

Key Stage 2 Years Three & Four Lesson Plans



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"Singing Sherlock Book 2 (pub. B&H) has been purchased and is provided as a supporting resource to this scheme of work."

Key Stage Two Scheme of Work – Overview

The National Curriculum for Music in Years 3 to 6

“Key stage 2 Pupils should be taught to sing and play musically with increasing confidence and control. They should develop an understanding of musical composition, organising and manipulating ideas within musical structures and reproducing sounds from aural memory.

Pupils should be taught to:

Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression.

Improvise and compose music for a range of purposes using the interrelated dimensions of music.

Listen with attention to detail and recall sounds with increasing aural memory.

Use and understand staff and other musical notations.

Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians.

Develop an understanding of the history of music.”

Points for Consideration

When setting up your classroom for your music lesson, it is helpful to have all listening, singing tracks and resources ready beforehand. Make sure you are familiar with the songs and material before teaching the lesson.

Allow the children to explore sounds and work with ideas to formulate compositions. Singing in parts can be a challenge, so encourage a ‘let’s have a go’ approach. We are not aiming for perfect performances throughout our lessons, but for ongoing processes that engage the children in developing skills and understanding structures in music. Engage children in musical ‘challenge’ activities when trying something a little more difficult. In the units, these are referred to as ‘Have a go’ activities. Sometimes it is helpful to slow things down and, with regard to singing in parts, getting each part to sing more quietly and listen to each other can really help. Sometimes, especially when trying singing in parts for the first few times, the tendency can be to try and drown the other part out! Try to discourage this!

Review and reflect as an ongoing part of the lesson using questions such as – “what was good about that?” and “what can we do this time to make it better?”

Incorporate topic links wherever possible with songs and music activities, but always have in mind the skills, knowledge and processes you want the children to acquire and experience and don’t let these suffer for the sake of “fitting in” with a topic.

Always be on the lookout for performance opportunities to wider audiences, such as class assemblies, concerts, performances in the wider community or performances to another class or Key Stage.

Improvisation opportunities form part of the KS2 music scheme of work. It is important to ensure there is an accepting classroom ethos to allow children to feel bold enough to ‘have a go’ at expressing their ideas. Explain that during improvisation they will often like some of their own attempts more than others. It is a time to “experiment”, and their improvisations are not expected to be “perfect” or “wonderful”. Encourage the rest of the class to listen respectfully; the teacher can lead with encouraging comments after the activity. The children will soon want to take turns at having a go with improvisation activities.

In a similar vein, when performing a song or piece of music, explain that “making mistakes” is a normal part of learning music, and it is in the process of making mistakes that often the most learning and improvement takes place. The same “have a go” approach needs to be adopted.

Assessment

Music is a developmental subject, in which the children attain skills and learn concepts in a way that has a similar progression to subjects such as Maths and English. In music we use assessment in order to gain knowledge of where the children are in their musical development, and then use it to identify targets for the next steps in the children's progress.

Some key questions to keep in mind to ask when assessing your children are why we are assessing a particular skill or concept, and how it informs future teaching, learning and progression?

Assessment in its simplest form is what you see and what you hear. Use the class iPad to record ongoing work as you would see rough drafts in any written project book. Watch, listen and review the recordings in a similar way as editing a draft piece of written work, to appraise and review work as a class, and look for ways to improve work and find out what is good in the recorded activities. These recordings can be kept on the computer and will form ongoing evidence of progress and assessment within music. Peer assessment is integral within lessons, and pupils should be given plenty of opportunities to appraise and evaluate each other's work as well as their own. Encourage them to identify positive features and ways to improve. Using a "detective" at the front of the class to watch out for particular aspects of good practise can work wonders, and the children often work extra hard to impress their peer, and they can also really try hard to be a good role model so that they will be picked to look for "clues". Progression of musical concepts, skills and understanding within this scheme of work can be assessed in different ways:

1. Demonstration of evidence. Build up an evidence portfolio using video / vocal recordings of work as you progress through the activities (not just the finished performance). A whole school approach to collecting evidence will ensure adequate monitoring of children as they progress through each Key Stage.
2. Use of differentiated questioning.
3. Observation and listening – it may be helpful to pick a few children from each ability range and track these children during lessons.
4. Evidence of use of musical vocabulary and self-evaluation skills within answers in the end of unit "review and reflect" worksheets.

Musical progress is not linear, but follows a spiral of learning within the musical experiences as the activities in the units are followed through.

Resources

"Interpretation of National Curriculum Music (Key Stage 1 + 2), April 2015" - Sky Music Hub <http://www.skymusicHub.com/training-resources/downloads/>

"ISM The National Curriculum for Music - An assessment and progression framework"

www.ism.org/images/files/An_Assessment_and_Progression_Framework_Primary_Music.pdf

Interim Expectations: Expected Musical Learning for Lower Key Stage 2 www.Charanga.com

Sefton Vocal Leadership Handbook <http://www.skymusicHub.com/training-resources/downloads/>

The "Inside Music" singing scheme of work from The Voices Foundation. "First Steps Age 7-11" www.voices.org.uk

"Singing Games & Rhymes for Middle Years" - National Youth Choir for Scotland. <http://www.nycos.co.uk>

www.singup.org www.charanga.com www.musicexpress.co.uk/

Singing Sherlock: The Complete Singing Resource for Primary Schools (Book & CD): volumes 1, 2,3 and 4 by Shirley Court (Author), Val Whitlock (Author)

BBC Bitesize music Key stage 2 <https://www.bbc.com/education/subjects/zwxhfg8>

Units 1-4 Overviews

Unit 1 - The World Around Us

This unit contains a variety of songs and rhymes that will develop singing voices, offering the opportunity for children to sing in unison and in parts, and have lots of fun while doing so! Throughout the instrumental activities the children will be able to use pitched instruments to 'have a go' at creating and playing their own improvised melodies, and also play drone accompaniments to songs. The children will enjoy listening to a range of music of different styles, including those that use vocal and body percussion sounds to form a composition. The accompanying resources will help them to develop the skills to review and reflect on the music.

Unit 2 – Sounds of Africa

The first half of this unit focuses on singing songs from Africa, or with an African theme. The unit looks at how to get the best quality of singing from the children, encouraging good listening, pitching and using vocal techniques to improve the quality of the sound of their voices. The second half of the unit focuses on African cyclic rhythms. The children will play some simple cyclic rhythms and they will be given a structure in which to create their own rhythm compositions. The unit also includes opportunities to evaluate their performance skills and the way they present themselves as singers.

Unit 3 – Transformations

The first half of this unit focuses on the Listening and Appraising elements of the National Curriculum. The children will listen to and appraise all four concertos from Vivaldi's "Four Seasons". The children will use a variety of artistic media to express their feelings and thoughts about what they have learnt, including dance, art and musical composition. The children will be encouraged to develop their understanding of musical vocabulary. This is followed with sections on developing compositional techniques using the idea of "mirroring" and "reflections". The children will also become familiar with standard rhythm notation

Unit 4 - Movement

The activities in this unit will offer children the opportunity to work with instruments, and create their own compositions based on different ways of travelling around. Throughout the activities they will develop an understanding of how different structures and musical devices such as phrasing and timbre are used in music. There is a focus on improvisation using a limited range of notes on pitched instruments, and creating rhythm patterns on unpitched instruments. The children will enjoy the opportunity to listen to music of different genres, and develop a greater understanding of how to write down music using graphic notation.



Unit One - The World Around Us

KS2 - Years - 3&4



<p>More able children will be able to: Use specific musical vocabulary when evaluating own and others work. Hold their own part in a group – improvising melody and rhythm, singing a harmony part, drone accompaniment etc. Compose a piece of music using some musical devices such as rhythm, tempo, and structure.</p>	<p>Names:</p>
<p>Extending children will be able to: Notate musical ideas in graphic form. Understand some of the rhythm names in staff notation. Discuss the structure of a piece of music or a song using musical vocabulary. Make up a short melody or rhythm pattern, with voice and instruments given a limited range of notes and no written notation to create own improvisation. Perform an accompaniment part on a percussion instrument eg. drone/ostinato.</p>	<p>Names:</p>
<p>Reaching children will be able to: Develop a vocabulary of key musical terms and begin to use them when talking about music. Recognise the structure of a song; verse, chorus and sometimes a bridge, that a song has melody and lyrics. Understand how music is represented in a written form using graphic notation. Listen with concentration to a piece of music. Use percussion instruments to improvise a short rhythm phrase. Demonstrate some basic understanding about staff notation – use of lines and spaces to show pitch, rhythm notation.</p>	<p>Names:</p>
<p>Working towards children will be able to: Copy a short rhythmic phrase. Understand that most songs have a chorus and verse structure. Recognise and keep a steady beat. Copy a short melodic phrase with help. Recognise changes in music and try to describe them.</p>	<p>Names:</p>
<p>Additional Comments:</p>	





Unit Two - Sounds of Africa

KS2 - Years - 3&4



More able children will be able to:

Use extensive musical vocabulary when evaluating own and others work.
Take a lead role when composing in a group. E.g. conducting.
Sing more complex melodies, in tune, confidently and with good vocal technique.
To be able to sing an additional part of a song with confidence.

Names:

Extending children will be able to:

Begin to talk about the mood and style of the music they are singing, including the lyrics, and change their singing based on their knowledge of the music.
Listen in a focused way to music from a different tradition and be able to discuss key elements of the music using a developing musical vocabulary.
Sing increasingly complex melodies within an extending pitch range.

Names:

Reaching children will be able to:

Know the importance of warming up their voices, be aware of good vocal technique ensuring they are singing safely and breathing in phrases.
To maintain good posture and presentation skills when singing and performing.
Sing mostly in tune within a limited pitch range and be able to sing with a strong sense of pulse and rhythm.
Begin to be aware of how music can be represented in a written form using graphic notation.
With support begin to read graphic rhythm notation.
Use percussion instruments to compose short rhythm phrases and record them using graphic notation.
Begin to add structure to their compositions.

Names:

Working towards children will be able to:

Be able to play a simple short rhythmic phrase as an ostinato (a repeated cyclic pattern), with others. Be able to sing or play a simple melody with others with a limited range of notes. Be able to work together and perform with others.

Names:

Additional Comments:





Unit Three - Transformations

KS2 - Years - 3&4



<p>More able children will be able to: Use extensive musical vocabulary when evaluating own and others work. Take a lead role when composing in a group. E.g. conducting. Compose a piece of music using more complex musical devices such as dynamics and tempo in their compositions.</p>	<p>Names:</p>
<p>Extending children will be able to: Know and understand the symbols for rest and note durations used in standard staff notation, such as crotchet, quaver, minim and semibreve and to be able to read simple 4 beat rhythm phrases. Make up a short melody, using pitched instruments using a pentatonic scale. Perform an accompaniment part on an instrument eg. drone/ostinato. Demonstrate some basic understanding about how to record pitch and rhythm when composing.</p>	<p>Names:</p>
<p>Reaching children will be able to: Start to develop a vocabulary of key musical terms and begin to use them when talking about music. Begin to be aware of how music is represented in a written form using standard rhythm notation. With support begin to read standard rhythm notation. Listen with increasing concentration to music of different styles and from different times and traditions. Recognise the work of at least one famous composer showing awareness of when it was written. Use percussion instruments to compose short rhythm phrases. Use pitched percussion instruments to compose a simple melody using a pentatonic scale and perform with others.</p>	<p>Names:</p>
<p>Working towards children will be able to: Find and internalise the pulse when listening to music. Be able to play a simple short rhythmic phrase as an ostinato (a repeated cyclic pattern), with others. Be able to sing or play a simple melody with others. Recognise changes and moods in music and begin to describe them and express how they feel about them.</p>	<p>Names:</p>
<p>Additional Comments:</p>	





Unit Four - Movement

KS2 - Years - 3&4



More able children will be able to:

Evaluate their work using appropriate musical vocabulary stating what was successful/unsuccessful and why.
Recall longer phrases accurately and confidently.
Sing or play with an understanding of how to add expression and phrasing.
Identify subtle differences and changes when listening to music eg changes in pitch.

Names:

Extending children will be able to:

Be the group leader in call and response songs.
Give reasons for selecting sounds for a particular purpose (identifying the timbre of sounds).
Perform with control of pulse and awareness of other performers. Understand the importance of expression and articulating words to communicate a song to an audience.
Understand the difference between the pulse and the rhythm.

Names:

Reaching children will be able to:

Sing accurately simple song from memory in a group or solo.
Suggest ways to enhance performance of work.
Identify phrases and structure of a song.
Listen to and reflect on the character and mood of a piece of music.
Demonstrate increasing aural memory repeating melodic and rhythmic phrases and physical control when using instruments.
Compose question and answer phrases with a partner.
Recognise and create repeated patterns.
Understand how rest beats can be used effectively.

Names:

Working towards children will be able to:

Enjoy participating in large group singing activities.
Match pitch accurately and combine rhythmic patterns together with help.
Listen attentively for short periods with help to sustain concentration.

Names:

Additional Comments:



**Lesson 1:****Unit One: The World Around Us**

KS2 Year 3-4

**Learning Objectives:**

- To use voices in different ways.
- To identify phrasing and structure in music.
- To use stick rhythm notation.
- To clap rhythm patterns accurately.

Starter Activity:

Switch game – The teacher is the leader and starts a repeating sound pattern, such as 2 x tapping hands, 2 x tapping knees, and the children join in. Now the leader starts to perform a new pattern eg. clicking fingers. However, the children continue with the original pattern and only change to the new pattern when they hear the leader say the word 'Switch'. On the word 'Switch' they start performing the new pattern. The children learn to perform a pattern whilst listening to and watching a different one.

Activities:

- Use voices in different ways in the rhyme 'Lickety Split' - track 1, Singing Sherlock book 2.
- Jelly on a plate, learn the rhyme.
- Identify the phrase structure and rhyme patterns in a rhyme.
- Use notation to show rhythm patterns.

Plenary

Improvisation task: **'Have a go'** activity.
Put out a pitched instrument eg. a glockenspiel or a set of chime bars and select a limited range of notes C D E G A – the five notes of the C pentatonic scale. Invite children to 'have a go' at playing an improvised melody using the rhythm pattern of the words in the rhyme 'Jelly on a plate'.

Assessment focus points:

- Can children remember and repeat the rhythm patterns in the switch game?
- Offer children opportunities to use a variety of instruments to create improvised rhythm patterns and melodies.



Objectives	Activity	Resources
Use voices in different ways.	Listen to track 1 'Lickety Split'. Children join in using voices in various ways, eg. whispering, to echo the phrases in the rhyme.	Singing Sherlock book 2, track 1. Voices
Learn a rhyme. To recognise and clap a rhythm pattern. To identify the structure of a rhyme.	1. Say and clap the rhyme: Jelly on a plate, Jelly on a plate, Wibble, wobble, wibble, wobble, Jelly on a plate. 2. Now children use their thinking voices. They keep the words of the rhyme going silently in their head while they clap the pattern of the words of the rhyme. The clapping now represents the rhythm – which in this activity is the pattern of the words. 3. Discuss the structure and the similarities and differences of the phrases in the rhyme; there are four phrases and only phrase three is different. Now the children say the rhyme while they slowly move one arm across in a sweeping rainbow movement to mark each phrase. 4. Ask children if they can identify what is different about phrase three, it is that every beat in phrase three has □ tey-tey rhythms.	Voices and hands!
To use notation to show the rhythm.	Use stick notation to write down the rhythm patterns in the rhyme. <div style="text-align: center;"> □ □ Z (tey-tey tey-tey ta rest) □ □ Z (tey-tey tey-tey ta rest) □ □ □ □ (tey-tey tey-tey tey-tey tey-tey) □ □ Z (tey-tey tey-tey ta rest) </div> As the teacher points and moves their hand across the notation from left to right, like reading a sentence, the children clap the rhythm following the notation. Chose some children to play each phrase on rhythm instruments, such as claves, woodblocks.	Percussion instruments such as claves, woodblock. Tuned percussion instrument such as a glockenspiel or chime bars for the plenary activity.
Things to think about: 'Sound before symbol' – Throughout all music activities it is always best to work with sounds before writing down any form of notation. In the activity above we have used stick notation, in other activities we could use graphic notation, this will progress towards using staff notation in later musical activities.		

