-type: none"> • Describe how specific musical elements, if changed, can affect the overall sound of a piece of music. • Read and perform pitch notation within a defined range (e.g. C–G/do–so). • Follow and perform simple rhythmic scores to a steady beat: maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble. |
| Introduction/ Main Activity | <p>With reference to SKY Vocal Handbook, explore vocal warmups focussing on tongue twisters and sirening. Practise Part 1, <i>I like to sing scat</i> https://www.youtube.com/watch?v=gwIRggu1Hws Focus on posture and holding the longer notes.</p> <p>Listen to <i>Old Macdonald had a farm</i> https://www.youtube.com/watch?v=uf7_DISErHY, from 11.06) as you hand out glockenspiels, one per pair, asking the children what they notice about this version. Model then ask the children to take turns in playing the opening phrase of <i>Old Macdonald had a farm</i> – this should last for eight steady beats.</p> <p>Model how you can lengthen or shorten the notes so the melody is still there, but the feel of the song has changed: ask one of the pair to tap steady beats and the other to replay the phrase but changing the length of the notes. Introduce/Use the phrase <i>duration</i>.</p> |
| Plenary | Listen to <i>Jazz for Kids</i> https://orcd.co/jazzforkids and ask the children to try to name the tunes! |
| Resources & Vocabulary | <p><i>I like to sing scat</i> https://www.youtube.com/watch?v=gwIRggu1Hws <i>Old Macdonald had a farm</i> https://www.youtube.com/watch?v=uf7_DISErHY <i>Jazz for Kids</i>; https://orcd.co/jazzforkids Glockenspiels Duration = The length of a note or sound in music. Melody = The tune of the music. Phrase/Phrasing; connecting or grouping several notes or rhythms to create a sequence of sounds that make sense musically and satisfy both performer and listener. Phrasing in a song indicates where the singer should breathe. Pulse – steady beat = The pulse is a steady beat that runs through the music. It's a bit like a heartbeat or the tick-tock of a clock. When you listen to a piece of music, you might find yourself tapping your foot along to the beat. This is the pulse. Texture = The overall effect of how melody, harmony and rhythm are combined in a piece of music. Timbre (pronounced “tam-ber”) = The specific tone or quality that a certain instrument or voice has. It is also known as tone colour or tone quality, so if you see these terms being used instead, just know they all mean the same thing. For examples, a xylophone has a different timbre to a glockenspiel, even when they play the same note, similarly, a wood block has a different timbre to a tambourine.</p> |



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| Success Criteria | Can the children: <ul style="list-style-type: none">• Identify characteristics about a style of music.• Follow notation to play a melody. |
| Challenge | Children who are confident can demonstrate. |
| SEN/EAL | Working with glockenspiels, encourage children to hold beaters correctly and 'bounce' beaters on notes to produce a shiny sound. |



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| 3 Learning Objective/Intent NC / MMC | <ul style="list-style-type: none"> • Maintain a part in a group showing awareness of others. • Memorise songs and perform with accuracy (pitch). • Can they perform using simple harmonic ideas. • Read and perform pitch notation within a defined range (e.g. C–G/do–so). • |
| Introduction/ Main Activity | <p>With reference to SKY Vocal Handbook, explore vocal warmups focussing on tongue twisters and sirening. Model/Sing/Learn Part 2, <i>I like to sing scat</i>; https://www.youtube.com/watch?v=gwlRggu1Hws</p> <p>Using glockenspiels and working in groups of three, learn the chords for <i>Old Macdonald</i>... try to keep a steady pulse and move between chords together.</p> <p>Regroup the children into fours and take turns in playing the chords whilst one person improvises melodies using the notes from the opening phrase (see Lesson 2).</p> <p>Share some examples; record the groups' ideas.</p> |
| Plenary | <p>Watch https://www.youtube.com/watch?v=81uJIF9TCs</p> <p>How does the artist build his improvisation into a group piece? <i>By modelling – when the crowd doesn't respond as he wants (they start clapping, not singing), he starts again!</i></p> <p>How does he create texture? <i>Body percussion with mic.</i></p> |
| Resources & Vocabulary | <p><i>I like to sing scat</i>; https://www.youtube.com/watch?v=gwlRggu1Hws</p> <p><i>Old Macdonald had a farm</i>; https://www.youtube.com/watch?v=uf7_DlSErHY, (11.06)</p> <p><i>Sing! Day of song</i> - Bobby McFerrin – Improvisation; https://www.youtube.com/watch?v=81uJIF9TCs</p> <p>Body percussion = Sounds produced using fingers, hands and feet plus mouthed effects, e.g. cheek pops, tongue clicks, clapping, and a wide range of vocal sounds.</p> <p>Chords = Two or more notes played together to achieve harmony.</p> <p>Melody = The tune of a song or piece of music.</p> <p>Texture = The overall effect of how melody, harmony and rhythm are combined in a piece of music.</p> |



