

# SING UP MUSIC

## Supporting your music teaching



## INTRODUCTION

**'Music is a practical subject; it is academic, creative, technical, intellectual and challenging. Musical learning is about thinking and acting as a musician.'**

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### BACKGROUND

Sing Up Music is a foundation for delivering quality music teaching in line with the new music curriculum. It supports a fully integrated approach to musical development, connecting together the interrelated strands of singing, playing, performing, composing and improvising, listening, and appraising. We've hand-picked twelve diverse songs for each year group (from Reception to Year 6) and have created a flexible but comprehensive scheme that will equip you with everything you need in order to do just that.

### THE SONG NOTES

Sing Up Music provides detailed teaching notes for 84 existing Sing Up songs. With twelve songs selected for each year-group and aimed at generalist teachers, this resource offers a simple framework to help you develop an engaging and successful year-long scheme of work. The notes have been carefully devised to offer a diverse range of musical learning and assessment opportunities, embracing performance, composition, improvisation, listening and appraisal activities as well as suggestions for using technology.

What's included?

- **Musical learning** – learning objectives help you focus the lesson on children's developing musical skills, knowledge and understanding
- **Musical vocabulary** – a list of musical terms used in the song notes, organised into musical elements (or 'interrelated dimensions of music') so that pupils understand the language

- **Warm-ups, focus-builders and steps to singing** – encourage everyone to get warmed up and familiar with the song
- **Musical development** – related to the three 'Musical learning' points, these activity zones enable you to structure a series of lessons around each song
- **Assessment opportunities** – ideas for manageable assessments that acknowledge appropriate links both to the songs and the music curriculum programme of study

### DIFFERENTIATION AND ADAPTING THE SCHEME

The scheme's structure allows great flexibility for moving back and forth through the songs to accommodate children's prior learning and current level of attainment.

It's easy to select more challenging material from an older suggested age group for use with more confident singers. Conversely, for children with less embedded musical experience or SEN pupils, choose a song with a less demanding learning outcome.

### FURTHER RESOURCES

In addition to the individual song notes, this scheme provides general reference tools that will help you implement and tailor the scheme for your children.

- **Scheme overview:** lists all 84 songs, matched to at-a-glance learning outcomes and suggested year groups
- **Glossary of common musical terms:** helps generalist teachers to use musical vocabulary with greater confidence: <https://singup.org/music/music-glossary>