**Lesson 2:****Unit One: The World Around Us**

KS2 Year 3-4

**Learning Objectives:**

- To sing a song in unison and in two parts.
- To identify the structure of a song.
- To play a drone accompaniment on a pitched instrument.
- To identify different musical dimensions – phrasing and pitch.

Starter Activity:

Clapping round the circle – going round the circle each child takes a turn to make up their own four beat pattern. At first it may be difficult for the children to do this activity while keeping in time with the original tempo and without there being long gaps between the clapping patterns from each pupil throughout the activity. When the children have had some experience of making up their own patterns it can be helpful for the teacher to use a woodblock to keep the pulse throughout the activity.

Activities:

- London's Burning – sing the song in unison.
- Sing the song London's Burning in two parts.
- Using a tuned instrument to add a drone accompaniment to a song.

Plenary

Watch the short BBC Primary Music film clip - What are pulse and rhythm? BBC Bitesize.
<http://www.bbc.co.uk/guides/z2mqw6f#zyvspbk>

Assessment focus points:

- Encourage the two groups of children to listen to each other as they sing.
- Evaluate aspects of the singing through class discussion.
- Ask the children to consider if they all started/ended at the right time, and if they sang their parts accurately.



Objectives	Activity	Resources
<p>Sing a song in unison and in two parts.</p> <p>To understand the structure of singing in a canon (round) format.</p>	<p>London's Burning – learn to sing this song in unison.</p> <p>London's burning, London's burning, (C C F F, C C F F) Fetch the engine, fetch the engine! (GG A A, GG A A) Fire, fire! Fire, fire! (C' C'--, C' C'--) Pour on water, pour on water. (C'Bb A A, C'Bb A A)</p>	<p>This traditional song is available on Sing Up if your school has a subscription to this resource.</p>
<p>Identify the structure of the song.</p> <p>Identify some of the different musical dimensions used in a song – phrasing and pitch.</p>	<p>Ask children how many phrases they think there are in this song. To help them recognise the phrasing, as they sing the song, children slowly moving one arm across in a rainbow action to mark each phrase. This song has four phrases! Now as they sing the song again, ask the children to notice that one of the phrases stays on the same pitch. Can they recognise which one is it? It is phrase three.</p>	<p>Voices....and arms!</p>
<p>Sing a song in a round.</p> <p>To have the opportunity to maintain own singing part when singing in two groups.</p>	<p>London's Burning - sing song in two parts. Arrange the class into two groups, it can be helpful to locate each group on different sides of the room. Second group starts the song when the first group is at the end of phrase two. Point to each group as they are due to start.</p>	<p>Voices.</p>
<p>Play a drone accompaniment on a pitched instrument.</p>	<p>Select a child, or group to add a drone accompaniment by playing the notes C and F at the same time, on a tuned instrument such as chime bars, a glockenspiel, or a xylophone. After practicing a few times they can play the drone accompaniment while the children sing the song.</p>	<p>A tuned instrument such as chime bars, a glockenspiel, or a xylophone. Voices.</p>
<p>Things to think about: Singing in parts is a skill that requires development and involves listening to another group whilst singing at the same time. Encourage the groups to use 'gold' singing voices, sometimes children can think that singing in parts is a competition between each group, try to discourage the groups from 'shouting' in the song. Encourage the two groups of children to listen to each other as they sing. After singing evaluate by asking questions for example, 'Did we start/end at the right time?'.</p>		

**Lesson 3:****Unit One: The World Around Us**

KS2 Year 3-4

**Learning Objectives:**

- To explore instrumental improvisation.
- To create short melodic phrases experimenting with different musical ideas.
- To use musical vocabulary when discussing music.
- To play a short melody on a pitched instrument.

Starter Activity:

Listen to and join in with the rhyme 'Haunted House' - Singing Sherlock book 2 track 5.

Activities:

- Improvisation activity using two pitched instruments. One child plays a repeating drone accompaniment and at the same time another child improvises, inventing their own melody to play with the accompaniment.
- Listen to Elgars Enigma Variations using BBC Ten Pieces resources following the link below
<https://www.bbc.co.uk/programmes/p05g6yn9>
- Use selected notes on pitched instruments to create melodic and rhythmic variations.

Plenary

Switch 2. Play Switch 1 game as in lesson 1, after playing this once repeat and play Switch 2 when the leader is two patterns ahead of the class.

To recap, the game 'Switch' is played as follows:

The teacher is the leader and starts a repeating sound pattern, such as 2 x tapping hands, 2 x tapping knees, and the children join in.

Now the leader starts to perform a new pattern eg. clicking fingers. However, the children continue with the original pattern and only change to the new pattern when they hear the leader say the word 'Switch'. On the word 'Switch' they start performing the new pattern. When playing Switch 2 the leader will be two patterns ahead of the class.

In this activity the children have the opportunity to develop the skills of performing whilst also listening to, and watching a different a pattern being performed.

Assessment focus points:

- Are children able to use key musical words, such as tempo, loud and quiet, when describing music?
- Can children listen to and then describe the mood and character of a piece of music?



Objectives	Activity	Resources
<p>To explore instrumental improvisation.</p> <p>To have the opportunity to improvise on an instrument making up a tune using a limited range of notes and no written notation.</p>	<p>‘Have a go’ opportunity, children are given the opportunity to make up improvised tunes in this activity.</p> <p>Two children are chosen, each will use a pitched instrument such as a glockenspiel or xylophone. One child uses two notes played together such as C and F to play a repeating drone accompaniment. At the same time the other child uses any of the notes C D E F G to play their own ‘made up’ improvised tune over the accompaniment.</p>	<p>Tuned instruments such as chime bars or glockenspiels.</p>
<p>Listen with concentration to a piece of music.</p> <p>Use musical vocabulary to talk about how a piece of music changes.</p> <p>Used pitched instruments to play a short melody.</p>	<p>Listen to Elgars Enigma Variations using BBC Ten Pieces resources.</p> <p>Discuss with the class how this music is based around just four notes.</p> <p>Give the children the opportunity to share their reflections and comment on the music and how it made them feel. Now ask them if they could hear the different ways the composer used these four notes in the music.</p> <p>Ask the children to share some of the different ways they heard the notes being played in the music.</p> <ol style="list-style-type: none"> 1. They were played fast/slow and high/low. 2.The notes lasted for different durations – long/slow sounds. 3.There were also patterns (phrases) of repeating notes. 4.They were played an octave higher/lower. 	<p>BBC Ten Pieces website</p> <p>Pitched instruments such as glockenspiels or xylophones.</p>
<p>Create short melodic phrases experimenting with different musical ideas.</p>	<p>Select one of the children to have a go at using the four notes of the motif on the glockenspiel: F D G E then vary the way these notes are played using the some of the ideas above - slower / faster, higher / lower, in reverse order, each note played twice.</p> <p>An extension activity for higher ability children - to use the notes C F G A, from the first two phrases of London’s Burning to create melodic and rhythmic variations.</p> <p>Children can use some of the ideas suggested in the film to vary the melodic motif and make their own compositions based on style of the Enigma Variations.</p>	<p>Glockenspiels, chime bars, or other pitched instruments.</p>
<p>Things to think about:</p> <p>When doing improvisation activities it is important to allow the children to know that they can’t go wrong! Try and convey to the children that they are playing their own sounds and ideas, or letting the beater go for a walk on the keys.</p> <p>It is helpful to develop an atmosphere of letting children ‘just have a go’, incorporating failures as learning points and not overthinking when doing improvisation tasks.</p> <p>The skills used in improvisation can develop best with lots of structured opportunities and encouragement.</p>		

**Lesson 4:****Unit One: The World Around Us**

KS2 Year 3-4

**Learning Objectives:**

To compose music to accompany a picture. To select sounds to represent features in a picture.
To use musical vocabulary when giving reasons for selecting particular sounds.

Starter Activity

Watch and listen to the music 'Storm' by Benjamin Britten. This is available on the BBC Ten Pieces website or by following the link below:

<https://www.bbc.co.uk/programmes/p02flv5p>

Activities:

- Use Van Gogh painting Starry Night as a stimulus for using sounds in a class composing activity.
- Select and organise ideas for a class composition, use 'Review and Reflect – Class Composition' worksheet to scribe group ideas for the activity.

Plenary

Add a further scenario to the Starry Nights composition – perhaps a roll of thunder in the distance, or lightening!
Experiment with different sounds for example, use some of the chromatic notes (the upper row of bars, these are usually black, on a glockenspiel or keyboard) and unique sounds, such as a thunder drum or kalimba (thumb piano), to add mystery and suspense to the music.

Assessment focus points:

Can children control changes in dynamics, pitch and tempo?
Can children describe the mood and some of the characteristics of a piece of music?



Objectives	Activity	Resources
<p>To compose music using a Van Gogh painting as an initial stimuli.</p> <p>Select sounds that can represent specific features in a composition.</p> <p>Discuss choices for selection of sounds using some musical terms and vocabulary.</p>	<p>Look at a picture of the Starry Nights painting by Van Gogh. Identify features that are strong characteristics of the painting: stars, silhouettes.</p> <p>Explore a variety of sound sources: pitched and unpitched instruments, vocal, body percussion and found sounds (the latter are sounds made using things found around the environment, instruments made from junk/recycled objects).</p> <p>Discuss with the class how they can use sounds to represent these features.</p> <p>Talk about the characteristics of the different sounds available that would be good at painting a sound picture of each of the main features of the painting.</p> <p>Group these sounds together, for example, metal sounds for stars.</p>	<p>Starry Nights picture by Van Gogh</p> <p>Selection of instruments, pitched and unpitched, and sound sources. For example: triangles, finger cymbals, chime bars, woodblocks, shakers, glockenspiels, voices, found sounds.</p>
<p>Select sounds that can represent specific features in a composition.</p> <p>Discuss choices for selection of sounds using some musical terms and vocabulary.</p>	<p>Select four specific features of the Starry Nights painting. Teacher selects four children to choose two sounds each from the music box. The teacher initially provides some modelling and guidance for the selection of suitable sounds based on the previous class discussion.</p> <p>Next, arrange the class into four working groups. Now select a feature from the painting for each group to explore and structure the sounds further to create a sound picture.</p> <p>In their groups children appoint a scribe to list the group names and some of the initial ideas in part one of the 'Review and Reflect – Class Composition' worksheet. The teacher can use some of the prompts below to help the groups start to develop some ideas:</p> <p>Are you going to use more than one type of sound?</p> <p>Could voices and instrument sounds be used together in the piece of music?</p> <p>Would short or long sounds work best? How will the music start? How will the music end?</p> <p>Does your music use vocal and body percussion sounds?</p>	<p>Starry Nights picture by Van Gogh</p> <p>Selection of instruments and sound sources, pitched and unpitched. For example: triangles, finger cymbals, chime bars, woodblocks, shakers, glockenspiels.</p> <p>Review and Reflect – Class Composition worksheet, this is provided in the resources appendix.</p>
<p>Discuss choices for selection of sounds using some musical terms and vocabulary</p>	<p>Each group lists the instruments selected in part one of the worksheet ready for the activity to continue next lesson, this list can be changed throughout the activity. It would also be helpful to use an iPad to take a photograph of the groups of instruments selected for the next lesson.</p>	<p>iPad</p> <p>Review and Reflect – Class Composition worksheet, this is provided in the resources appendix.</p>
<p>Things to think about:</p> <p>Silence is an important part of music and can be used effectively in class compositions. When selecting sounds use a scarf or similar fabric item to represent the silence/rests in the music.</p>		

**Lesson 5:****Unit One: The World Around Us**

KS2 Year 3-4

**Learning Objectives:**

- To compose musical fragments and phrases.
- To structure ideas to create a composition.
- To use untuned percussion sounds and pitched instruments in a class composition.
- To make a graphic score of class composition.

Starter Activity

Look at the Starry Nights picture and review ideas from previous lesson.

Activities:

- Develop and organise ideas to create a composition using untuned percussion sounds and pitched instruments.
- Make graphic score of composition.
- Perform and record class music.

Plenary

This activity has been used previously as a starter activity allowing children to become familiar with using body percussion to create a variety of 4-beat rhythm phrase ideas:-

Choose one child to be the leader, using body percussion sounds they create a four beat rhythm pattern eg. clap, clap, tap, tap - repeat four times, the rest of the class join in. The leader then creates another four beat pattern, eg. click, tap, click, tap, repeating four times. Try and build up to using 8 different patterns.

Assessment focus points:

Encourage children to use key words – dynamics, tempo, layers, phrases, when discussing ideas and commenting on work.
Using musical dimensions eg. texture, tempo, encourage the children to identify how specific musical elements when changed can affect the overall sound of a piece of music.



Objectives	Activity	Resources
<p>To develop opportunities for children to compose in groups and make musical fragments and phrases.</p> <p>To develop vocal and instrumental improvisation.</p>	<p>Arrange class into groups and review composing ideas from last lesson. Invite each group to select instruments from a selection of sound sources in the music box that they think will be specific to represent their particular feature. Allow about five minutes, for each group to develop ideas and then stop the class. This is a good point for the ideas formulated so far to be shared, and constructive and accepting comments made. The teacher can remind children that vocal and body percussion sounds can also be used. Allow children a little more time to develop their ideas then stop class and ask each group in turn to play their sound picture. The final task is to put all the musical fragments together with a joining musical sound or melody. You could use a specific instrument eg. swirling sound on the ocean drum, or a melodic phrase on the glockenspiel such as Twinkle, twinkle, little star (C C G G A A G). The chosen sound or melody is played in between each group's musical fragment to produce a whole composition based on the Starry Nights musical scenario.</p>	<p>Starry Nights picture by Van Gogh</p> <p>Voices</p> <p>Instruments selected for composing activity For example: triangles, finger cymbals, chime bars, woodblocks, shakers, Glockenspiels.</p>
<p>To make a graphic score of class composition.</p> <p>To encourage exploration of texture using layers of sounds.</p>	<p>After experimenting with sounds use the whiteboard to build up a graphic score of the composition by identifying a symbol for each group eg * could be the symbol for star sound. As the class discusses the symbols to be used the teacher can draw on whiteboard a sequence of the symbols chosen to represent each sound. The class plays the piece through once and discusses initial thoughts about the selection and structure of sounds. Invite children to suggest making some changes in the duration of the sounds of each group, some shorter/longer or the dynamics - loud/quiet. Listen to the changes in the sounds and how one element changed can make a huge difference. Record the class performance on the iPad.</p>	<p>Instruments selected for composing activity. Voices. iPad.</p>
<p>To provide opportunities for children to make suggestions about how to improve work.</p>	<p>Use iPad to record the class composition. As a class watch the recording of the composition. Evaluate the class performance using questions, eg. 'why is this a good sound for the silhouette?'. Also discuss suggestions for improvements to work - 'could we use two layers of sounds at the same time?'. This will continue next lesson using the 'Review and Reflect – Class Composition' worksheet.</p>	<p>iPad Instruments selected for composing activity Voices</p>
<p>Things to think about: Extension activity – add a dilemma to the sound picture, it starts thundering! Can a group create sounds for a dilemma to add to the composition?</p>		

**Lesson 6:****Unit One: The World Around Us**

KS2 Year 3-4

**Learning Objectives:**

- To reflect on and evaluate work using musical vocabulary.
- To recognise the effective use of musical ideas.
- To share ideas about organising and changing musical ideas to good effect.
- To use musical vocabulary to evaluate their own compositional and performance skills.

Starter Activity

Listen to and join in with the rhyme 'Lickety Split' from Singing Sherlock 2 - track 1.

Activities:

- Watch, and listen, to the recording of the class music.
- Use the Review and Reflect – Class Composition worksheet to evaluate class composition.

Plenary

Make improvements to work and perform again.

Assessment focus points:

Are the children able to use key musical terms and vocabulary, for example, dynamics, louder/quieter, phrases, tempo, when discussing their work?