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| Success Criteria | Can the children: <ul style="list-style-type: none">• Maintain their part in group performance, keeping a steady beat.• Perform a chord accompaniment.• Improvise a melody.• Evaluate work using some of the musical vocabulary in this lesson. |
| Challenge | Children learning other pitched instruments eg piano, could play improvised melodies. |
| SEN/EAL | Demonstrate and support pupils to play within the group. |



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| 4 Learning Objective/Intent NC / MMC | <ul style="list-style-type: none"> • Describe how specific musical elements, if changed, can affect the overall sound of a piece of music. • The teaching of music is enriched by developing pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. • Sing songs in parts, begin to sing repertoire with small and large leaps as well as a simple second part to introduce vocal harmony. |
| Introduction/ Main Activity | <p>With reference to SKY Vocal Handbook, explore vocal warmups focussing on tongue twisters and sirening. Practise Part 2, <i>I like to sing scat</i> https://www.youtube.com/watch?v=gwlRggu1Hws</p> <p>After a recap of Part 1, sing the whole song up to (where the two parts start). If you think the children are ready, split the class in two and try to sing the song through in parts: if not, practise Parts 1 and 2 again and split when you think the class are secure in the melodies.</p> <p>Using safe internet links, ask the children to listen with their partner to some of the named artists from https://www.youtube.com/watch?v=HjB5Id_QfsU;</p> <ul style="list-style-type: none"> • Duke Ellington, Louis Armstrong, Billie Holiday, Fats Waller, Count Basie, Ella Fitzgerald, Thelonius Monk, John Coltrane, Sarah Vaughan, Nina Simone, Wynton Marsalis <p>Ask each pair to search the artists, above, and share a favourite piece and give reasons for their choices. Or, create your own Top Ten Jazz playlist and use throughout the day depending on the mood; tidy up time, ready for reading time, handwriting practice etc. Encourage the children to guess/name the artist, their instrument (saxophone, vocal ...) and use musical vocabulary to describe the 'feel' of the piece.</p> |
| Plenary | Add the artists to your Composers Board. |
| Resources & Vocabulary | <p><i>I like to sing scat</i> https://www.youtube.com/watch?v=gwlRggu1Hws <i>Jazz Greats</i>; https://www.youtube.com/watch?v=HjB5Id_QfsU; IT access (according to your school's policy and procedure) to research Jazz artists.</p> <p>Chords = Two or more notes played together to achieve harmony. Duration = The length of a note or sound in music. Harmony = A musical effect created by combining two or more notes played or sung simultaneously. Improvise = Creating and inventing music in real time, i.e. 'on the spot'. Melody = The tune of a song or piece of music Texture = The overall effect of how melody, harmony and rhythm are combined in a piece of music.</p> |



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| Success Criteria | Can the children: <ul style="list-style-type: none">• Maintain their part whilst singing in parts.• Sing their part of song from memory. |
| Challenge | Give their opinion of music from different artists and eras using musical terms. |
| SEN/EAL | Select some children who are able to work with accuracy in parts and are confident to perform to the rest of the class. Demonstrate and support children to participate in tasks, they may wish to draw responses to the music as they listen. |



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| 5 Learning Objective/Intent NC / MMC | <ul style="list-style-type: none"> • Perform a range of songs. • Maintain a part in a group showing awareness of others. • Capture and record creative ideas using graphic symbols, rhythm notation and time signatures, staff notation and technology. |
| Introduction/ Main Activity | <p>With reference to SKY Vocal Handbook, explore vocal warmups focussing on tongue twisters and sirening. Model and sing Part 2, <i>I like to sing scat</i> https://www.youtube.com/watch?v=gwIRggu1Hws</p> <p>After a recap of Part 1, focusing on posture and holding the longer notes, sing the whole song up to (where the two parts start).</p> <p>If you think the children are ready, split the class in two and try to sing the song through. Focus on the diction for each group, making sure that each word is pitched and sung accurately.</p> <p>Record and review: what could you do to improve your performance?</p> |
| Plenary | <p>Share your song and your Jazz Top Ten with your school – online, in assembly etc.</p> <p>Can the children teach the song to another class?</p> |
| Resources & Vocabulary | <p><i>I like to sing scat</i> https://www.youtube.com/watch?v=gwIRggu1Hws</p> <p>Sky Vocal Handbook</p> <p>Improvise = Creating and inventing music in real time, i.e. 'on the spot'.</p> <p>Jazz = Jazz is an original American art form that began in the southern United States in the early 20th century, a development of Blues. There are three basic elements set this art form apart from classical music:</p> <ol style="list-style-type: none"> 1) Rhythm 2) Improvisation 3) Conversation (like 'questions and answers' in music) <p>Melody = The tune of a song or piece of music.</p> <p>Texture = The overall effect of how melody, harmony and rhythm are combined in a piece of music.</p> |