Objectives	Activity	Resources
<p>To reflect on and evaluate work using musical vocabulary.</p> <p>To recognise the effective use of musical ideas.</p> <p>To make constructive comments about work.</p> <p>To share ideas about organising and changing musical ideas to good effect.</p>	<p>Review and Reflect – Class Composition worksheet activity</p> <p>Teacher introduces activity and refers to key vocabulary – texture, dynamics, timbre.</p> <p>Arrange the class so the children are working in pairs or small groups of three.</p> <p>Use part two of the ‘Review and Reflect – Class Composition’ worksheet to review and evaluate the class composition.</p> <p>Take time to allow children to share comments with the class.</p> <p>Following the review activity the children sit in their composing groups with the instruments and incorporate some of the suggested changes and improvements into their music. Use the iPad to record the class performing the revised composition and watch the second performance. As a class discuss the impact the changes have made to the music.</p>	<p>‘Review and Reflect – Class Composition’ worksheet, this is available in the resources appendix.</p>
<p>Things to think about:</p> <p>Are the children able to recognise the effects on the overall piece of music of changes made to different musical elements?</p> <p>Can the children consider creating more than one musical idea to be performed simultaneously?</p>		

**Lesson 7:****Unit One: The World Around Us**

KS2 Year 3-4

**Learning Objectives:**

- To listen to different genres of music.
- To explore and select different vocal and body percussion sounds.
- To create a class composition.
- To perform in unison and in parts.
- To use voices and sounds with increased understanding of fluency, control and expression.
- To organise and structure sounds.

Starter Activity

Using body percussion the teacher leads, children joining in, with a four beat rhythm pattern eg. clap, clap, tap, tap - repeat four times. Next, the teacher selects one of the children to be the leader. The new leader creates another four beat rhythm pattern eg. click, tap, click, tap - repeating this pattern four times. Continue with this format going round the class selecting new leaders, try to build up to using 8 different patterns!

Activities:

- Listen to a piece of music; 'Connect It' by Anna Meredith, and review it using key music words and terminology. This piece of music is available on the BBC Ten Pieces website - <https://www.bbc.co.uk/programmes/p02flm24>
- Use vocal and body percussion sounds to compose a piece of class music in the style of 'Connect It'.

Plenary

Listen to the rhyme 'Haunted House', track 5 in Singing Sherlock Book 2. The children can join in the vocal sounds, they will enjoy using their voices in different ways. This rhyme has lots of descriptive vocal sounds in it, helping develop the use of the voice, and assists with good enunciation.

Assessment focus points:

When listening to class recording of composition use star and wish sentences to encourage accepting and constructive comments and ideas.

For example:

Star sentence – 'That was good because.....we listened to each other'.

Wish sentence – 'Next time we could.....start together'.



Objectives	Activity	Resources
<p>To appreciate different genres of music.</p> <p>To listen with attention to music.</p> <p>Develop an understanding of the history of music.</p>	<p>Listen to a piece of music - Connect It by Anna Meredith available on BBC Ten Pieces website. After listening the class discusses and reviews the music using key words and terminology.</p> <p>Key words to use: texture –layers of sound, dynamics – loud and quiet, duration short and long sounds, unison, structure - phrase.</p> <p>Make reference to the date the piece of music was written (2014) and the fact that in the history of music timescale this is a modern piece of music.</p> <p>Use the 'Review and Reflect – Listening and Appraising' worksheet to help focus listening.</p>	<p>BBC Ten Pieces website – 'Connect It' by Anna Meredith.</p> <p>This includes a short film introducing the piece and details of how the composer used sounds and structured them when composing the music.</p> <p>'Review and Reflect – Listening and Appraising' worksheet available in the resources appendix.</p>
<p>To create a class composition.</p> <p>Explore and select different vocal and body percussion sounds.</p>	<p>Compose own piece of music in the style of Connect It.</p> <p>As a class discuss ideas for different vocal and body percussion sounds that can be used in the composition. Select different body percussion and vocal sounds and make four phrases. Show these on the whiteboard using a graphic notation score.</p> <p>For example :-</p> <p>phrase 1 X X SSHHH----- (clap, clap, ssshhhh)</p> <p>phrase 2 C ^ C ^ (click, tap, click, tap)</p>	<p>Whiteboard, pen.</p> <p>Voices, body percussion sounds.</p>
<p>Perform in an ensemble.</p> <p>Perform in unison and in groups.</p> <p>Use voices and sounds with increased understanding of fluency, control and expression.</p> <p>To organise and structure sounds.</p>	<p>Perform the piece of music: working in unison as a class at first and then splitting into four groups, each group starting after the previous group has completed phrase one.</p> <p>Record the class performance and watch as a class.</p> <p>Use star and wish sentences to encourage accepting and constructive comments and ideas.</p> <p>For example:</p> <p>Star sentence – 'That was good because.....we listened to each other'.</p> <p>Wish sentence – 'Next time we could.....start together'.</p>	<p>iPad</p> <p>Whiteboard, pen</p> <p>Voices, body percussion sounds</p>
<p>Things to think about:</p> <p>Children will enjoy suggesting different ways of combining layers and structuring the sounds. Encourage the development of these ideas and the use of dynamics and sounds of different durations.</p>		

Lesson 8:**Unit One: The World Around Us**

KS2 Year 3-4

**Learning Objectives:**

- To improvise using tuned percussion.
- To invent and perform ostinato patterns.
- To explore ways of creating different effects by changing the musical dimensions in music.

Starter Activity

Question and answer phrases on pitched and unpitched instruments.

- Two children on glockenspiels have a musical conversation.
- Using any pitched two instruments, one child starts by playing a simple musical pattern (this is the question phrase), the other responds playing whatever pattern they like (the answer phrase). Repeat and after three or four times they swap roles.
- Repeat the same activity this time using woodblocks or maracas.

Activities:

- Learn 'Whether the Weather' rhyme.
- Inventing and performing melodic patterns and using vocal sounds to accompany rhyme.

Plenary

Listen to and join in singing the song - 'Haunted House' Singing Sherlock 2 track 5.
The children will enjoy using their voices in different ways to create the mood and character of the song.

Assessment focus points:

Playing in an 'ensemble' (singing or performing in a small group), requires children to develop the skill to both listen and play their sounds.
This takes time to develop and children need to have lots of opportunities to sing and play together in unison and in different parts.

Objectives	Activity	Resources
Learn a rhyme.	Learn the rhyme <i>Whether the weather is cold, Or whether the weather is hot, We'll weather the weather, whatever the weather, Whether we like it or not!</i>	Voices.
To improvise on tuned instruments. To perform invented call and response phrases. Identify structure of rhyme.	First say the rhyme, listening to the words, have fun exploring different ways of saying the words - whisper it; say it fast/slow. Try saying it in a different metre 1 2 3 4 could change to 1 2. Further ideas to explore: change the dynamics, add body percussion, use thinking voices (internalise it), say it as a canon (- in parts as a round).	Voices.
Improvise using tuned percussion. Invent and perform ostinato patterns. Explore ways of creating different effects by changing the musical dimensions of the music.	Now use the first two lines and ask some of the children to have a go at improvising a melody ostinato (repeating pattern) on a tuned percussion instrument – perhaps use a nice gliding motion, eg. _____ for the phrase: <i>Whether the weather</i> is cold. Next, a small group chants the rhyme over the invented melodic ostinato accompaniment. Finally, ask the children if there are any other musical ideas we could add. Perhaps - a bass note played on a chime bar throughout the rhyme. Using vocal sounds such as 'brrrr', to fill the silent rest beat at the end of each phrase. How will we structure the whole piece? Try changing when the voices come in. Ask children to offer suggestions for how the piece will end, some ideas could be: suddenly, getting slower/quieter, or with a roll of thunder! Now use an iPad to record the performance of the whole piece of music and watch and listen to it. Use the Review and Reflect – Class Composition worksheet to evaluate the music the class has composed.	A tuned percussion instrument such as chime bars or xylophones. iPad Review and Reflect – Class Composition worksheet, available in the resources appendix.
<p>Things to think about: The timings for each part of these activities can be short, just a few minutes. Throughout the lesson make time to stop and share work in progress from different groups, this will help children to set musical targets and work in timescales. Use the iPad to record some of the activities as they progress, this builds up evidence of how musical processes are developing. When the class watches the recordings it provides an opportunity for children to listen, reflect and appraise their work as it progresses and make suggestions for improvements.</p>		

Lesson 1:**Unit Two: Sounds of Africa - Singing**

KS2 Year 3-4

**Learning Objectives:**

For children to sing confidently with energy and enthusiasm. To sing call and response songs with increasing complexity and to be able to echo back melodies with accurate pitch. To develop their singing voices using a variety of techniques and foci. To be aware of how to use good singing technique such as standing with correct posture, pronouncing words clearly, singing and breathing in phrases and singing with expression. To develop control of pulse, rhythm and pitch when singing.

Starter Activities:

Sing **Boom Chicka Boom** This is a fun song! Encourage the children to have fun with it. Start in a talking voice but then change your voice each time e.g. whispering voice, posh voice, witches voice, slow voice, high voice etc After a while introduce singing voice using notes provided or a soh-me interval and use as a warm up for their singing voices.

Call: Boom Chicka Boom (E GG E) Echo: Boom Chicka Boom (E GG E)

Call: Boom Chicka Rocka Chicka Rocka Chicka Boom (E GG EE GG EE GG E) Echo: Boom Chicka Rocka Chicka Rocka Chicka Boom (E GG EE GG EE GG E)

Call: Aha (G E) Echo: Aha (G E) Call: Eehee (G E) Echo: Eehee (G E) Call: One more time (GG E) Echo: One more time (GG E)in avoice!

Encourage confident singers to lead with their own ideas. Can you or the children change the pitch of the call when using singing voice by singing the melody higher?

Activities:

- 1 Sing **Kye Kye Kule**
- 2 Introduce "E" words
- 3 Teach **A Keelie**

Plenary:

Sing **Everywhere we go** – Examples of the basic melody of this popular scout/ guide camp song can be found online e.g. <https://youtu.be/usl92aW8mZg>

Everywhere we go! (Everywhere we go)

People always ask us (People always ask us)

Who we are (who we are)

And where do we come from (where do we come from)

So we tell them (So we tell them)

We're from ...this could be name of school, town, county, country etc... (we're from...)

And if they cannot hear us (And if they cannot hear us)

We shout a little louder / higher/ quicker etc (we shout a little louder/ higher/ quicker etc)

Last time "We tell them they should have listened!"

Assessment focus points:

Are the children singing confidently, with energy? Are they using correct vocal techniques? Are they echoing back the pitch accurately?

Objectives	Activity	Resources
<p>For the children to sing an echo song with accurate pitching, good posture and using good vocal technique</p> <p>For children to be able to take turns at leading and echoing when singing the song.</p>	<p>Work with the children showing how we sit/ stand to encourage good singing (straight back, long giraffe neck and relaxed shoulders) Have a good “body shake” to relax and then find a good position.</p> <p>(Leader) Kye kye kule (Group) Kye kye kule (Leader) Kye kye kofinsa (Group) Kye kye kofinsa (Leader) Kofinsa langa (Group) Kofinsa langa (Leader) Kaka shi langa (Group) Kaka shi langa (Leader) Kum adende (Group) Kum adende (All) Kum adende. Hey!</p>	<p>A recording of the song is available on the Sky Music Hub website. If you have access to Singup.org there is a lovely backing track to accompany the song. There are also many versions of this song online with different ideas for additional lyrics and percussive parts.</p>
<p>For children to be aware of how to sing well and safely. For children to learn how to sing with expression using correct phrasing</p>	<p>Once the children are singing with good posture, introduce the concept of “E” words. ‘E’ Words are the good ingredients in singing. There are lots of words beginning with ‘e’ that make good quality singing. If you ask the students they may be able to come up with some but a few good staple words are: Energy Eyes Enthusiasm Eyebrows Enunciation Expression Ears On the other hand ‘F’ words are bad (it may be best not to ask for examples from the children for this one!): Fussing Faffing Fidgeting With these words established you have a flexible resource which you can refer to and add to throughout the time you work with the class. They may themselves find new words or even make up words to describe good or bad features e.g. ... Fog horning!</p>	<p>This idea is included in the Sky music Hub’s Vocal Leadership Training Manual. There are many other ideas, tips and strategies included in the manual that will assist you with encouraging the children to produce good quality singing to the best of their ability.</p>
<p>For the children to sing in a group with accurate pitching, good posture and using good vocal technique</p>	<p>Use some “E” words to help them sing A Keelie well. The song originates from Ghana. Call: A Keelie Makolay, mo paco meeno sway Response: Yeah, yeah, mo paco meeno sway. X2 Mo paco meeno sway, Mo paco meeno sway, Mo paco meeno sway, O mo paco meeno sway. X2</p>	<p>A recording can be found on the Sky Music website. Sing Up have also published a Makaton version available on Youtube. https://youtu.be/eR_UA_52cho</p>
<p>Things to think about: Extension: Get confident children to lead the songs when they are familiar with them. Kye Kye Kule lends itself to adding simple ostinato percussion parts. Try and identify those children singing well and using the techniques so that they can be used as role models.</p>		

**Lesson 2:****Unit Two: Sounds of Africa - Singing**

KS2 Year 3-4

**Learning Objectives:**

To be able to sing melodies with accurate pitch.

To be aware of how to use good singing technique: standing with correct posture, pronouncing words clearly, singing and breathing in phrases and singing with expression.

To learn longer more complex songs, developing the children's control of pulse and rhythm and to think about how to perform the song well.

Starter Activities:

Teach the children **Jambo**. Jambo means "Hello!" This has been recorded on the Sky Music Hub website.

Jambo! Jambo! (wave hands at partner) Jambo, Jambo, Jambo Jam! (tap your partner's palms of hands together 4 times on each "jam") REPEAT

Jambo, Jambo, Jambo Jam! Jambo, Jambo, Jambo Jam! (for this part use a simple clapping pattern with partner such as clap, palms together repeated or clap right palms together then clap left palms together repeated)

Jambo! Jambo! (wave hands at partner) Jambo, Jambo, Jambo Jam! (tap your partner's palms of hands together 4 times on each "jam")

Activities:

- 1 Learn **Africa!** from Singing Sherlock Book 2
- 2 Learn **Maleezweh** from Singing Sherlock Book 2
- 3 Learn **Si Si Si** from Singing Sherlock Book 2

Plenary:

Sing **A Keelie**. Children could take turns performing the call.

Assessment focus points:

Working on vocal technique is a continual process. The children will need constant reminders to stand well and sing with expression. I sometimes ask "Who is singing with sparkly eyes today?" and reward those children who show expression on their faces. The act of lifting their facial muscles will "brighten" the sound of their voices, so any techniques to relax and make the children smile / laugh are appropriate!



Objectives	Activity	Resources
<p>For the children to work together as part of a group and understand the improved musical outcomes when everybody works as a team.</p> <p>To sing in tune within a limited pitch range, to know how to stand correctly and to know the importance of pronouncing the words of the song clearly.</p>	<p>Africa</p> <p>Work with the children showing how we sit / stand to encourage good singing (straight back, long giraffe neck and relaxed shoulders) Have a good “body shake” to relax and then find a good position. Perform some facial exercises such as a silent yawn or a face dance to warm up the facial muscles. Teach the song a verse at a time ensuring you role model singing the words clearly, rhythmically and with expression! There are lots of ideas to think about in the book which can help improve the children’s performance of the song. Discuss the importance of “teamwork” when singing as a group.</p>	<p>Singing Sherlock Book 2 Africa! CD 1 Tracks 12 and 13</p>
<p>For the children to sing in tune within a limited pitch range, and perform with a stronger sense of pulse and rhythm.</p>	<p>Maleezweh</p> <p>As above, work on the children’s vocal technique and posture. This is a song full of passion and feeling, so encourage this in the “call and echo” parts at the beginning. Don’t forget to use contrasting dynamics for different sections of the call and response section to add colour and interest to the performance. There are a few unfamiliar African words for the children to learn so you may want to teach this in several short sessions. The book describes a dance with steps and claps. Only do this once the song is well established and familiar.</p>	<p>Singing Sherlock Book 2 Maleezweh CD 1 Track 24</p>
<p>For the children to sing a song with accurate pitching and good posture For the children to use good vocal technique, such as singing and breathing in musical phrases.</p> <p>For children to enunciate clearly and sing with rhythmical accuracy within the pulse.</p>	<p>Si Si Si</p> <p>Teach the song ensuring the children are singing the words clearly and singing the rhythms accurately. In part C the pitch rises significantly. Ensure the children are using all their “E” words so that they are able to reach the pitch easily and accurately. Encourage them to sit their voice “on” the note using hand gestures, as opposed to trying to “reach” the note, as that will make their voices sound thin and strained.</p>	<p>Singing Sherlock Book 2 Si Si Si CD2 Track 1 and 2</p>
<p>Things to think about:</p> <p>Some children may not be used to using their higher “head” voice. A good way to encourage them is to take their voice on a “voice walk” up and down some hills and valleys. Use your finger to trace a “walk” for their voices to go up and down. Encourage them to relax their throats and let their voices sing out from the top of their heads rather than their mouths and throats, as this is where the voice will be resonating. Do simple exercises, getting the children to copy short sung phrases, sung at a higher pitch. This could be to “lah” or “oo” sounds. Confident children could lead this, and it is also good for their improvisational skills!</p>		

**Lesson 3:****Unit Two: Sounds of Africa - Singing**

KS2 Year 3-4

**Learning Objectives**

To be able to sing melodies with accurate pitch

To be aware of how to use good singing technique: standing with correct posture, pronouncing words clearly, singing and breathing in phrases and singing with expression

To learn longer more complex songs, developing the children's control of pulse, rhythm, pitch and phrasing and to think about how to perform the song well.