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| Success Criteria | Can the children: <ul style="list-style-type: none">• Evaluate and suggest improvements about their work.• Maintain a part in a group.• Offer ideas to improve work using vocabulary from the unit. |
| Challenge | Some children can make suggestions for changing elements of the song eg. the structure of the song or the dynamics. The class can have a go at performing using these suggestions. |
| SEN/EAL | Support children to perform their part in the class performance. |



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| 1 Learning Objective/Intent NC / MMC | <ul style="list-style-type: none"> • Identify, using musical vocabulary, the different purposes of music. • Explain how silence can affect a musical piece or idea. |
| Introduction/ Main Activity | <p>Begin with the video of Smetana's <i>The Moldau</i> – watch and encourage children to identify the orchestral instruments they see. You could list the instruments and ask the children to tick them off, or write them down against the family they belong to;</p> <p>Brass; Percussion; Strings; Woodwind;</p> <p>Explain to the class that the piece of music they are listening to describes a river moving through the countryside to the sea; detail the two flutes playing at the beginning represent the two tributaries which combine to create The Moldau.</p> <p>As the children listen again, ask them to jot down what they think is happening to the river; what is it passing?</p> <p>Listen to the main theme (1:11); how would the children describe this?</p> <p>With the children in a circle, sort classroom percussion instruments into two sets; those which do/not describe a river. Encourage the use of musical vocabulary, e.g. <i>timbre</i>, <i>dynamics</i>, <i>texture</i>.</p> |
| Plenary | <p>Photograph or list the two sets and tidy away as you listen to <i>The Moldau</i> once more.</p> <p>Add Smetana to your Composers Board.</p> |
| Resources & Vocabulary | <p>Teachers may want to look at this resource before the lesson; https://www.classnotes.org/story/2020/05/07/listening-lesson-vltava</p> <p>Smetana, <i>The Moldau</i>; https://www.youtube.com/watch?v=l6kqu2mk-Kw</p> <p>You may want to use The Moldau as your 'tidy away' or calming music in class.</p> <p>Orchestral instruments and families; strings, brass, woodwind, percussion, see Picture. You and your class might like to find out more here; https://insidetheorchestra.org/2020/06/10/explore-the-instruments-of-the-orchestra/</p> |



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| | <p><i>Legato</i> = smooth and flowing <i>Staccato</i> = short and detached Texture = The overall effect of how melody, harmony and rhythm are combined in a piece of music.</p> |
| <p>Success Criteria</p> <p>Challenge</p> <p>SEN/EAL</p> | <p>Children can:</p> <ul style="list-style-type: none">• Use musical vocabulary to describe features of music.• Identify different sounds (timbre) of instruments. <p>Some children could identify a short melody on a pitched instrument to be used in the river music.</p> <p>If possible, allow children extended time to explore the range of sounds the instruments can make in the instrument sorting activity.</p> |



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| 2 Learning Objective/Intent NC / MMC | <ul style="list-style-type: none"> • Improvise with a limited range of pitches on their taught instrument, making use of musical features including smooth (legato) and detached (staccato) – continue in more formal composition work detailed below. • Begin to make compositional decisions about the overall structure of improvisations. • |
| Introduction/ Main Activity | <p>Look at/Play the instruments chosen last week – remind the class of their names and model how they might record their sound; remember to include instructions for the musicians e.g. <i>pp</i> or <i>crescendo/cresc.</i> <</p> <p>As a class or working in groups, using a different shade of blue for each instrument, create a graphic score depicting a river's journey from stream to sea – you may want to link this to a Geography topic which explores rivers, or a river, e.g., The Mersey, The Amazon, The Nile, and show children pictures of these rivers and their journeys from tributary to sea to inspire their compositions, just as Smetana was inspired.</p> <p>Practise, perform and record.</p> <p>Listen to <i>The Moldau</i> and tell the children each section of the river's story; Smetana wrote of "The Moldau," which premiered in April 1875, "The composition describes the course of the Vltava, starting from the two small springs, the Cold and Warm Vltava, to the unification of both streams into a single current, the course of the Vltava through woods and meadows, through landscapes where a farmer's wedding is celebrated, the round dance of the mermaids in the night's moonshine: on the nearby rocks loom proud castles, palaces and ruins aloft. The Vltava swirls into the St. John's Rapids; then it widens and flows toward Prague, past the Vyšehrad, and then majestically vanishes into the distance, ending at the Labe (or Elbe, in German)."</p> <p>Extension; You might want to learn <i>The River</i>, from Singing Sherlock, Book 4.</p> |
| Plenary | <p>Listen to your compositions – what techniques have you used that were inspired by <i>The Moldau</i>?</p> <p>Can other groups identify the different sections of your rivers' journey?</p> |
| Resources & Vocabulary | <p>Smetana, <i>The Moldau</i>; https://www.youtube.com/watch?v=l6kqu2mk-Kw</p> <p>Assorted percussion instruments (selected previous week)</p> <p>Dynamics = the volume of a piece of music, including <i>forte</i>, <i>piano</i>, <i>crescendo</i> (loud, quiet, getting louder)</p> <p>Legato = smooth and flowing</p> |



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| Success Criteria | Can the children: |
| Challenge | <ul style="list-style-type: none">• Use musical vocabulary to describe work• Make decisions about features of their music. |
| SEN/EAL | Children who are learning a pitched instrument could be encouraged to use it in their work. Support children to explore sounds and share ideas in the activity. |



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| 3 Learning Objective/Intent NC / MMC | <ul style="list-style-type: none"> • The teaching of music is enriched by developing pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. • Compose a short song (lyrics and melody) and perform. • Create more than one musical idea to be performed simultaneously. • Begin to make compositional decisions about the overall structure of improvisations. |
| Introduction/ Main Activity | <p>Remind the children about their compositions inspired by the river and explain that for Hindus, the River Ganges is a holy river: in RE you might want to explore the different versions of how the river 'became', or ask children to write their own interpretation, see Teachers' Notes, below.</p> <p>Share;</p> <ul style="list-style-type: none"> • <i>Ganga Pooja</i>, Manish Vyas; https://www.youtube.com/watch?v=wwu_mZ31JfY and discuss how the music reflects the solemnity of this ritual • <i>Water Down the Ganges</i>, Prem Joshua and Manish Vyas; https://www.allmusic.com/album/water-down-the-ganges-mw0000321187 <p>Explain how traditional Indian music has been developed into an energetic dance and movement form which has been made popular by the Indian films; Bollywood.</p> |
| Plenary | <p>Watch and follow <i>12 Basic Bollywood Dance Moves, Beginner Level</i>, Akshay Bhosale; https://www.youtube.com/watch?v=SsGtNa3Oo3Y</p> <p>Can the children hear any similarities between the traditional and the modern?</p> |
| Resources & Vocabulary | <p><i>Ganga Pooja</i>, Manish Vyas; https://www.youtube.com/watch?v=wwu_mZ31JfY</p> <p><i>Water Down the Ganges</i>, Prem Joshua and Manish Vyas; https://www.allmusic.com/album/water-down-the-ganges-mw0000321187;</p> <p><i>12 Basic Bollywood Dance Moves, Beginner Level</i>, Akshay Bhosale; https://www.youtube.com/watch?v=SsGtNa3Oo3Y</p> <p>Texture = The overall effect of how melody, harmony and rhythm are combined in a piece of music.</p> <p>Dynamics = The volume of a piece of music.</p> |
| Success Criteria Challenge SEN/EAL | <p>Can the children:</p> <ul style="list-style-type: none"> • Begin to make decisions about music changing musical elements eg dynamics • Understand that music conveys meaning of traditions and stories. <p>Children who are learning a pitched instrument could be encouraged to use it in their work.</p> <p>Offer children extended time to explore the range of sounds the instruments can make, and to make decisions about their musical choices for the 'river' music.</p> |