Starter Activities:

Sing **Si Si Si** as a class. Divide the class in two and get each side to perform to the other and evaluate each other's singing. Try singing the song parts B and C simultaneously as described in the book. The children need to be singing it well and to have internalised the song so that it is very familiar before they attempt this. If the children aren't singing it confidently and pitching accurately just focus on singing it in unison.

Activities:

- 1 Learn **Tina Singu** from Singing Sherlock Book 2
- 2 Revise **Africa** from Singing Sherlock Book 2
- 3 Revise **Maleezweh** from Singing Sherlock Book 2

Plenary:

Sing **Everywhere we go** as a call and response song to finish.

Assessment focus points:

Are the children able to listen and evaluate their own singing? Encourage discussion of their performances and the quality of their singing. Always ask how they can improve their performance and singing technique. Are they singing appropriately to the style / mood of the song? Sometimes recording their performances then watching and listening to themselves can be a very good way to assess their own and others musical achievements. We will be doing this in the next lesson.



Objectives	Activity	Resources
<p>For the children to sing song with accurate pitching, good posture and using good vocal technique. For children to enunciate clearly and sing rhythmically accuracy within the pulse.</p>	<p>Tina Singu Teach both parts separately and ensure the children are very familiar with the song before attempting to sing in parts. If the children have not had much experience of singing in parts and are finding it too hard, just sing Part 1 in unison. There are tips on how to teach the song and help the children know when to bring in the second part.</p>	<p>Singing Sherlock Book 2 Tina Singu CD2 tracks 7 and 8</p>
<p>To sing in tune within a limited pitch range, to know how to stand correctly and to know the importance of pronouncing the words of the song clearly.</p> <p>To know the importance of singing with energy and expression.</p>	<p>Africa Work with the children showing how we sit / stand to encourage good singing (straight back, long giraffe neck and relaxed shoulders) Have a good “body shake” to relax and then find a good position. Perform some facial exercises such as a silent yawn or a face dance to warm up the facial muscles. Teach the song a verse at a time, ensuring you role model singing the words clearly and rhythmically and with expression! There are lots of ideas to think about in the Singing Sherlock book that give tips to help improve the children’s performance of the song.</p>	<p>Singing Sherlock Book 2 Africa! CD 1 Tracks 12 and 13</p>
<p>To sing songs and start to consider how the melody and words should be interpreted. To try and match the performance of the song to how the music sounds i.e. start to think musically.</p>	<p>Maleezweh As above, work on the children’s vocal technique and posture. This is a song full of passion and feeling, so encourage this in the “call and echo” parts at the beginning. Don’t forget to use contrasting dynamics for different sections of the call and response section to add colour and interest to the performance. There are a few unfamiliar African words for the children to learn so you may want to teach this in several short sessions. The book describes a dance with steps and claps. Only do this once the song is well established and familiar.</p>	<p>Singing Sherlock Book 2 Africa! CD 1 Track 24</p>
<p>Things to think about: Make sure the children maintain a good posture to ensure that there is support for the lower and higher notes when singing. Working on enunciation, energy and expression will improve the quality of the sound of their singing.</p>		

**Lesson 4:****Unit Two: Sounds of Africa - Singing**

KS2 Year 3-4

**Learning Objectives:**

For the children to use musical vocabulary to evaluate their own performance skills and singing skills

To evaluate their work and recognise how it has improved.

For the children to “Review and Reflect”

Starter Activities:

Warm up the children’s voices with Boom Chicka. Ensure they explore their vocal range in pitch and use their singing voices. Encourage the children to take turns in leading a song.

Activities:

- 1 Record the children performing the songs they have learnt.
- 2 Watch a recording of the class singing and evaluate their performance through discussion of what they have observed.
- 3 Fill in a “Review and Reflect” evaluation sheet.

Plenary:

Get the children to perform one more time so that they can incorporate improvements into their performance. This could be at a concert for their peers or for parents?

Assessment focus points:

The focus of this lesson is to encourage the children to assess and evaluate their own and their peers’ performance. Encourage the use of musical language and use this as an opportunity to assess how readily the children use musical vocabulary to describe what they listen to and observe.



Objectives	Activity	Resources
<p>For children to perform as though for an audience.</p>	<p>Record the children singing some of the songs that they have learnt. Remind them of all the singing and vocal techniques that they have learnt in this Unit, including “E” words. Emphasise how important their posture will be and how they present themselves will be a part of what they are evaluating.</p>	<p>Ipad or other recording resource</p>
<p>For children to use musical vocabulary when evaluating. For children to recognise the elements of a high quality musical performance</p>	<p>Watch the recording and ask them to discuss how they look and how they sound. Talk about their posture, their faces and their use of dynamics. Have they sung rhythmically and enunciated clearly?. Can they hear whether they are singing in tune or not?</p>	<p>Screen to watch recording</p>
<p>For children to record their observations and thoughts about what they have heard and seen. To develop self- appraisal and peer appraisal skills.</p>	<p>Use the Sounds of Africa – Singing “Review and Reflect” worksheet for the children to record their evaluations. You may want to display some key musical vocabulary as prompts. They could fill in the worksheet individually or in pairs. Paired higher and lower ability children can work well for this type of task.</p>	<p>Worksheet in Appendices</p>
<p>Things to think about: Once the children have improved their performance, it makes a huge difference if they have an audience to perform to. The second part of this unit should also produce some simple rhythmic compositions that the children could perform to an audience. This could be during an assembly, to another key stage or class or to parents.</p>		

**Lesson 5:****Unit Two: Sounds of Africa - Singing**

KS2 Year 3-4

**Learning Objectives:**

- For children to learn about the tradition of African music.
- To be able to hear and understand music with layers of sound.
- To learn about cyclic rhythms and how to play them.
- To begin to be able to make their own rhythms.
- To maintain a simple part within a group.
- To play a simple rhythm on an instrument clearly and to a steady pulse .

Starter Activities:

Sing **Maleezweh** using a drum in the unison parts, playing just one drumbeat on the first beat of every four beats. Get some confident children to join in with you whilst the class sing the song.

Activities:

- 1 Watch the Powerpoint presentation about African music.
- 2 Practice playing cyclic rhythms using hands and then instruments.
- 3 Learn how to compose rhythms of their own.

Plenary:

Take two contrasting but easy rhythms learnt during the lesson, divide the class in half and practice playing them at the same time.

Assessment focus points:

If there are any children still struggling to keep a pulse they may struggle with some of these activities. If children are struggling to play rhythms in time encourage them to join in with the pulse instead.





Objectives	Activity	Resources
<p>For children to listen music from a different culture and tradition. For children to learn about the history and tradition of African music</p>	<p>Children to watch the Powerpoint presentation on African music and discuss. Do they like the music? What did they notice about it? What instruments could they hear? Could they hear any repeated patterns? How is the tradition of African music different to Western music?</p>	<p>African Sounds Powerpoint presentation –available on Sky Music Hub website</p>
<p>For children to learn how to read a rhythm using graphic notation. For children to practice playing some rhythms they have read</p>	<p>Show the children a simple rhythm written in the graphic notation shown below</p>  <p>Count the numbers and the “&”s slowly clapping on the boxes with a dot. Once the children have established the rhythm get them to repeat and play it as a cyclic rhythm. Once the children can do this introduce some percussion instruments such as drums, agogo bells or shakers. Discuss the different timbres of the different instruments and what they sound like when played together.</p>	<p>Use whatever instruments you have in school for playing the rhythms, but traditional African sounds are of the drum, the cowbell and the chekere. Any drum, metal instruments and shakers would be good substitutes. If your resources are low, looking at junk percussion instruments is an option. E.g large sweet containers, rice in bottles , cutlery on tin mugs etc</p>
<p>Children to learn to compose their own rhythm and record it using graphic notation</p>	<p>If desired, before composing their own rhythms using this form of graphic notation, you could, as a class, use a blank rhythm grid on a white board and try different things out to familiarise the children with the format. For example “What does the rhythm sound like if: all the squares are filled in? / just the numbers are filled in? / just the “ands” are filled in? / just numbers 2 and 4? 1and 3? 1 and 4? and so on. Once the children have become familiar with the graphic notation ask them to fill in a grid with either dots or crosses to mark where the claps / strokes go. Let them use the work sheet as a rough piece of paper so they can try a few out until they get a rhythm that they like. This activity could be done individually or in pairs. Ensure that the children are clapping or tapping the written rhythm accurately.</p>	<p>worksheet in appendices with blank rhythm grids</p>
<p>Things to think about: When trying to get two rhythms played at once, choose rhythms that contrast well with each other. Look for a second rhythm that has taps where there are gaps in the first rhythm. Divide the class in half and have one half tapping one rhythm in a different sound to the other. E.g clapping and tapping table...or claves and drums. Discuss the texture of the music and how adding different instruments to the layers of sound contributes to this. If the children are finding it hard to play two rhythms at once get one rhythm started and established confidently before introducing the next. Alternatively get half the class to keep a pulse while the others perform a rhythm</p>		



**Lesson 6:****Unit Two: Sounds of Africa - Singing**

KS2 Year 3-4

**Learning Objectives:**

For children to create repeated patterns with a range of instruments.

To use instrumental sounds to create added texture.

To play and perform with control and awareness of others

Starter Activities:

Do a “voice walk” beforehand to get the children’s higher voices warmed up. Practise singing **Si Si Si**. Talk about the layering of the two parts B and C when sung together. Clap out the rhythms (the pattern of the words) of each part and then try dividing the class in two and tapping them simultaneously. Sing **Si Si Si** in unison and then with parts B/C sung together. Has the rhythm clapping helped when they sing?

Activities:

- 1 Teach “Eating Bananas”
- 2 Revise composing and playing rhythms
- 3 Compose a piece of music using 2 rhythms in groups of 4-6. Add instrumental sounds to add texture to their composition.

Plenary:

Each group to perform their composition to the rest of the class.

Assessment focus points:

Throughout this part of the unit remember it is always possible to simplify the rhythms the children are making to make them easier to play. This also applies to more able children who may be able to attempt more complex rhythms than they are choosing to do. Encourage the children to self- evaluate and make their own rhythms “not too hard and not too easy” and intervene to simplify or extend rhythms when necessary.

Some children will find it easier than others to play a rhythm layered on top of another one. Make a note of those who are most and least confident when playing the given rhythms and try and ensure any groups for composition are mixed ability.



Objectives	Activity	Resources
For children to learn and copy simple rhythm on instruments	<p>This has two sections. The first section is a response to two whistles on 1st and 3rd beat of a four beat phrase.</p> <p>Call: Whistle, whistle Response: "Eating bananas" Whistle, whistle "Gives you energy" X2</p> <p>Second section</p> <p>Call: "Everybody" Response "Conga" "Come on and do the" "Conga" X4</p> <p>Once the children can say the response, try saying the response and playing the rhythm simultaneously, then playing instruments and saying response in their thinking voice.</p>	Whistle, selection of instruments that can tap / beat out a rhythm clearly
For children to read graphic notation Rhythmically play a simple part	Look at the worksheet with different rhythms marked on. Can the children work them out without any help? Once the rhythms have been worked out practise playing some of them as cyclic rhythms using either body percussion or percussion instruments. Practise playing 2, 3 (or even 4!) of them at the same time. Have more confident children leading each group rhythm.	Rhythm "graphic notation" worksheet in unit appendices.
For children to compose a cyclic rhythm piece with 2 different rhythms	<p>Divide the children into groups of 4-6 and give them a blank rhythm grid worksheet. Ask the children to compose two rhythms using the rhythm grids that they feel would make a good rhythmic composition. Encourage them to create rhythms that would sound good when played simultaneously or layered on top of each other. Once the children have two rhythms that they can play simultaneously using body percussion, let them choose some instruments to use in their composition. Encourage them to use instruments with a similar timbre for each particular rhythm and for each set of instruments to have a contrasting sound to add texture to their composition.</p> <p>The children will need time to discuss their composition together and time to practise making it sound good. If the children are coping with two rhythms being played simultaneously you could extend their learning by asking them to add a third rhythm.</p>	Blank rhythm grid worksheet in appendices. Variety of different percussion instruments including tapping and shaking instruments such as drums, tone blocks, cowbells, metal agogos, chekeres, egg shakers
<p>Things to think about: Think carefully about the social dynamics and range of abilities in your groupings. At different stages of the composition stop the children and get each group to perform what they have done so far. This gives the children a chance to assess and evaluate what they have done and they can help each other with ideas on how to improve their work and go forward. Don't let them be limited by the rhythm grids alone once they have the two basic patterns established. They may have ideas that they want to add to the basic rhythms. Don't forget you can simplify the rhythms if the children are finding them difficult to play at the same time!</p>		

**Lesson 7:****Unit Two: Sounds of Africa - Singing**

KS2 Year 3-4

**Learning Objectives:**

For children to extend and enhance compositions using a given structure.
To play and perform with control and awareness of others.

Starter Activities:

Sing **Africa**. Focus on enunciation and singing with expression and enthusiasm!
Play **Eating Bananas** using percussion instruments.

Activities:

- 1 Add a call to their compositions and use this as an Introduction and a break.
- 2 Children to finalise a structure for their composition and practise their performance.

Plenary:

Each group to perform their final composition to the rest of the class.

Assessment focus points:

Some groups may need more support than others to finalise their compositions. If some children are struggling playing a rhythm on their own, try and make sure there is a more able child doing the same rhythm. Alternatively let them just play a pulse to the rhythm composition and make it simpler for them.



Objectives	Activity	Resources
For children to practise and perfect their cyclic rhythm piece with 2 different rhythms.	Give the children the opportunity to get used to playing their compositions together again, and some time to practise playing the two rhythms layered on top of each other. If any groups are still struggling with this, try simplifying one of the rhythms to make it easier for the children to play or for the rhythms to “fit” together.	Filled in rhythm grid worksheet from previous week. Variety of different percussion instruments including tapping and shaking instruments such as drums, tone blocks, cowbells, metal agogos, chekeres, egg shakers.
For children to compose a call and response section to add to their composition.	Get the children to compose a short call and response phrase that they can turn into a call and response rhythm e.g. Call: “What do you want for your tea tonight?” Reply: “Fish and Chips, Fish and Chips!” This can be used as an introduction to the cyclic rhythms piece by being played two or four times at the start. It can also be used as a “break” in the middle of the piece to add some structure and interest to the piece. Let the children practise the “call and response” rhythm and then starting their rhythm piece.	As above
For children to finalise the structure of their piece so that it is ready to be performed as a finished piece.	Explain to the children that they now need to structure their piece ready to perform as a completed piece of music. Give them some suggestions as to how they can do this. E.g. “call and response” introduction. Rhythm 1 played 8 times. Break. Then rhythm 2 played 8 times. Break. Then the two rhythms played together 8 times. The children may need to think about stops and starts. Are they going to count or use signals? Could they use a rhythm as a signal? Give the children time to practise their completed piece.	As above. The children could use notepaper to write down their structure.
<p>Things to think about: You could find some examples of breaks in African drumming music (or in South American Samba music) so that the children understand how a break works. When structuring the compositions, encourage the children to keep the structure simple so it is easy for all of the members of the group to play the piece correctly.</p>		

**Lesson 8:****Unit Two: Sounds of Africa - Singing**

KS2 Year 3-4

**Learning Objectives:**

Use musical vocabulary to evaluate their own compositional and performance skills .

Evaluate their work and recognise how it has improved.

“Review and Reflect”

Starter Activities:

Sing **Tina Singu**. Talk about the layering of the two part section when sung together. Clap out the rhythms (the pattern of the words or melody) of each part and then try dividing the class in two and tapping them simultaneously. Sing Tina Singu with both parts sung together. Sing the parts together at a slower tempo at first and encourage the children to sing softly and not drown each other out! Has the rhythm clapping helped when they sing?

Activities:

- 1 Record the children performing the compositions they have created.
- 2 Watch recordings of the groups performing and evaluate each other’s performances.
- 3 Fill in a “Review and Reflect” evaluation sheet for their composition.

Plenary:

Get the children to perform one more time so that they can incorporate improvements into their performance. This could be at a concert for their peers or for parents?

Assessment focus points:

The recordings made can be kept as a data file on the computer as a record of achievement. If this is done as a whole school over time the school will then have evidence of progress for the children in the class.



Objectives	Activity	Resources
For children to perform as though for an audience.	Record the groups performing their compositions. Remind them to present themselves well and maintain good posture and techniques and to do their very best as they will be watching and evaluating their work later on. You may wish to let them practise a little beforehand.	IPad or other recording resource
For children to use musical vocabulary when evaluating their own and other's work.. For children to recognise the elements of a high quality musical performance	Watch the recording and ask them to discuss how they look and how they sound. Talk about their posture, their faces, their use of structure, dynamics, tempo, rhythm and enunciation when making sound accompaniments. Did they work well together as an ensemble? Could they hear all the parts? Could they put more detail into their work or could they make their composition more effective by simplifying it or making it easier to perform?	Screen to watch recording
For children to record their observations and thoughts about what they have heard and seen. To develop self- appraisal and peer appraisal skills.	Use the Sounds of Africa – Cyclic Rhythm Composition “Review and Reflect” worksheet for the children to record their evaluations. You may want to display some key musical vocabulary as prompts. You may want to ask the children to do this individually or work as a group.	Sounds of Africa – Cyclic Rhythm Composition “Review and Reflect” worksheet in Appendices
<p>Things to think about:</p> <p>Once they have reviewed and evaluated their performance, you may wish to give them more time to make changes to their compositions. The process of composition, especially in a group needs time for the children to go through the processes of creating an idea and then working towards completing a piece of work. You may wish to record the stages in the process of composition, and save it as evidence of curriculum delivery. At times the children may get “stuck” and need ideas and suggestions to move themselves on. Once the children have improved their performance it makes a huge difference if they have an audience to perform to. This could be during an assembly, to another key stage or class or to parents.</p>		

**Lesson 1:****Unit Three: Transformations - The Four Seasons**

KS2 Year 3-4

**Learning Objectives:**

To recognise the work of a composer and begin to recognise the differences in eras in music.

To use musical vocabulary to describe a piece of music and their likes and dislikes.

To choose and combine different sounds to create an intended effect.

Starter Activities:

Watch the BBC Bitesize Music clip about The Four Seasons <https://www.bbc.com/education/clips/zxgq6sg>

Activities:

- 1 Read the poem that accompanies “Winter”, and discuss with the children.
- 2 Listen to the three sections of “Winter”, discussing each section with the children.
- 3 Make a class Winter soundscape

Plenary:

Perform and record the class Winter Soundscape.

Assessment focus points:

Are the children using musical vocabulary to describe what they are hearing? Encourage the use of words such as “texture”, “timbre”, “dynamics”, “tempo”, “pitch”, “pulse” “phrase”, “ostinato” and so on.

Can the children produce appropriate ideas for sounds for their Soundscape using voice, body percussion and instruments?



Objectives	Activity	Resources
To become familiar with the poems that inspired Vivaldi's "Four Seasons"	Explain that Vivaldi's "Four Seasons" is a set of Four Concertos that were inspired by poetry. Today they are going to listen to the Winter Concerto. Read the poem of Winter to the children, accentuating the sounds of the words. What images did the children imagine when they were listening? What sort of sounds might you hear on a Winter's day?	<p>Winter – Concerto in f-minor Allegro non molto (not very quickly) Shivering, frozen mid the frosty snow in biting, stinging winds; running to and fro to stamp one's icy feet, teeth chattering in the bitter chill.</p> <p>Largo (very slowly) To rest contentedly beside the hearth, while those outside are drenched by pouring rain.</p> <p>Allegro (fast and joyful) We tread the icy path slowly and cautiously, for fear of tripping and falling. Then turn abruptly, slip, crash on the ground and, rising, hasten on across the ice lest it cracks up. We feel the chill north winds course through the home despite the locked and bolted doors... this is winter, which nonetheless brings its own delights.</p>
To listen to and become familiar with Vivaldi's "Winter" Concerto. Use musical vocabulary to describe a piece of music and their likes and dislikes.	Listen to the three sections of "Winter" separately. You may wish to read the appropriate sections of the poem again before listening. Discuss each section after listening. If desired the children could fill in a "Review and Reflect" Listening and Appraisal worksheet that highlights different musical elements and ideas to think about. Or you could use the worksheet to highlight different musical aspects for discussion.	A good quality recording of Vivaldi's Winter Concerto. The link https://www.pianolessons4children.com/composers/vivaldi.php provides recordings of each season split into the three sections. It also includes simple descriptions of what can be heard and questions you could ask the children. "Review and reflect" worksheet for Listening and Appraising. This is included in the Appendices.
Glossary of musical terms available in Appendices. Choose and combine different sounds to create an intended effect.	Make a class Winter Soundscape. Think about vocal sounds that could represent ideas that they have gathered about Winter. Can the children think about body percussion sounds that could be used in the Winter Soundscape? What musical instruments could be used? Discuss the timbre of the instruments chosen and why they may be appropriate for Winter sounds. Once the class has a selection of ideas, put them into a structure and practise performing the Soundscape. Discuss with the children how you could make use of dynamics (loud and quiet) and tempo (fast and slow) to make the soundscape more interesting.	A Winter painting or photograph could be used as added inspiration if desired! Selection of different tuned and untuned percussion instruments. If the children are learning to play particular instruments you may want to include these. iPad, tablet or other recording device.
<p>Things to think about: You may wish to put up an enlarged copy of the Glossary of Musical Terms in the classroom to refer to during this Unit. You may wish to spend longer than one lesson on some of the activities that accompany the listening and appraising sections in the first four lessons in this unit</p>		

**Lesson 2:****Unit Three: Transformations - The Four Seasons**

KS2 Year 3-4

**Learning Objectives:**

To recognise the work of a composer and begin to recognise the differences of eras in music.

To use musical vocabulary to describe a piece of music and their likes and dislikes.

To choose and combine different sounds to create an intended effect.

Starter Activities

Learn a little about Vivaldi and discover some facts about his life. There is a wealth of information on the internet about Vivaldi, so the children could find out facts and collate them together or make a Powerpoint presentation about Vivaldi the composer and The Four Seasons.

Activities:

- 1 Read the poem that accompanies Spring, and discuss with the children.
- 2 Listen to the three sections of Spring, discussing each section with the children.
- 3 Compose a short melody or musical phrase inspired by listening to Spring.

Plenary:

Perform and record their musical phrase/ melody.

Assessment focus points:

Are the children using musical vocabulary to describe what they are hearing? Encourage the use of words such as "texture", "timbre", "dynamics", "tempo", "pitch", "pulse" "phrase", "ostinato" and so on.

Are the children using the correct techniques to play the glockenspiel? E.g. Bouncing the beater on the correct part of the bar, holding both beaters correctly in both hands and so on.



Objectives	Activity	Resources
<p>To become familiar with the poems that inspired Vivaldi's "Four Seasons"</p>	<p>Explain that today the children are going to listen to the Spring Concerto. Read the poem of Spring to the children. What images did the children visualise when they were listening? Have the children ever been caught up in a Spring Storm? How did it make them feel? What sort of sounds might you hear on a Spring day?</p>	<p>Spring – Concerto in E Major Allegro (fast, joyfully) Springtime is upon us. The birds celebrate her return with festive song, and murmuring streams are softly caressed by the breezes. Thunderstorms, those heralds of Spring, roar, casting their dark mantle over heaven. Then they die away to silence, and the birds take up their charming songs once more. Largo (slowly) On the flower-strewn meadow, with leafy branches rustling overhead, the goat-herd sleeps, his faithful dog beside him. Allegro (fast, joyfully) Led by the festive sound of rustic bagpipes, nymphs and shepherds lightly dance beneath the brilliant canopy of spring.</p>
<p>To listen to and become familiar with Vivaldi's "Spring" Concerto. Use musical vocabulary to describe a piece of music and their likes and dislikes.</p>	<p>Listen to the three sections of "Spring" separately. You may wish to read the appropriate sections of the poem again before listening. Discuss each section after listening. If desired the children could fill in a "Review and Reflect" Listening and Appraisal worksheet that highlights different musical elements and ideas to think about. Alternatively, you could use the worksheet to highlight different musical aspects for discussion only.</p>	<p>A good quality recording of Vivaldi's Spring Concerto. The link https://www.pianolessons4children.com/composers/vivaldi.php provides recordings of each season split into the three sections. It also includes simple descriptions of what can be heard and questions you could ask the children. "Review and reflect" worksheet for Listening and Appraising. This is included in the Appendices. Glossary of musical terms available in Appendices.</p>
<p>To create music using tuned classroom percussion, to compose melodies, tunes and accompaniments.</p>	<p>Using a set pentatonic scale such as CDEGA on tuned instruments, ask the children to make a short phrase or melody about Spring (as a guide about 8 beats long). They could work in pairs for this activity. The children can record this in rough in whichever way helps them remember the melody. This may involve writing down note names and simple rhythm notation.</p>	<p>Pitched instruments (at least one between two) marked with the pentatonic scale CDEGA.</p>
<p>Things to think about: What vocabulary might need explaining in the poem? For example "rustic", "nymphs", "heralds", "mantle". Think carefully about groupings and pairings when composing. You may wish to pair lower ability children with higher ability children. When composing it may be helpful to brainstorm "spring" vocabulary. You could extend their learning if you have time, by encouraging them to add lyrics to their melodies to create a song. Phrases and melodies could then be collected to create a class song.</p>		

**Lesson 3:****Unit Three: Transformations - The Four Seasons**

KS2 Year 3-4

**Learning Objectives:**

To recognise the work of a composer and begin to recognise the differences of eras in music.

To use musical vocabulary to describe a piece of music and their likes and dislikes.

To consolidate their learning by moving expressively to music, demonstrating contrasts in mood, tempo and dynamics.

Starter Activities:

Learn about the strings section of the orchestra and discuss the importance of the violin in “The Four Seasons”. The BBC TWO series “Let’s Play with the Orchestra” has a clip about the strings section <https://www.bbc.co.uk/programmes/p0117zk0>

Activities:

- 1 Read the poem that accompanies Summer, and discuss with the children.
- 2 Listen to the three sections of Summer, discussing each section with the children.
- 3 Create a dance based around the second and third sections of Summer using the contrast of tempo and dynamics.

Plenary:

Perform and record dance.

Assessment focus points:

Can the children translate their understanding of the music into movement and dance? Are they able to express themselves through the medium of dance with variations in speed, energy and mood? Are they able to talk about the music and their dance using appropriate musical vocabulary?



Objectives	Activity	Resources
<p>To become familiar with the poems that inspired Vivaldi's "Four Seasons"</p>	<p>Explain that today the children are going to listen to the Summer Concerto. Read the poem of Summer to the children. What images did the children visualise when they were listening? Why has Vivaldi chosen a slower tempo for the "relentless heat"? What sort of sounds might you hear on a Summer's day? Is the storm mentioned in the Summer poem a more dramatic one than in Spring? What makes you think that?</p>	<p>Summer – Concerto in g-minor <i>Allegro non molto</i> (not very quickly) Beneath the blazing sun's relentless heat men and flocks are sweltering, pines are scorched. We hear the cuckoo's voice; then sweet songs of the turtle dove and finch are heard. Soft breezes stir the air....but threatening north wind sweeps them suddenly aside. The shepherd trembles, fearful of violent storm and what may lie ahead. <i>Adagio e piano - Presto e forte</i> (slow at ease and soft - very fast and loud) His limbs are now awakened from their repose by fear of lightning's flash and thunder's roar, as gnats and flies buzz furiously around. <i>Presto</i> (very fast) Alas, his worst fears were justified, as the heavens roar and great hailstones beat down upon the proudly standing corn.</p>
<p>To listen to and become familiar with Vivaldi's "Summer" Concerto. Use musical vocabulary to describe a piece of music and their likes and dislikes.</p>	<p>Listen to the three sections of "Summer" separately. You may wish to read the appropriate sections of the poem again before listening. Discuss each section after listening. If desired the children could fill in a "Review and Reflect" Listening and Appraisal worksheet that highlights different musical elements and ideas to think about. Or you could use the worksheet to highlight different musical aspects for discussion only.</p>	<p>A good quality recording of Vivaldi's Summer Concerto. The link https://www.pianolessons4children.com/composers/vivaldi.php provides recordings of each season split into the three sections. It also includes simple descriptions of what can be heard and questions you could ask the children. "Review and reflect" worksheet for Listening and Appraising. This is included in the Appendices. Glossary of musical terms available in Appendices.</p>
<p>To move expressively to music demonstrating contrasts in mood, tempo and dynamics and consolidate their learning.</p>	<p>This concerto has many contrasts. Discuss this when listening to the concerto. Ask the children to generate different ideas for how they could express these contrasts through movement. Get the children to create a dance to accompany the concerto.</p>	<p>Resources for dance could be used, such as ribbons to emphasise the contrasts of fast and slow.</p>
<p>Things to think about: The slower parts of this concerto, at the start, have pauses...can the children reflect the stillness in their movement? You may wish to consider whether to let the children do individual work or work in pairs or groups for their dance.</p>		

**Lesson 4:****Unit Three: Transformations - The Four Seasons**

KS2 Year 3-4

**Learning Objectives:**

- To recognise the work of a composer and begin to recognise the differences of eras in music.
- To use musical vocabulary to describe a piece of music and their likes and dislikes.
- To deepen their understanding and knowledge about improvisation through activity, and so learn how this can be a useful tool for composition.
- To create their own rhythm/ vocal accompaniment/ melody within boundaries.

Starter Activity

Play the BBC Bitesize music clip "Composing a piece of music using unpitched percussion" <https://www.bbc.com/education/clips/zm3wmp3> Explain to the children that today they are going to create a composition inspired by the fourth Vivaldi "Four Seasons" piece.

Activities:

- 1 Read the poem that accompanies Autumn, and discuss with the children.
- 2 Listen to the three sections of Autumn, discussing each section with the children.
- 3 Make a rhythm composition based on the colours of Autumn.

Plenary

Perform and record their compositions. Use an iPad, tablet or other recording equipment to record their compositions. You could playback their work for evaluation if wished. This could be stored and used as evidence of achievement.

Assessment focus points:

Can all the children improvise a 4 beat rhythm based on the colours of Autumn? Can children improvise vocal accompaniments to add to their rhythms? Which children are able to improvise melodies and tunes to add to their composition? Some children will find vocal improvisation much easier than others. Encourage all the children to have a go if possible. The more experience they have of vocal improvisation the easier and more natural it will become for them.