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| Teachers Notes | <p>In June, Hindus honour the goddess Ganga, for whom the holy Ganges River is named. The faithful believe that those who die around this river reach the heavenly abode with all their sins washed away. The month concludes with the celebration of Rath Yatra, when Hindus build and race elaborate chariots in celebration of the summertime travel of deities Jagannath, Balabhadra, and Subhadra.</p> <ul style="list-style-type: none">• https://www.youtube.com/watch?v=bW_awN9uV6w• https://www.learnreligions.com/ganga-goddess-of-the-holy-river-1770295 |
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| 4 Learning Objective/Intent NC / MMC | <ul style="list-style-type: none"> • Explore developing knowledge of musical components by composing music to create a specific mood and introduce major and minor chords. Include instruments played in whole-class/ group/individual teaching to expand the scope and range of the sound palette available for composition work. • Introduce and understand the differences between minims, crotchets, paired quavers and rests. • Read and perform pitch notation within a defined range (e.g. C–G/do–so). • Rhythmically perform a simple part, including rests. |
| Introduction/ Main Activity | <p>Listen to A. R. Rahman's <i>Jai Ho</i>; https://www.youtube.com/watch?v=ZWCZ8I5BUY4 – this version includes lyrics. Explain how the song was written in the Bollywood style for a film which tells the story of a young Indian boy from the slums who wins 'Who Wants to Be A Millionaire'.</p> <p>Using the movements you have learnt, create your own sequence of celebration to Jai Ho – use the repetition of lyrics to inform repetition of movement, rather than create a new movement for every line.</p> <p>Listen to your river compositions – remember the triangle that Smetana used to show the start of the main theme – can you change the instruments (finger cymbals, drums), or add some repeated rhythms using drums to represent tabla, and create a Bollywood feel to your work? Try to add a strong rhythmic pattern and repeated sections, like <i>Jai Ho</i>.</p> <p>Model and encourage the children to use a form of stick rhythm and pitch notation to notate their compositions.</p> <p>Extension; you could use your reworked compositions to create a river-inspired Bollywood dance.</p> |
| Plenary | <p>Practise, perform, record and evaluate your reworked ideas.</p> |
| Resources & Vocabulary | <p>River compositions from previous lessons Assorted classroom percussion instruments A.R. Rahman, <i>Jai Ho</i>; https://www.youtube.com/watch?v=ZWCZ8I5BUY4 Please note: This version, https://youtu.be/xwwAVRyNmqQ contains the full song, including images/stills/video footage from the film which may not be appropriate to share with your class, including cruelty to children and sexualised content.</p> <p>Styles; Bhangra (Traditional folk dance. The dance started in the Punjab region, now divided between India and Pakistan, and began as a folk dance which was conducted by Punjabi farmers of all creeds, Sikhs, Muslims and Hindus, to celebrate</p> |







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| | <p>the coming of the harvest season), Bollywood (The film industry in Mumbai, engaged in production of movies in Hindi language. The popular term Bollywood combines "Bombay" (former name of Mumbai) and "Hollywood" and are musical films, with large groups of dancers as well as individual pieces. The routines and soundtrack bring old and new Indian styles together), Film Score is the term used to describe music specially composed for a film and complements the action/story. Characters are often given their own theme, e.g. Hedwig or Darth Vader)</p> <p>Beat = A basic unit of time marking out the speed at which the music is played</p> <p>Patterns = A phrase which repeats.</p> <p>Rhythm = Variable sound patterns that fit over a steady pulse or beat: in songs, rhythms are dictated by the arrangement of syllables.</p> <p>Sequence = The order or arrangement of phrases to form a longer piece.</p> <p>Structure = How a piece is organised.</p> |
| Success Criteria | <p>Can the children:</p> <ul style="list-style-type: none"> • Create and perform a rhythmic pattern of movements to music. • Use knowledge of musical components to create specific mood in their river compositions. • Use a form of notation, read and perform from it. |
| Challenge | Some children will be able to devise a Bollywood style dance, they can demonstrate it to the class. |
| SEN/EAL | Support children to select instruments and make changes to their work with discussion and questions to help guide them. |



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| 5 Learning Objective/Intent NC / MMC | <ul style="list-style-type: none"> • Capture and record creative ideas using graphic symbols, rhythm notation and time signatures, staff notation and technology. • The teaching of music is enriched by developing pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. |
| Introduction/ Main Activity | <p>Watch <i>An Intro to Indian Dance</i>, HinduismToday; https://www.youtube.com/watch?v=LLZd7PjGJ1Y and try to create some of the dance moves shared.</p> <p>Discuss the similarities and differences between the Bollywood and traditional Indian dances/music.</p> <p>Listen to Bhujhangy Group; <i>Bhabiyee Akh Larr Gayee</i>; https://www.youtube.com/watch?v=FzFfGfIKBZyk and try to identify how the group took traditional music but added new, Western sounds e.g. electric keyboards/synthesizers. What features of new and old can the class hear?</p> <p>Beginning with traditional dance then developing into Bollywood movements, tell a river's journey as it passes the Palace (this could be the Taj Mahal), the jungle, the change from sunshine to rain perhaps, and link the sections with the movements for a flowing river. Can the children notate the movements as a score they can use graphic symbols or stick rhythm notation?</p> <p>Extension; could you use GarageBand to bring together your compositions to create a suitable soundtrack for your dance – use the copy/paste/loop features to repeat sections.</p> |
| Plenary | <p>Practise, perform, record and evaluate your ideas.</p> |
| Resources & Vocabulary | <p>HinduismToday, <i>An Intro to Indian Dance</i>; https://www.youtube.com/watch?v=LLZd7PjGJ1Y</p> <p>Bhujhangy Group, <i>Bhabiyee Akh Larr Gayee</i>; https://www.youtube.com/watch?v=FzFfGfIKBZyk</p> <p>Beat = A basic unit of time marking out the speed at which the music is played.</p> <p>Body percussion = Sounds produced using fingers, hands and feet plus mouthed effects, e.g. cheek pops, tongue clicks, clapping, and a wide range of vocal sounds.</p> <p>Crotchet = A note worth one beat, represented by a solid dot with a stem.</p> <p>Improvise = Creating and inventing music in real time, i.e. 'on the spot'.</p> |



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| <div style="border: 1px solid black; padding: 5px;"> <p>4 beat (semibreve) rest </p> <p>2 beat (minim) rest </p> <p>1 beat (crotchet) rest </p> <p>half a beat (quaver) rest </p> </div> | <p>Minim = A note worth two beats, represented by a hollow dot with a stem.</p> <p>Phrase/Phrasing = Connecting or grouping several notes or rhythms to create a sequence of sounds that make sense musically and satisfy both performer and listener. Phrasing in a song indicates where the singer should breathe.</p> <p>Pulse = The pulse is a steady beat that runs through the music. It's a bit like a heartbeat or the tick-tock of a clock. When you listen to a piece of music, you might find yourself tapping your foot along to the beat. This is the pulse.</p> <p>Rest = A moment of silence in music. Rests can last for different lengths of time – see left.</p> <p>Rhythm = Variable sound patterns that fit over a steady pulse or beat: in songs, rhythms are dictated by the arrangement of syllables.</p> <p>Style = A musical style signifies a distinctive type, form, and/or quality of music. It can refer to the texture, the feeling it evokes, and even the genre. It can also refer to the period of history during which it was created, or to a specific composer or performer.</p> |
| <p>Success Criteria</p> <p>Challenge</p> <p>SEN/EAL</p> | <p>Can the children:</p> <ul style="list-style-type: none"> • Use technology to capture sounds and record performances. • Use music and movement to create a mood and tell a story. • Show some of their work in notated form. <p>Any children with pitched instruments who want to try can add a short melodic phrase using a defined range of notes.</p> <p>Encourage children to move in a steady beat with rhythmic phrases. They could use a scarf moving as a rainbow shape for their movements.</p> |



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| 1 Learning Objective/Intent NC / MMC | <ul style="list-style-type: none"> • Sing and play phrases • Explore developing knowledge of musical components introduce chords. • Perform in two or more parts (e.g. melody and accompaniment or a duet) from simple notation using instruments played in whole class teaching. Identify static and moving parts. |
| Introduction/ Main Activity | <p>Listen to Trinidad Steel Band, <i>Tropical Bird</i>; https://www.youtube.com/watch?v=rFcq9ouzY5s</p> <p>What do the children hear? Can they describe the mood/feel of the music – have they heard anything like it before?</p> <p>Show a picture of steel pans and explain how this instrument was developed.</p> <ul style="list-style-type: none"> • You might want to watch/listen to Trinidadian composer and arranger Michelle Huggins-Watts; https://www.bbc.com/news/magazine-18903131 or, • Find out more about the origins of steel pans; https://www.youtube.com/watch?v=XMWksr7oS4A <p>Follow the chords sheet and model how, if the glockenspiel is played with repeated ‘hammering’ instead of a single tap from the beater, the playing style is similar to the steel pan – you could also try muffling/deadening the ring of the bars or ask your local high school if they have a set of steel pans you could visit and use/see some older students play.</p> <p>Look at the pdf of the chords to <i>Tropical Bird</i>; https://www.musicalfuturesonline.org/resources/songbook-keyboard-ukulele-tropical-bird/</p> <p>Can the class work in groups of three to play the chords and then the song? The changes are quite quick – you could allocate a number of groups to one of the chords at first.</p> <p>With practice, you might be able to play along with the recording!</p> |
| Plenary | <p>Practise, perform, record and evaluate your performance.</p> <p>Add Trinidad Steel Band and Michelle Huggins-Watts to your Composers’ Board.</p> |
| Resources & Vocabulary | <p>PDF resources - see additional materials for this unit.</p> <p>Beat = A basic unit of time marking out the speed at which the music is played.</p> <p>Chords = Two or more notes played together to achieve harmony.</p> <p>Pulse = In music, the pulse is a special type of beat that is regular. It's the heartbeat of a piece of music and similar to a ticking clock, people tap their foot or clap to the pulse whilst listening to music; we don't always hear the pulse in songs but we do feel it. The pulse helps musicians all play a piece of music together. We call this playing in time.</p> |