Objectives	Activity	Resources
<p>To become familiar with the poems that inspired Vivaldi's "Four Seasons"</p>	<p>Explain that today the children are going to listen to the Autumn Concerto. Read the poem of Autumn to the children. Some of the imagery may be more difficult for the children to visualise in this poem. Talk about the celebrations of Harvest Festival and what that might mean for the farmers who grow and harvest food. You may want discuss the "for" and "against" arguments of hunting! What sort of sights and sounds might you see and hear on an Autumn day? Talk about the colours of Autumn in preparation for their rhythm improvisations later on.</p>	<p>Autumn – Concerto in F Major Allegro The peasant celebrates with song and dance the harvest safely gathered in. The cup of Bacchus flows freely, and many find their relief in deep slumber. Adagio molto The singing and the dancing die away as cooling breezes fan the pleasant air, inviting all to sleep without a care. Allegro The hunters emerge at dawn, ready for the chase, with horns and dogs and cries. Their quarry flees while they give chase. Terrified and wounded, the prey struggles on, but, harried, dies.</p>
<p>To listen to and become familiar with Vivaldi's "Autumn" Concerto. Use musical vocabulary to describe a piece of music and their likes and dislikes.</p>	<p>Listen to the three sections of "Autumn" separately. You may wish to read the appropriate sections of the poem again before listening. Discuss each section after listening. If desired the children could fill in a "Review and Reflect" Listening and Appraisal worksheet that highlights different musical elements and ideas to think about. Or you could use the worksheet to highlight different musical aspects for discussion only.</p>	<p>A good quality recording of Vivaldi's Autumn Concerto. The link https://www.pianolessons4children.com/composers/vivaldi.php provides recordings of each season split into the three sections. It also includes simple descriptions of what can be heard and questions you could ask the children. "Review and reflect" worksheet for Listening and Appraising. This is included in the Appendices. Glossary of musical terms available in Appendices.</p>
<p>To create their own rhythm/ vocal accompaniment/ melody within boundaries.</p>	<p>Play the Bitesize clip again and tell the children that they are going to create a composition in the same way using Autumn as an inspiration. The children could work in groups of 4-6. Start with rhythm improvisation using the colours of Autumn. What autumnal sounds and melodies could they add to their composition?</p>	<p>Instruments if required.</p>
<p>Things to think about: Recording and storing the actual process of composing is just as useful as evidence as a recording of a final performance. You will be recording evidence of objectives being met and of learning processes the children have undergone. As an extension you could introduce instrumental accompaniments also. This could be simple sound effects or drones.</p>		

**Lesson 5:****Unit Three: Transformations - The Four Seasons**

KS2 Year 3-4

**Learning Objectives:**

For children to start to choose, combine and organise patterns and musical ideas within musical structures, as part of a group or with the whole class.

To start to understand the basics and foundations of notations.

To compose short rhythmic phrases and record using rhythm notation.

To understand that if written down in any way or recorded, their music becomes a composition.

Starter Activities:

Warm up with some rhythm improvisation. Improvise a 4 beat rhythm as a “question” and explain that you want them to reply with an “answer” that is a different rhythm. The children should all be clapping back different rhythms simultaneously. Try the same activity with a few confident pupils and discuss what is happening. Explain that during improvisation, we make up our own. If we record or write down our rhythms in any way, they become compositions, and it helps us remember our composition so that we can play it again with others. Backing tracks and improvisation activities can be found on the Charanga website if your school has access. Show the BBC Bitesize KS2 Music clip about “what is notation” <http://www.bbc.co.uk/guides/z3fysrd> Explain to the children that in this lesson they are going to learn about rhythm notation and how to write their rhythms down.

Activities:

- 1 Show the children the card / chart rhythm grids showing a semibreve, two minims, four crotchets and eight quavers. Practise reading and playing a selection of four beat rhythms.
- 2 Get the children to write some of their own 4 beat rhythms using rhythm grids and play them.
- 3 Show them the reflection photographs. Children to have a go at reflecting some of the rhythms on the grids on blank grids. Are some reflections more interesting than others? Can they reflect their own rhythm?

Plenary:

Children perform some of their rhythms and reflections to the class.

Assessment focus points:

Which children are tapping the pulse / rhythm accurately? Can the children show the rests in the rhyme with their hands when tapping the rhythm? Can the children transfer their rhythm skills to percussion instruments? Can the children tap the rhythm of the rhyme using their thinking voice? Can the children understand how to mirror a four beat rhythm and can they play it accurately?



Objectives	Activity	Resources
<p>For children to be aware of different standard rhythm notations such as minim, crotchet, quaver and semibreve and to recognise equivalent rests and be able to read them accurately.</p>	<p>Show the children the charts showing the duration of each type of note and equivalent rests. Explain semibreve, minim, crotchet and quaver in relation to the beats (hearts) on the grid. Show them some simple four beat rhythm flashcards and see if they can read and work out the rhythms. Remind them of the “Tah” and “tay tay” words used for quavers and crotchets in the infants and explain that a minim uses “tah-ah” over two beats and a semibreve “tah-ah-ah-ah” over four beats. Use the vocal system to help them work out the rhythms. Say the vocalisations of the rhythm out loud whilst tapping and then try again vocalising the rhythms in their thinking voices.</p>	<p>Note symbol duration chart and rest symbol duration chart. Selection of four beat rhythm flash cards using rests, minims. Crotchets and quavers</p>
<p>For children to compose short rhythmic phrases and record them using rhythm notation.</p>	<p>Get the children in pairs to compose some of their own rhythms using blank rhythm grids.</p> <ol style="list-style-type: none"> 1. Ask them to write a rhythm using just crotchets and quavers. 2. Ask them to write a rhythm with ONE minim included. (Ensure the children understand that they leave two heartbeats for a minim) 3. Ask them to write a rhythm with ONE crotchet rest (written as Z) included. <p>When they have written the rhythms get them to tap them out.</p>	<p>Blank rhythm grid worksheet</p>
<p>For children to compose short rhythmic phrases and record them using rhythm notation.</p>	<p>Show the children some of the reflections in nature landscape scenes, and explain that it is possible to use reflection as an idea in musical composition. Take one of the rhythm flashcards and work out as a class what the reflected rhythm would look and sound like. Get them to have a go in pairs at writing out a rhythm and its “reflection”. The children could use the rhythm flashcards as a starting point or their own written rhythms.</p>	<p>Selection of four beat rhythm flash cards Blank rhythm grid worksheet</p>
<p>Things to think about: When the children are writing out their own rhythms, make sure they put the rhythm notation in the correct place under the heartbeat. When demonstrating how to write a rhythm to the children, emphasise the importance of this so that it is easy to read and play later on. Encourage the children to count the beats, or feel the beats when working out rhythms as well as using the “Tah” and “taytay” vocalisations to help them.</p>		

**Lesson 6:****Unit Three: Transformations - The Four Seasons**

KS2 Year 3-4

**Learning Objectives:**

- To compose a musical pitched phrase using photo images of landscapes as a stimulus.
- To begin to recognise / identify and musically demonstrate awareness of a link between shapes and pitch graphic notations.
- To start to understand the basics and foundations of notations.

Starter Activities:

Take the children on a “voice walk” or create a “voice picture”, where the children follow the pattern made with your finger in the air using their voices. Get individual children to come to the front and “draw” a picture or pathway for the rest of the class to follow with their voices.

Activities:

- 1 Look at the photos of mountain and lake landscapes. Discuss the skyline patterns that the landscapes produce.
- 2 Write down a “pitch pattern” on a pitch worksheet that relates to a landscape that they are looking at.
- 3 Make changes of duration to their melody. Practise playing the melody on a glockenspiel.

Plenary:

Each pair to perform their melodic composition to the rest of the class.

Assessment focus points:

Are there any children still finding it hard to hear the difference between high and low pitched notes? If so, they will need extra support and / or maybe pair them up with a more able child.



Objectives	Activity	Resources
<p>Begin to recognise and musically demonstrate awareness of a link between shapes and pitch graphic notations.</p>	<p>Show the children a selection of landscapes with different shapes on the horizon. How could the children represent this musically? (Using pitch, high and low notes). Can the children take their voices on a “voice walk” based on the shape of the landscape picture. You could do this with the whole class or ask confident individuals to have a go.</p>	<p>Photographs of landscapes with interesting shapes</p>
<p>Compose a musical pitched phrase using photo images of landscapes as a stimulus. Begin to recognise and musically demonstrate awareness of a link between shapes and pitch graphic notations. Start to understand the basics and foundations of notations.</p>	<p>Explain to the children that they are going to compose a melody based on landscape photograph using a pitched instrument, in pairs. Explain that they are going to use notes from a pentatonic scale as a basis for their melody. Show the children the worksheet and ask them to put marks on the worksheet according to the pattern of the landscape. Firstly ask them to put just one mark for each beat. After they have done this they could put the correlating note name (CDEGAC) underneath the mark to make their melody easy to play. Ask the children to play the melody on their pitched instrument. One child could count or beat the pulse whilst the other played the pitched notes to the pulse.</p>	<p>Photographs of landscapes with interesting shapes Pitched instruments such as chime bars, glockenspiels, xylophones (enough for one between two, minimum) with the notes CDEGAC marked out. Landscape melody worksheet 1</p>
<p>Continue to explore and create music using classroom tuned percussion, to play melodies, and to compose.</p>	<p>Ask the children to consider the duration of the notes they are using when they are playing. Do they just want to use crotchet notes on the beats or do they want to explore using longer (minim, semibreve) or shorter (quaver) notes? Show them worksheet 2, and ask them to write their melody down on the first rhythm grid, using rhythm notation with the note names of their melody underneath. Give the children time to redraft and practise their melody so that they are able to perform it to the class.</p>	<p>Photographs of landscapes with interesting shapes Pitched instruments such as chime bars, glockenspiels, xylophones (enough for one between two) with the notes CDEGAC marked out. Landscape melody worksheet 2</p>
<p>Things to think about:</p> <p>Transposing their melody onto the rhythm grid may be challenging for some children, ensure each group has a range of ability so the more able children can lead this task. If the children are struggling just do one crotchet note to one beat to start with as an easier way to transpose their melody onto the rhythm grid.</p> <p>The children may want to write out their rhythm on a new worksheet after they have redrafted their composition and made changes. The worksheets need to be kept safe until the next lesson as they are going to mirror their composition on the second grid. If viable, you could organise the children into groups of four for the next stage and use two different melodies for each composition.</p>		

**Lesson 7:****Unit Three: Transformations - The Four Seasons**

KS2 Year 3-4

**Learning Objectives:**

To begin to create more complex tunes and melodies.

To demonstrate musically an increased understanding and use of the interrelated dimensions of music as appropriate within this context e.g. getting louder (dynamics), softer (dynamics), faster (tempo), slower (tempo).

To add accompaniments to add texture.

To start to choose, combine and organise patterns and musical ideas within musical structures, as part of a group or pair.

Starter Activities:

Revise some of the rhythm notation cards from the previous lessons. Can the children read the rhythms accurately? Clap a rhythm to the children. Can the children clap back a mirrored rhythm? This could be done with individuals or a whole class, but clap the rhythms slowly at first to give the children a chance to process the mirrored version!

Activities:

- 1 Create a mirrored version of their landscape melody.
- 2 Add an accompaniment to their composition and introduce a more complex structure to their composition.
- 3 Start to think about varying dynamics and tempo and add these elements to their composition

Plenary:

Each pair to perform their composition to the rest of the class.

Assessment focus points:

Have mini plenaries during the lesson to explore the children's different ideas with regard to using structure in different ways, accompaniments and varying dynamics and tempo. This is a chance to pick children who are generating lots of ideas well to share them, and hopefully give some of the others some good ideas on how to develop their own compositions.



Objectives	Activity	Resources
<p>Begin to create more complex tunes and melodies. Start to choose, combine and organise patterns and musical ideas within musical structures.</p>	<p>In pairs the children can have a go at “mirroring” their melody, mirroring both the pitch notes and the rhythm notation. Each pair will have two melodies to use in their composition. At this stage you could combine pairs into groups of four or keep the children in pairs.</p>	<p>Landscape melody worksheet 2 Pitched instruments such as chime bars, glockenspiels, xylophones (enough for one between two) with the notes CDEGAC marked out.</p>
<p>Add accompaniments to add texture. Start to choose, combine and organise patterns and musical ideas within musical structures, and do this with understanding as part of a group or pair. Begin to create more complex tunes and melodies</p>	<p>At this stage the children may want to add an accompaniment such as an ostinato (a short, simple repeated pattern) on a percussion instrument, or a drone on a chime bar. Ask the children to structure their composition naming each melody A and B (Or A,B,C and D if working in a four). Give examples as to how they could structure their composition such as ABBA or ABAB or ABACDCBD and so on. The possibilities are endless with four melodies!</p>	<p>Landscape melody worksheet 2 Pitched instruments such as chime bars, glockenspiels, xylophones (enough for one between two) with the notes CDEGAC marked out.</p>
<p>Begin to create more complex tunes and melodies. Musically demonstrate increased understanding and use of the interrelated dimensions of music as appropriate within this context e.g. getting louder (dynamics), softer (dynamics), faster (tempo), slower (tempo).</p>	<p>Ask the children to think about the dynamics and tempo of their piece. Do they want to introduce some faster/ slower or louder/ quieter sections to their structure to add interest and colour to their piece? Maybe the different elements could represent the landscape during different seasons. They could add notes to their structure to help them during their performance.</p>	<p>Landscape melody worksheet 2 Pitched instruments such as chime bars, glockenspiels, xylophones (enough for one between two) with the notes CDEGAC marked out.</p>
<p>Things to think about: Extension: The children could use some Italian terms for fast (allegro), slow (adagio), quiet (piano) and loud (forte) to notate their structures, as it would be a good opportunity for them to become familiar with the terms. The children will need lots of time to practise playing together and redraft their compositions. It is likely the composition process will last much longer than the three lessons above.</p>		

**Lesson 8:****Unit Three: Transformations - The Four Seasons**

KS2 Year 3-4

**Learning Objectives:**

To use musical vocabulary to evaluate their own compositional and performance skills.

To evaluate their work and recognise how it has improved.

To “Review and Reflect”.

Starter Activities:

Revise more of the rhythm notation cards from the previous lessons. Use some of the more complex rhythms with rests and more minims included. Can the children read the rhythms accurately? The more the children have practice reading rhythms the easier they will find it. Clap a rhythm to the children. Can the children clap back a mirrored rhythm? This could be done with individuals or a whole class, but clap the rhythms slowly at first to give the children a chance to process the mirrored version!

Activities:

- 1 Record the children performing the compositions they have created.
- 2 Watch recordings of the groups performing and evaluate each other’s performances.
- 3 Fill in a “Review and Reflect” evaluation sheet for their composition.

Plenary:

Get the children to perform one more time, so that they can incorporate improvements into their performance. This could be at a concert for their peers or for parents.

Assessment focus points:

The recordings made can be kept as a data file on the computer as a record of achievement. If this is done as a whole school, over time the school will then have evidence of progress for the children in the class.



Objectives	Activity	Resources
For children to perform as though for an audience.	Record the groups performing their compositions. Remind them to present themselves well, to maintain good posture and techniques, and to do their very best, as they will be watching and evaluating their work later on. You may wish to let them practise a little beforehand.	iPad or other recording resource
For children to use musical vocabulary when evaluating their own and other's work. For children to recognise the elements of a high quality musical performance	Watch the recording and ask them to discuss how they look, and how they sound. Talk about their posture, their faces, their use of structure, dynamics, tempo, rhythm and enunciation when making sound accompaniments. Could they hear all the parts? Could they put more detail into their work or could they make their composition more effective by simplifying it or making it easier to perform?	Screen to watch recording
For children to record their observations and thoughts about what they have heard and seen. To develop self-appraisal and peer appraisal skills.	Use the Transformations – Autumn “Review and Reflect” worksheet for the children to record their evaluations. You may want to display some key musical vocabulary as prompts. You may want to ask the children to do this individually or work as a group.	Transformations – Autumn “Review and Reflect” worksheet in Appendices
<p>Things to think about:</p> <p>Think carefully about groupings. In-depth work such as composition is greatly helped by a group that can work co-operatively with each other. Mixed ability groupings work well for this kind of work. Once they have reviewed and evaluated their performance, you may wish to give them more time to make changes to their compositions. The process of composition, especially in a group, needs time for the children to go through the processes of creating an idea and then working towards completing a piece of work. At times the children may get “stuck”, and need ideas and suggestions to move themselves on. Once the children have improved their performance it makes a huge difference if they have an audience to perform to. This could be during an assembly, to another key stage or class, or to parents.</p>		

Lesson 1:**Unit Four: Movement**

KS2 Year 3-4

**Learning Objectives:**

- To identify the difference between the pulse and the rhythm.
- To recognise and perform the rhythm pattern of a rhyme.
- To combine pulse and rhythm patterns.
- To recognise repeated rhythm patterns (ostinato).