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| | <p>Rhythm = Variable sound patterns that fit over a steady pulse or beat: in songs, rhythms are dictated by the arrangement of syllables.</p> <p>Steel band = A band of Trinidadian origin, composed chiefly of tuned percussion instruments fashioned from oil drums, that plays instruments made from the heads of oil drums (Caribbean Islands).</p> |
| <p>Success Criteria</p> <p>Challenge</p> <p>SEN/EAL</p> | <p>Can the children:</p> <ul style="list-style-type: none"> • Follow notation for the chord sequences. • Maintain their part within the group performance. • Play in a style inspired by the steel band music. • Identify features of this style of music using key music vocabulary. <p>Your more able pupils may want to try to play the melody; encourage them to work out the notes 'by ear', listening, trying and then notating once they have fixed the notes/rhythms.</p> <p>Demonstrate how to use the beaters to create the sound required for this style of music and practice at a slower tempo playing selected notes of the chord before playing with the group.</p> |



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| 2 Learning Objective/Intent NC / MMC | <ul style="list-style-type: none"> • Identify, using musical vocabulary, the different purposes of music. • Create sequences of 2-, 3- or 4-beat phrases, arranged into bars. • Describe how specific musical elements, if changed, can affect the overall sound of a piece of music. • Develop pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. |
| Introduction/ Main Activity | <p>Listen to Dario G, <i>Carnaval De Paris</i>; https://www.youtube.com/watch?v=dLB56lFYIBI Pause at 0:47 – how would they describe the opening bars? Continue listening; which instrument plays a two-tone rhythm? The metal agogo – keep listening and you will find out why this is important! At 0:53, raise your hand when the Samba drums begin – the metal agogo is used in Samba bands. How does the piece develop? <i>Slow to fast, solo to multiple instruments.</i> How would you describe the sounds of Samba? <i>Pupils' own responses.</i></p> <p>Which instruments do you hear? This Samba piece is unusual because if you listen carefully, you can hear an accordion, guitar and piano: why did the composer bring together the traditional French sound of an accordion and the vibrant sounds of Samba from Brazil? <i>The piece was written for the Football World Cup but set in France.</i> You can see/hear Samba instruments here; https://www.youtube.com/playlist?list=PLSe15AsU--_cYCK1OWd0AdD-UgidEPEq</p> <p>Play/Listen to your classroom percussion instruments – can you identify any which you could use in a Class Samba Band? You might want to explore using junk objects instead; visit St Helen's Youth Brass Band, https://www.youtube.com/@officialshybb331 and watch Junk Percussion - Scratch Samba Sessions 1 and 2. Can you either use your classroom percussion instruments or made/found sounds to play the rhythms in Scratch Samba 1? Look at https://www.musicalfuturesonline.org/resource-type/simplysamba for more information.</p> |
| Plenary | Use iPad - take a photo of the instruments selected for the samba composition and record some of the sounds and patterns the children have performed. |
| Resources & Vocabulary | Dario G, <i>Carnaval De Paris</i> ; https://www.youtube.com/watch?v=dLB56lFYIBI Samba instruments; https://www.youtube.com/playlist?list=PLSe15AsU--_cYCK1OWd0AdD-UgidEPEq St Helen's Youth Brass Band, https://www.youtube.com/@officialshybb331 |