Starter Activity

Sit class in a circle. Teacher starts by clapping four steady beats, the next child on right then claps four steady beats. It continues so the four beats are passed round the circle each child clapping when it is their turn without leaving any gaps. Repeat this sending the clapping beats round the other direction. Encourage the children to be ready so the pattern continues without a break, keeping the tempo the same throughout. It is quite easy for the steady beat to get faster!

Activities:

- Learning song Engine, engine number nine.
- Identify the difference between the pulse and the rhythm in a song.
- Identify phrases and the structure of a song.

Plenary

Class listen and join in with the echo rhyme 'Lickety Split', track 1 from Singing Sherlock book 2.

Assessment focus points:

- Can the children keep in time with tempo and keep the steady beat?
- Can the children identify the rhythm and clap this?
- Are they able to recognise the difference between the rhythm and the pulse in the music?

Objectives	Activity	Resources
Learn rhyme/song as a class.	<p>Identify phrases and structure of a song. Learn the rhyme, you can put the name of your location in phrase two. As the class sings the song ask them to clap the steady beat.</p> <p>The notes for a tuned instrument are written in brackets:</p> <p>Engine, engine number nine (G E E D E G G) Running down the (---- Southport) line (G E E D E C C) If she's polished, how she'll shine (C E G G A A G) Engine, engine number nine (G E E D E C C)</p> <p>Repeat the song, asking the children to mark the phrasing with rainbow arm movements as they sing (each arm movement of the rainbow represents one phrase). Encourage children to identify features about the structure:</p> <p>'How many phrases are there?' - There are four phrases. 'Do you notice anything that is the same about any of the phrases?' - All the phrases have the same rhythm (- that is the pattern of the words). 'Which phrases end on a low note?' Phrases two and four end on a low note.</p>	This song is available as an MP3 resource on the SKY Hub website resources page.
<p>Reinforce the steady beat.</p> <p>Recognise the rhythm pattern in the rhyme.</p>	Choose a child to tap the steady beat on a drum as the class sings. Ask the class to stand and march on the spot to the steady beat as they are singing. Next, choose a child to hold a woodblock and tap the rhythm of the words as the class sings. This child will probably need to stand still as this can be a challenge to tap the rhythm and not the pulse. Finally, the class stands still and taps the rhythm of the words while singing the song. See * below.	<p>Engine, engine, number nine rhyme.</p> <p>Woodblock and beater.</p> <p>Small drum and beater.</p>
Identify the difference between the pulse and the rhythm.	Class sits in circle – choose two children to sit in the middle. One to hold the drum and tap the steady beat, the other to hold woodblock and tap the rhythm, playing at the same time. Repeat the activity – this can take some practice! Ask the class to be active listeners and at the end to show thumbs up if they agree that each player is doing the correct part. Now the class joins in - half the children in the circle tap steady beat with the drum player, while the other half tap the rhythm pattern with the woodblock player. This can be a challenge for the children, repeat to reinforce that each group is doing the correct part. Then swap round the places where the two instrument players sit so the steady beat group now has the opportunity to tap the rhythm and the rhythm group will now tap the steady beat.	<p>Engine, engine, number nine rhyme.</p> <p>Woodblock and beater.</p> <p>Small drum and beater.</p>
<p>Things to think about:</p> <p>* When asking children to tap the pattern of the words - that is the rhythm, it can be really challenging for them to focus on this and not to tap the steady beat instead. Repeat the activity lots of times to give children the opportunity to recognise the difference between rhythm and pulse.</p>		

**Lesson 2:****Unit Four: Movement**

KS2 Year 3-4

**Learning Objectives:**

- To identify the structure and character of a song.
- To use singing and thinking voices.
- To play improvised melodies and rhythm patterns.

Starter Activity

Clapping round the circle – First the teacher counts in four beats to get the tempo and then claps four beats. The child on the right claps four beats and so on keeping the clapping going round the circle with no gaps or hesitation. At the end ask the children – ‘Did everyone keep the tempo?’. Repeat this sending the clapping pattern in the other direction. You can use a metronome to keep the tempo throughout the activity, a metronome sound can be found on the computer.

Activities:

- Engine, engine, number nine – Using singing and thinking voices and playing an improvised tune.
- Listen to new song The Magic Travel Machine identifying structure and character of song.
- Learn new song, joining in with singing voices and using voices in different ways.

Plenary

Listen to and watch the film clip - A Short Ride in a Fast Machine by John Adams, performed by the Royal Liverpool Philharmonic Orchestra.

This can be found using the link - <https://www.youtube.com/watch?v=v6KGP9tFw4E>

Ask the children to identify some of the instruments that are playing – woodblock, trumpets, drums. Ask the children – ‘Is the music is fast or slow?’ ‘How does the piece end?’ It is fast and ends suddenly!

Identify some of the different ways of travelling around that can be seen in the film.

Assessment focus points:

Can children identify changes in dynamics, pitch and tempo?

Can the children describe the character and mood of a piece of music?

- Using the thinking voice in a song helps to develop internalisation, or ‘inner hearing’.



Objectives	Activity	Resources
<p>Use thinking voices.</p> <p>Have the opportunity for improvisation using instruments.</p>	<p>Have a small selection of tuned and untuned instruments at the front of the class eg. chime bars/glockenspiels, woodblock. These will be used when the train goes through the tunnel.</p> <p>Ask one of the children to select an instrument, explaining that they will play this instrument, making up a tune or rhythm pattern (improvising), when the train goes into the tunnel.</p> <p>First, the class sings the rhyme Engine, engine number 9, then they repeat the rhyme without making a sound but using 'thinking voices', keeping the words going in their heads. This is when the train is travelling through a tunnel. At this point, while the train is in the tunnel, the child with the first instrument invents their own pattern or tune. Then, the class use singing voices and sing the rhyme again. After that they repeat using thinking voices and the following child invents a tune as train goes through tunnel. This can be repeated a few times to give three or four children an opportunity to improvise. *</p>	<p>Selection of tuned and untuned instruments eg. chime bars/glockenspiels, maraca, woodblock.</p> <p>Red, green and amber conductor cards, these can be used to conduct the singing – show green for singing voices amber for thinking voices, red to stop.</p>
<p>Listen to a new song.</p> <p>Identify structure and character of a song.</p>	<p>Introduce the new song The Magic Travel machine.</p> <p>The song starts with the chorus which has a really lively rhythm, ask the children to join in by clicking their fingers to the steady beat every time they hear the chorus.</p> <p>Ask the children to listen carefully to the song and find out how many times the chorus is sung (five times).</p>	<p>Singing Sherlock 2 track 18</p>
<p>Learn a new song.</p> <p>Use voices in different ways.</p>	<p>Discuss the different parts of the world described in the song:- Sahara desert, Arctic, mountains, rainforest.</p> <p>Identify the different sounds heard in each place, practise making these sounds with voices.</p> <p>Split class into two groups for the yodelling sounds.</p> <p>Now play the song again, the children now join in singing the chorus each time and also making the sounds at the end of each verse.</p>	<p>Singing Sherlock 2 track 18</p>
<p>Things to think about:</p> <p>* This activity gives an opportunity for children to improvise. Create an encouraging atmosphere within the class, making positive comments to help children gain confidence expressing their musical ideas when improvising.</p>		

Lesson 3:**Unit Four: Movement**

KS2 Year 3-4

**Learning Objectives:**

- To develop singing voices and use voices in different ways.
- To perform a song with a sense of the mood and character.
- To sing in unison and in parts.
- To evaluate recording of class song, identifying good features of work and suggesting improvements.

Starter Activity

Keep the steady beat to the song 'Left, left....' Listen to this on track 8 of Singing Sherlock 2. While listening the children keep the steady beat by first tapping left hand on left knee, then when words indicate change to tapping right hand on right knee. When most of the children are able to do this, and change in time with the music, select a group of six children. This group stands in a circle and marches round to the left stepping to the steady beat then, as the words indicate, they change direction to march to the right. This can then be repeated with the whole class in a circle, marching to the beat following the directions indicated throughout the song.

Activities:

- Sing song The Magic Travel Machine.
- Record the class singing the song The Magic Travel Machine using the iPad.
- Watch and listen to the class recording of the song. Use 'Singing Detective' cues to appraise and evaluate performance.

Plenary

Tuneful conversations - Use two tuned instruments, such as chime bars or glockenspiels (if children are learning to play the recorders these could be used). Select two children to play the instruments They sit facing each other with an instrument. Using a limited set of notes: A and C' each child takes a turn to play a short improvised phrase. The other child responds with a different 'made up' phrase, just like they were having a conversation. After a few turns choose two other children to have a go at this activity, repeat as time allows. The range of notes could be extended eg. F A C' or A B C'

Assessment focus points:

- Are the children singing the song with lots of energy and expression in their voices?
- Can they use their voices in different ways and can they add any of their own suggestions for the sound effects in the song?

Objectives	Activity	Resources
<p>Develop singing voices and use voices in different ways.</p> <p>Develop a sense of the mood and character of a song.</p>	<p>Revisit the song from last lesson - The Magic Travel machine. Recall the structure: chorus – verse and the main features of each verse. Practice the vocal sounds unique to each verse, splitting the class into two groups to make the echoing vocal sounds in verse 3 and into three groups for the sounds in verse 4. V1 – snake hissing 8 times, V2 – polar bear growl 4 times, V3 – yodelling in two echo groups, V4 – three groups making vocal sounds at the same time, of bees buzzing, parrots squawking and monkeys chattering.</p>	<p>Singing Sherlock 2 track 18 page 37.</p>
<p>Perform a song from memory.</p> <p>Sing in unison and in parts.</p> <p>Know how to express the meaning of a song.</p>	<p>Sing the song all the way through, help the children to recall the words by using the actions throughout the song.</p> <p>Record the class performing the song using an iPad or audio recorder.</p>	<p>Singing Sherlock 2 track 18 page 37.</p> <p>Recording device such as iPad or voice recorder.</p>
<p>Watch and evaluate recording of class song.</p> <p>Identify good features of work and make suggestions for improvements.</p>	<p>Give the class ‘Singing Detective’ cues for active listening to the recording of the song: Can you hear the expression as we sing the chorus? Have we used dynamics to help express the mood of the song? As we are in a hurry in the chorus do we get louder each time we sing ‘Get on board...’? Do we stop and start together? Are we all using our singing voices? Invite children to respond identifying good points and ‘wish’ comments to help suggest ways to improve next time we sing.</p>	<p>Smartboard, iPad, to play back the recording of song.</p>
<p>Things to think about: As the children are singing/playing instruments, encourage them to listen carefully to the rest of the group and watch the leader. The skills of working in a group on musical tasks require the children to develop the skills of listening to other sounds while playing/singing too. This takes time and it helps to offer lots of opportunities for working in a variety of group, class and partner activities. In music this is called working in an ‘ensemble’.</p>		

Lesson 4:**Unit Four: Movement**

KS2 Year 3-4

**Learning Objectives:**

- To listen to different genres of music.
- To perform the two main ostinato patterns.
- To show the rhythm patterns using a graphic notation score.
- To invent own rhythm patterns.

Starter Activity

Use two notes to sing question and answer phrases to children in the class. Play E and G on chime bars or other tuned instrument to establish the pitch. After this sing the question – ‘What is your favourite food?’. The child sings answer back improvising the tune... ‘I like.....(pizza).’ Children will vary in their ability to improvise vocally. Some children will manage the two ‘cuckoo’ notes as in the starter activity. Other children may use other notes in their answers and this is to be encouraged in this improvisation activity.

Activities:

- Listen to the music ‘Unsquare Dance’ By Dave Brubeck. This can be found using the link https://www.youtube.com/watch?v=_yExwkQYcp0
- Identify and perform the two main ostinato patterns that feature in the music ‘Unsquare Dance’ by Dave Brubeck.
- Show the rhythm patterns using a graphic notation score.

Plenary

Arrange the class so the children are standing in rows. Listen to the song, joining in singing and moving to the song Step Back Baby Step Back - track 10 Singing Sherlock 2. During the chorus ‘step back baby, step back’ they take two small steps forward and two steps backwards with the steady beat, as indicated in the words of the song.

Assessment focus points:

Can the children identify and perform the rhythm patterns using the graphic notation chart?

Are the children able to suggest further sounds and symbols to extend the composition and recognise how these will sound when they perform them?



Objectives	Activity	Resources																												
Listen to music.	Listen to the music Unsquare Dance by Dave Brubeck, there is no need to watch the video at this point as it is the rhythm patterns and the instrument sounds that we are identifying. If required the music can be found using the following link https://www.youtube.com/watch?v=_yExwkQYcp0 Ask the children if they can identify the sounds they can hear. The main sounds are the double bass and the clapping sounds.	Music for listening to: Unsquare Dance by Dave Brubeck.																												
Identify the rhythm patterns. Perform rhythm patterns.	Firstly identify the two ostinato patterns: 1 - three note double bass pattern, 2 - clapping pattern. Then, divide the class in half: Group one stamping the three beat double bass pattern 1, (later in the lesson this is indicated by L) Group two clapping, pattern 2 (indicated in graphic score by X). Next, when confident with the patterns, have a go at performing this by combining the two rhythm patterns, then swap over the patterns each group performs. You could try performing this with the first part of the track.	Music for listening to: Unsquare Dance by Dave Brubeck.																												
Show the rhythm patterns using a graphic notation score. Invent own rhythm patterns.	Now show the graphic score. Without using the music at this stage, use a beater and move it left to right along line one as group one stamps. Repeat along row two while group two claps. Now, combine both patterns as you move the beater along row three both groups perform together. You could then try having a go doing line three with a few bars of the music. <table border="1" data-bbox="664 1107 1719 1259"> <tbody> <tr> <td>L</td> <td></td> <td>L</td> <td></td> <td>L</td> <td></td> <td></td> </tr> <tr> <td></td> <td>X</td> <td></td> <td>X</td> <td></td> <td>X</td> <td>X</td> </tr> <tr> <td>L</td> <td>X</td> <td>L</td> <td>X</td> <td>L</td> <td>X</td> <td>X</td> </tr> <tr> <td>eg CC</td> <td></td> <td></td> <td></td> <td></td> <td>eg T</td> <td></td> </tr> </tbody> </table> Finally, give the opportunity for the children to 'have a go' at making up their own ostinato patterns eg click fingers CC or tap knees T .	L		L		L				X		X		X	X	L	X	L	X	L	X	X	eg CC					eg T		Graphic score - available in resources pack.
L		L		L																										
	X		X		X	X																								
L	X	L	X	L	X	X																								
eg CC					eg T																									
<p>Things to think about: To develop the childrens' understanding of notation work with the 'sound before the symbol' concept. When doing this it really helps to consolidate working with the use of the sounds before using any symbols on a graphic score. *A repeating rhythm pattern is known as an ostinato.</p>																														



Lesson 5:**Unit Four: Movement**

KS2 Year 3-4

**Learning Objectives:**

- To learn songs from other cultures.
- To move to the steady beat.
- To identify and respond to changes in tempo.
- To invent own rhythm patterns (improvise).

Starter Activity

Sing the song Engine, engine number nine - alternate the use of singing and thinking voices for each verse. Select children to use instruments to improvise a tune/rhythm pattern as the train goes through the tunnel, that is when the class are using their thinking voices. This is reinforcing the activity described in lesson 2.

Activities:

- Learn the song Obwisana.
- Play a music circle game to the Ghanaian song Obwisana.
- Play a circle game and make up rhythm patterns.

Plenary

Revisit song from last lesson, 'Step Back Baby Step Back' - track 10 Singing Sherlock 2.

Arrange the class so the children are standing in rows. Listen to the song, joining in singing and moving to the song. During the chorus 'step back baby, step back' the children take two small steps forward and two steps backwards with the steady beat, as indicated in the words of the song.

Assessment focus points:

Can children identify the number, length and any phrases that are the same or different in the song Obwisana?

Objectives	Activity	Resources
<p>Keep the pulse.</p> <p>Sing songs from other countries.</p>	<p>Sing the song Obwisana, a song from Ghana: Obwisana sa na na (A C' C' A D' C'Bb) Obwisana sa (A C' G F A-----) Obwisana sa na na (A C' C' A D' C'Bb) Obwisana sa (A C' G C' F-----)</p> <p>This song can be played on a tuned instrument eg. glockenspiel, it can also be heard on the following link: https://www.youtube.com/watch?v=HDjH9Nk7g8A</p>	<p>Voices.</p> <p>A tuned instrument eg, glockenspiel if needed.</p> <p>The song can be heard on the following link:</p>
<p>Move to the steady beat.</p> <p>Use a different tempo in the game.</p>	<p>Arrange the class in a circle, all kneeling, each with a bean bag, or an item such as one wooden clave to pass around. It also helps if the children put their left arm behind their back throughout the game. The class sing the song Obwisana at a very slow tempo as they learn to play the game as follows: Pick up bean bag with right hand on the first beat 'Ob' and then move hand across to their left. Put bean bag down in front of the person on their left on 'sa'. Move hand back to pick up another bean bag on 'Ob' and move it to the left placing it down again on 'sa' and so on. Repeat the song a few times until children become more confident with the game. Now try to sing the song at a faster tempo three or four times and try to keep the beat! Invite a volunteer to keep the beat on an untuned percussion instrument while the game is played.</p>	<p>As above</p>
<p>Invent own rhythm patterns (improvise).</p>	<p>Use any tuned or untuned percussion instruments to create a rhythm pattern. Put the instruction flash cards in a bag, children pick a card from the bag and follow the instructions.</p> <p>This can also be played as a game as follows: Children stay in a circle to play the game – 'Pass the beater': Pass the beater round, pass the beater round. (C C E C G, C C E C D) Pass the beater round, you can make a sound. (C C E C G, GAGFEDC)</p> <p>Child with the beater at the end of the song selects a card and makes up their own pattern as instructed from the card using a chosen instrument.</p>	<p>Selection of instruments. Instruction cards in the resource pack to give the children ideas as follows:</p> <ul style="list-style-type: none"> - Pattern using long notes - Can you fit your pattern in over the 1 2 3 4 drum beat? - Walking pattern, count a steady 4 beats. - Running pattern with a long note at the end. - A pattern using long notes. - A jazzy pattern with a hiccup at the end.
<p>Things to think about: Keeping a steady beat is challenging as it is easy to gradually get faster. If this is an issue encourage the children to keep the beat steady by playing a woodblock quietly or use a metronome.</p>		

**Lesson 6:****Unit Four: Movement**

KS2 Year 3-4

**Learning Objectives:**

- To recognise features in a piece of music.
- To discuss the character and mood of music.
- To listen to the music of other composers.
- To listen attentively to music.

Starter Activity

- Activity 1 - Ask pairs of children to improvise their own rhythmic patterns over a steady pulse with a given metre (eg. metre of 2; **1, 2** or 3; **1, 2, 3** or 4; **1, 2, 3, 4**).
- Activity 2 - Ask two children to choose a metre. One claps the pulse, making the first beat of each metre slightly stronger eg, **1 2 3**. The other child claps or plays a rhythmic pattern which fits the metre.
- Activity 3 – children work in two groups and clap two, or more, repeating rhythm patterns (ostinato) simultaneously.

Activities:

- Listen to BBC ten Pieces clip: Dvorak Symphony No.9 in E Minor, from 'The New World', Largo.
- Complete the 'Listen and Reflect' worksheet after listening to music.

Plenary

Listen to the song Moving up Singing Sherlock 2.

Assessment focus points:

- Can the children use musical vocabulary such as tempo, dynamics?
- Are the children able to identify the mood and characteristics of the music?



Objectives	Activity	Resources
Listen to music.	Listen to BBC ten Pieces clip Dvorak Symphony No.9 in E Minor, from 'The New World', Largo. https://www.bbc.co.uk/programmes/p05dssp6	This resource can be found on the BBC Ten Pieces website using the following link:
Recognise features in a piece of music. Reflect on the character and mood of a piece of music.	Discuss with the class their initial feelings about the music. Identify some of the instruments that can be heard in the music – strings and the lead part played by a woodwind instrument called the cor anglais. The tempo of the music is slow, in music the word used for slow is known as 'largo'. Ask the children to complete the Music - Listen and Reflect sheet.*	Music. Listen and Reflect worksheet: this can be located in the resources appendix.
<p>Things to think about: *After listening to the music the children could also draw their ideas about what the music made them think about.</p>		

**Lesson 7:****Unit Four: Movement**

KS2 Year 3-4

**Learning Objectives:**

- To create rhythm patterns.
- To play and perform sounds in a large ensemble context.
- To explore sounds and rhythms using instruments, body percussion and voices.
- To create and use repeated rhythm patterns (ostinati) in music.

Starter Activity

Sing a song to help develop the thinking voice, this helps internalise the music.

As the class sings a familiar song, such as Engine, engine, number nine or Heads and shoulders, knees and toes, the teacher uses the traffic light cards and holds one card up at a time, changing the card after one or two phrases.

The children perform accordingly as the teacher points to a colour: green – use singing voice, amber – stop singing and clap rhythm of the words, red – stop singing aloud but continue hearing the song in head using thinking voices (internalising).

The traffic light cards are available in the resources appendix.

Activities:

- Rhythm Machine activity 1 - Listen and repeat a sequence of rhythm patterns.
- Rhythm Machine activity 2 – using instruments.

Plenary

Sing song Magic Travel machine learnt in lesson 2 Singing Sherlock track 18.

Assessment focus points:

Playing in an 'ensemble' (singing or performing in a small group), requires children to develop the skill to both listen and play their sounds. This takes time to develop and children need to have lots of opportunities to sing and play together in unison and in different parts.



Objectives	Activity	Resources
<p>Create rhythm patterns.</p> <p>Play and perform sounds in a large ensemble context.</p>	<p>Rhythm Machine activity - Listen to and repeat a sequence of rhythm patterns. Sit the class in a circle. The teacher starts the Rhythm Machine by tapping a simple rhythm that repeats over and over. It can be just a basic 4 beat walking/running rhythm pattern repeating over and over again, this is called an ostinato. The person sitting to the left of the starter then adds their own rhythm to go along with the rhythms that are already going. Again, the rhythm has to repeat and does not change. Encourage the children to use vocal sounds eg clicking tongue, humming, and body percussion sounds. When everyone has added a rhythm, keep going with the sounds and encourage children to listen to each other as they make their sounds. Then the first person stops doing their rhythm. Listen for a few beats, and then the second person drops out. Continue until the last person is the only rhythm. Listen to the changes in sound and how one part being added or stopping can make a difference to the overall effect.</p>	<p>Voices.</p>
<p>Use instruments to create sounds and rhythm patterns.</p>	<p>Repeat activity above. Choose a small group of eight children to sit in the middle of the circle with an instrument. Choose one child to be the leader who starts the Rhythm Machine by using an instrument and playing a repeating rhythm pattern. Go round the circle in turn each child using an instrument playing their own rhythm pattern and so on as above. The rest of the class have the opportunity to listen to the effect building up and diminishing as listeners. Teacher invites children to comment on the patterns and the sound of the ensemble performance.</p>	<p>Selection of percussion instruments.</p>
<p>Things to think about: A repeating pattern in music is called an 'ostinato'. An 'ostinato' can be either a rhythm pattern or a melody that is repeated over and over again.</p>		

**Lesson 8:****Unit Four: Movement**

KS2 Year 3-4

**Learning Objectives:**

- To identify the timbre of sounds and select sounds to represent ways of travelling.
- To structure and perform class composition.
- To create a graphic score of class composition.
- To record and evaluate class music.

Starter Activity:

Revisit the song 'Left, left.....'. Listen to this on track 8 of Singing Sherlock 2.

As the children are listening they keep the steady beat by first tapping left hand on left knee, then, when the words indicate, changing and tapping right hand on right knee.

When most of the children are able to do this, and change in time with the music, select a group of six children to stand in a circle. They all face the left and march round stepping to the steady beat, to the left first and then changing direction as the words indicate. This can then be done with the whole class joining in the circle actions.

Activities:

- Select sounds to represent ways of travelling.
- Structure class composition about a 'sound journey'.
- Create a graphic score of sound journey.
- Record and evaluate class music.

Plenary

This activity has been used previously as a starter activity in Unit 1, allowing children to become familiar with creating a variety of 4-beat rhythm phrase ideas:-

Using body percussion select one of the children to lead with a four beat rhythm pattern. The class then joins in, with the four beat rhythm pattern eg. clap, clap, tap, tap – repeating four times.

Then another child creates a pattern eg. click, tap, click, tap repeating the pattern four times.

Try a challenge and build up to using 8 different patterns, finally making a 32 beat pattern!

Assessment focus points:

Can children use musical vocabulary to evaluate the class composition?

Are the children beginning to recognise the unique characteristic and quality of individual sounds when selecting suitable sounds to represent ways of travelling? In music this is known as timbre.



Objectives	Activity	Resources
<p>Give reasons for selecting sounds for a particular purpose (identifying the timbre of sounds).</p> <p>Select sounds to represent ways of travelling.</p>	<p>Ask children for suggestions of ways to travel around, choose three such as, airplane, train, bus. After this, invite two children to select some instrumental sounds to represent each of the different ways of travelling, putting the instruments in three groups as they do so. Use a carpet space and arrange three groups of children to play the sounds for each type of transport, about four children in each group is best. The rest of the class will form another group. They are going to tap the rhythm pattern of the words on the claves or maracas and use voices to say a repeating chant 'travelling around, travelling around, travelling around'. This group will repeat this chant in between each of the other groups performances.</p>	<p>Selection of untuned and tuned percussion instruments such as glockenspiels, chime bars, claves woodblocks, cabasa.</p>
<p>Structure class composition.</p> <p>Perform music as a class.</p>	<p>Now ask each group to think of structuring their musical sounds to represent each of these ways of travelling around using the instruments. Will all the instruments play at the same time? How will you start/end the piece of music? Give the groups a few minutes to make these decisions and practice their piece of music. For example: train could start with repeating shaker and cabasa sound could join in after this. For the airplane a glockenspiel could play CDEFGGGG GABCDDDD as sand blocks are making scraping sound. Encourage children to think of the unique sounds that identify each mode of transport. Ask the children if anyone can demonstrate how the train moves faster and slower – they might suggest playing at the appropriate tempo then playing faster/slower? How will the sounds change after the airplane has taken off and is soaring high in the sky?</p>	<p>Selection of untuned and tuned percussion instruments such as glockenspiels, chime bars, claves woodblocks, cabasa.</p>
<p>Create a graphic score of sound journey.</p> <p>Record and evaluate class music.</p> <p>Children make constructive comments about their work:</p> <p>Gold comments – 'It was good because!'</p> <p>Wish comments – 'Next time we could!'</p>	<p>Next, using whiteboards each group shows the sound journey using graphic notation to make a score - use simple signs and symbols drawn on the board to create a musical sound line.</p> <p>Eg. ** __ ** __ could be showing when tambourines and claves play. Finally, as a class create a musical score of the sound journey using graphic notation to indicate which groups/sounds are playing. Perform as a class the chanting group starting and performing in between the other groups throughout the class composition. Record using an iPad. Watch recorded performance and evaluate and appraise class work.</p>	<p>Instruments as selected above.</p> <p>Whiteboards.</p> <p>iPad.</p> <p>Computer.</p>
<p>Things to think about:</p> <p>In class composition, encourage groups to consider decisions to create musical structure and incorporate musical elements, tempo, dynamics, timbre. For example: Which sound will start/end the piece of music, are there going to be layers of sounds (creating texture in the music) or just one sound at a time?</p>		

Interpretation of National Curriculum Music

Programmes of Study: Key Stages 1 + 2 with age related coverage

	Performing	Evidence	Composing	Evidence	Listening & Appraising	Evidence
	Use their voices expressively to speak and chant		Use their voice to create different sounds		Respond to different moods in music saying how music makes them feel	
	Take part in singing songs		Play an instrument creating different sounds		Choose sounds to illustrate different moods	
Y1	Use instruments to perform		Create and repeat short rhythmic and melodic patterns		Recognise repeating patterns/ideas when listening to music	
	Copy sounds		Create a sequence of sounds		Follow instructions about performing - when to play and sing	
	Perform short rhythmic patterns		Notate their sounds using pictures/symbols		Follow instructions about performing - when to play and sing	
Extension	Use dynamics when performing (loud & quiet)		Use long/short sounds in their composing		Recognise the difference between basic elements (fast/slow/high/low/loud/quiet)	
	Follow a melody accurately when singing		Make connections between notations and musical sounds		Improve their own work	
	Perform with others songs/simple rhythmic patterns on an instrument		Make connections between notations and musical sounds		Recognise repeating patterns/ideas when listening to music	
Y2	Keep a steady pulse when performing		Use symbols to represent sound		Follow instructions about performing - when to play/sing/breathe/be louder etc	
	Perform keeping the beat whilst showing simple changes in tempo		Order sounds into a structure (beginning, middle, end)		Listen and recognise particular elements of music (timbre/pitch /dynamics)	
	Copy changes in pitch		Create music from different starting points		Recognise sounds that move in steps and leaps	
Extension	Perform patterns in different tempos		Use a simple structure when composing (eg. Ternary)		Use musical vocabulary to describe a piece of music discussing their likes/dislikes	
	Sing in tune with expression		Use different elements in their work		Improve their work stating how it has been improved	
	Show control of the voice when singing		Compose repeated patterns on a range of instruments		Recognise the work of at least one famous composer showing awareness of when it was written	
Y3	Play clear notes on an instrument/sing clearly		Create accompaniments to a melody (e.g. drone)		Describe how specific musical elements, if changed can effect the overall sound of a piece of music	
	Play clear notes on an instrument/sing clearly (dictation)		Choose and combine different sounds to create an intended effect		Recognise changes in music	
	Work with a partner to perform a piece using more than one instrument		Show an awareness of time signatures		Show an awareness of the time signatures of pieces of music	
Extension	Perform a piece using minims, crotchets and semibreves		Recognise minim, crotchet and semibreve and their value		Identify, using musical vocabulary, the different purposes of music	
	Rhythmically perform a simple part, including rests		Use basic rhythmic notation to transcribe ideas		Explain the how silence can effect a musical piece or idea	
Y4	Improvise using repeated patterns		Notate composition ideas using basic notation/notes of the staff) and use to record performance		Begin to recognise the differences of eras in music	
	Maintain a part in a group showing awareness of others		Compose a short song (lyrics and melody) and perform		Describe how specific musical elements, if changed can effect the overall sound of a piece of music	
	Memorise songs and perform with accuracy		Create more than one musical idea to be performed simultaneously		Improve their own work and suggest improvements to the work of others	
Extension	Can they perform using simple harmonic ideas		Create a song showing an understanding of the link between lyrics and melody		Use standard musical notation to record their ideas	
	Sing or play using correct phrasing showing understanding of how to add expression		Compose a piece of music from given criteria using a variety of musical devices e.g. rhythm, chords, melody, tempo, timbre, structure etc		Evaluate their work, using appropriate musical vocabulary stating what was successful/unsuccessful and why	
	Hold their own part in a group - improvising melody and rhythm, singing a harmony part, drone/osstrant etc		Compose using chords and record ideas using notation including time signatures and #/b		Compare and contrast a variety of music indicating preferences using musical vocabulary to describe opinions	
	Perform music using a variety of structural forms		Use relevant notations for your composition work		Improve their work	
Extension	Perform by ear and using simple notations		Use relevant notations for your composition work		Identify different musical devices in a variety of musical genres and show some awareness of the influence and place music has had in society over time	
	Perform/improvise an idea that builds up layers of sounds to produce simple chords		Combine several musical devices when composing			
	Provide rhythmic support in a performance from notation		Use digital technologies to aid with the creation and recording of ideas			
Y6	Perform from a variety of notations		Use a variety of notes, including chromatic notes to build up ideas			
	Confidently sing a harmony part with accuracy					
	Perform from memory					
	Take a lead role in a performance					
	Perform a solo or solo part in an ensemble					
Extension	Perform a piece of music which has at least 2 or more parts showing understanding of how the parts fit together					

Sefton Music Hub April 2015





Key Stage 2