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| | <p>Musical Futures Samba; https://www.musicalfuturesonline.org/resource-type/simplysamba</p> <p>Contrast = using instruments with different timbre to repeat a phrase to create an effect, or repeating a phrase but changing the dynamics or tempo.</p> <p>Phrase/Phrasing = Connecting or grouping several notes or rhythms to create a sequence of sounds that make sense musically and satisfy both performer and listener. Phrasing in a song indicates where the singer should breathe.</p> <p>Pulse – steady beat = The pulse is a steady beat that runs through the music. It's a bit like a heartbeat or the tick-tock of a clock. When you listen to a piece of music, you might find yourself tapping your foot along to the beat. This is the pulse.</p> <p>Texture = The overall effect of how melody, harmony and rhythm are combined in a piece of music.</p> <p>Repetition = Repeating the same rhythmic or melodic phrase, sometimes changing the tempo or dynamics.</p> <p>Rhythm = Variable sound patterns that fit over a steady pulse or beat: in songs, rhythms are dictated by the arrangement of syllables.</p> <p>Timbre (pronounced “tam-ber”) = The specific tone or quality that a certain instrument or voice has. It is also known as tone colour or tone quality, so if you see these terms being used instead, just know they all mean the same thing. For examples, a xylophone has a different timbre to a glockenspiel, even when they play the same note, similarly, a wood block has a different timbre to a tambourine.</p> |
| Success Criteria Challenge SEN/EAL | <p>Can the children:</p> <ul style="list-style-type: none"> • Identify features of the music they are listening to and describe using some musical vocabulary. • Perform phrases of rhythm patterns, arranged into bars. • Identify the purpose and origin of Samba music. <p>Some children could play a rhythm pattern as a solo part in the compositions. Demonstrate and support children to play rhythm patterns and maintain their part in performance.</p> |



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| 3 – 5 Learning Objective/Intent NC / MMC | <ul style="list-style-type: none"> • Rhythmically perform a simple part, including rests. • Improvise using repeated patterns. • Maintain a part in a group showing awareness of others. • Perform in school assemblies, or similar event. |
| Introduction/ Main Activity | <p>Follow the exploration of each part and build into a Class Samba; https://www.musicalfuturesonline.org/resources/simplysamba-how-to-play-carnaval-de-paris/</p> <p>You could use the piece to open your outdoor sports day or summer fair – if you don't have Samba instruments, try to find percussion instruments with a similar timbre, or design and make your own! Use the rhythms to play along to Sérgio Mendes/Carlinhos Brown, <i>Fanfarra (Cabua-Le-Le)</i>. You might also like; <i>Oye Cómo Va</i>, Tito Puente or <i>Mas Que Nada</i>, Sergio Mendes – both available on the Musical Futures website.</p> <p>Please note; videos to Samba and similar genres may contain images/videos of dancers/musicians in costume – please watch all videos and assess for suitability before sharing with your class.</p> |
| Plenary | <p>Practise, perform, record and evaluate. Add your artists and instruments to your Composers' Board.</p> |
| Resources & Vocabulary | <p>Musical Futures; Carnival de Paris Samba Band; https://www.musicalfuturesonline.org/resources/simplysamba-how-to-play-carnaval-de-paris/ Sérgio Mendes/Carlinhos Brown, <i>Fanfarra (Cabua-Le-Le)</i>; https://sonichits.com/video/Sérgio_Mendes/Fanfarra_%28Cabua-Le-Le%29?track=1 Tito Puente, <i>Oye Cómo Va</i>; https://www.youtube.com/watch?v=zZQh4IL7unM Sergio Mendes, <i>Mas Que Nada</i>; https://www.youtube.com/watch?v=KMOU9YLvHDg</p> <p>Beat = A basic unit of time marking out the speed at which the music is played. Pattern = In music, a pattern refers to a consistent sequence of beats or silences that repeat. The pace or tempo of the rhythm determines how fast or slow the pattern repeats. The flow of the rhythm refers to how it moves. Emphasis is placed on certain beats in a rhythm pattern. Pulse – steady beat = The pulse is a steady beat that runs through the music. It's a bit like a heartbeat or the tick-tock of a clock. When you listen to a piece of music, you might find yourself tapping your foot along to the beat. This is the pulse.</p> |



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| | <p>Rhythm = Variable sound patterns that fit over a steady pulse or beat: in songs, rhythms are dictated by the arrangement of syllables.</p> <p>Sequence = The order or arrangement of phrases to form a longer piece.</p> <p>Structure = How a piece is organised.</p> |
| <p>Success Criteria</p> <p>Challenge</p> <p>SEN/EAL</p> | <p>Can the children:</p> <ul style="list-style-type: none">• Perform a part with accuracy.• Maintain a part in a group.• Evaluate performance using musical vocabulary. <p>Some children could compose a sequence of phrases to perform as a solo in the performance.</p> <p>Support children to participate in the performance.</p> |