# Learning Objectives Overview

## Reception



**Some pupils achieved beyond expectation and can:**

**Most pupils can:**

**Some pupils made less progress and can:**

|        |   |   |  |  |
|--------|---|---|--|--|
| TERM 1 | 1 | <ul style="list-style-type: none"> <li>improvise using sound-makers and instruments to express different moods</li> <li>lead a call-and-response song</li> <li>work as a group, taking turns to play a musical game</li> <li>play percussion accompaniments accurately</li> </ul> | <ul style="list-style-type: none"> <li>sing a simple melody in tune</li> <li>mark the pulse with body-percussion</li> <li>change their voices to show different feelings or to suit new characters eg. grumpy or witchy voices</li> <li>play simple accompaniments on tuned and untuned percussion</li> </ul>    | <ul style="list-style-type: none"> <li>participate in music making but are yet to find their singing voice</li> <li>choose and play instruments, marking the pulse with support</li> </ul> |
|        | 2 | <ul style="list-style-type: none"> <li>make up new verses and improvise appropriate vocal sound effects</li> <li>sing the melody tunefully with accurate pitching of stepping and jumping notes</li> </ul>  | <ul style="list-style-type: none"> <li>think up new actions and perform them in the song</li> <li>sing and play showing contrasting quiet and loud dynamics</li> </ul>   | <ul style="list-style-type: none"> <li>start and stop together whether singing, playing or performing actions</li> <li>mark the pulse with rowing actions with group support</li> </ul>    |
| TERM 2 | 1 | <ul style="list-style-type: none"> <li>remember the sequence of verses: invent a new scenario and characters</li> <li>substitute a percussion accompaniment for physical actions</li> <li>select and play untuned percussion, recognising a cumulative pattern</li> </ul>         | <ul style="list-style-type: none"> <li>sing an action song observing contrasting speeds (tempi)</li> <li>sing a melody tunefully with an awareness of pitch: play a circle game</li> <li>perform actions accurately: invent new ones</li> </ul>  | <ul style="list-style-type: none"> <li>remember the sequence of verses with support (eg. images)</li> <li>perform actions accurately when modelled by the practitioner</li> </ul>          |
|        | 2 | <ul style="list-style-type: none"> <li>use appropriate hand actions to mark ascending and descending melody patterns</li> <li>respond to the change in tempo</li> <li>sing either the 'call' or 'response' section confidently</li> </ul>   | <ul style="list-style-type: none"> <li>recognise a melody that rises and falls and sing the melody pattern accurately</li> <li>invent new hand action words to suit the song</li> <li>play long notes on tuned percussion accurately</li> <li>choose and justify percussion sounds to match the lyric</li> </ul> | <ul style="list-style-type: none"> <li>respond to music through creative dance movements</li> <li>sing the song, changing voices for buzzing sound effects</li> </ul>                      |
| TERM 3 | 1 | <ul style="list-style-type: none"> <li>create new rap lines and perform to a friendly audience</li> <li>play a short repeated pattern on tuned percussion</li> <li>contribute ideas for new lyrics, make up actions and choose props for a performance</li> </ul>                 | <ul style="list-style-type: none"> <li>recognise the call-and-response structure and sing each part</li> <li>sing a melody with accurate steps and jumps</li> <li>improvise a 'seascape' accompaniment using untuned percussion and sound-makers</li> </ul>  | <ul style="list-style-type: none"> <li>perform actions accurately marking the pulse</li> <li>chant the echo part rhythmically keeping to the pulse</li> </ul>                              |
|        | 2 | <ul style="list-style-type: none"> <li>sing while dancing the traditional formal steps</li> <li>play a two-note accompaniment holding mallets or beaters correctly</li> <li>perform the song as a clapping game with a partner</li> </ul>   | <ul style="list-style-type: none"> <li>sing and perform a simpler set of actions</li> <li>mark the pulse on untuned percussion</li> <li>sing in waltz time and perform the actions accurately</li> </ul>   | <ul style="list-style-type: none"> <li>invent and perform new dance actions</li> <li>transfer the actions to untuned percussion sounds</li> </ul>  |

## Song 1

# I've got a grumpy face

A simple song that explores emotions and feelings using the voice and facial expressions

### WHAT YOU'LL NEED:

#### Song Bank:

- Performance and echo tracks

#### Resources:

- A selection of small hand-held percussion:
  - tappers (tambours, woodblocks, claves)
  - shakers (maracas)
  - scrapers (wooden agogo, guiros)
  - ringers (bells, tambourines)
- A recording device
- Safety mirrors, drawing pencils or crayons and paper

### MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1 Develop a sense of pitch across a small range of notes
- 2 Mark the pulse with actions and make up new lyrics
- 3 Explore different feelings and moods using voices and instruments

### MUSICAL VOCABULARY

|                   |                        |
|-------------------|------------------------|
| <b>Pitch:</b>     | melody, stepping notes |
| <b>Structure:</b> | phrase, round          |
| <b>Tempo:</b>     | beat, pulse            |
| <b>Other:</b>     | improvisation          |

### WARM-UPS AND FOCUS-BUILDERS

- **Physical:** Pull silly faces and make simple body movements such as stamping feet, clapping hands and wriggling hips. Encourage the children to join in.
- **Vocal:** Create a question-and-answer singing game using the melody-ending from the song: 'I've got a grumpy face' for the questions and 'It looks like this' for the answers. Invite confident children to sing a question of their own.

#### Leader sings

Q: Can you pull a face?

Q: Can you tap your head?

Q: Can you stamp your feet?

#### Children answer

A: I can pull a face.

A: I can tap my head.

A: I can stamp my feet.

### STEPS TO SINGING

- Listen to the performance track together – the bouncy introduction will get everyone into the spirit of the song. Encourage them to participate by making 'grumpy' faces at the end (as directed by the lyrics).
- Play the track again, this time inviting children to sing along. The words and melody are simple and repetitive, so this song is quick to pick up. Listen out for the rising stepping notes of the melody on the words 'It looks like this'.
- Don't forget to look grumpy at the end!
- Add some more verses using some different questions that explore a range of movements and expressions: 'I've got a smiley face', 'I've got a nodding head', 'I've got a wriggly nose'.

# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Develop a sense of pitch across a small range of notes

- Aim to sing the song several times over the coming weeks, listening to small groups of singers in turn. Some children may be able to sing on their own.
- Make sure everyone is engaged while others sing. Can they: join in with appropriate actions at the ends of verses? describe the character of the song – happy, sad, loud, quiet, busy, bouncy, sleepy, etc.? hear the rising melody at the end (the practitioner can help by moving one hand up in 'steps')?



**Can children** sing the melody in tune?

## 2 Mark the pulse with actions and make up new lyrics

- Sing the song while tapping the pulse (or beat) on your knees. Invite children to join in.  
I've got a **grumpy** face, a **grumpy** face, a **grumpy** face.  
I've got a **grumpy** face. It looks like **this**. [rest]  
Finish by pulling a 'grumpy' face on the rest after 'It looks like this'.
- Ask children to think of other parts of the body that could be used for new verses of the song: 'two flapping hands', 'two blinking eyes', 'a nodding head', 'ten wiggling fingers', etc. Write down the children's suggestions and decide together on suitable actions.
- Sing the song with the new verses and actions. If appropriate, invite confident children to take turns leading the group.



**Can children** mark the pulse with taps and actions?

## 3 Explore different feelings and moods using voices and instruments

- As a group, look through the lyrics that the children made up. Can they change their voices to reflect the contrasting feelings of the different verses? Discuss how they used their voices to create different moods (eg. through dynamics (volume)).
- Ensure that percussion instruments and sound-makers are readily accessible and provide a 'prop box' containing strongly contrasted facial images. Encourage children to experiment with making different sounds that fit with different moods. Record their music using 'sound buttons' or simple recording devices. Listen to the recordings and discuss the atmosphere and mood created.



**Can children** make changes to their voices to express different feelings?

**Can children** improvise music to express a range of moods?

## CROSS-CURRICULAR LINKS

**Art and Design:** Study portraits by different artists (eg. at [www.nationalgallery.org.uk](http://www.nationalgallery.org.uk)) and then invite children to examine their faces using safety mirrors and paint self-portraits showing different moods and expressions. Display the portraits as a gallery of 'Our feelings'.

**PSHE:** Recognising and exploring emotions

**PE:** Moving different parts of the body



## Song 2

# Witch, witch

A call-and-response singing game that uses a simple and repetitive four-note tune

### WHAT YOU'LL NEED:

#### Song Bank:

- Performance and echo tracks

#### Resources:

- Tuned percussion:
  - chime bars (notes E and G) or xylo phones
- Untuned percussion:
  - maracas, cabasa, guiro or other instruments with a 'scratchy' sound
- Enough space for your class to move around while standing in a circle

### MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1 Sing a call-and-response song accurately
- 2 Change voices to adopt different roles and characters
- 3 Work together to create a simple accompaniment using percussion instruments

### MUSICAL VOCABULARY

|                   |                                   |
|-------------------|-----------------------------------|
| <b>Structure:</b> | call-and-response, phrase         |
| <b>Tempo:</b>     | pulse, strong beat                |
| <b>Texture:</b>   | solo                              |
| <b>Timbre:</b>    | scratchy percussion, sounds, tone |

### WARM-UPS AND FOCUS-BUILDERS

- **Physical:** Get everyone to make witchy, angular body shapes such as spiky witchy fingers.
- **Vocal:** Chant these calls and responses using cackling witchy voices.

#### Call

*Witch, witch,  
what do you wear?  
Witch, witch,  
what do you eat?*

#### Response

*Tall black hat and long  
green hair.  
Something sour and  
something sweet.*

### STEPS TO SINGING

- Play the performance track and listen to the four-note 'sing-song' melody.
- Teach the simple tune either by using the echo track or by singing each phrase in turn, inviting children to copy you.
- Get children to imagine a four-rung ladder: each rung represents one of the four notes used in the song in order of pitch. (For instance, the lowest rung represents the lowest note of the song, which comes at the very end on the word 'not'; the highest note is on 'my/your'). Support accurate singing by pointing at the appropriate 'rung' as you sing.
- Learn the pattern of calls and responses and practise singing them individually first, then all together. Notice that the calls are the witch's questions and the responses are everyone's answers.

# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Sing a call-and-response song accurately

This circle game is a great way to get children to engage in the song, and offers opportunities for individuals to sing solos in an informal and unthreatening context.

- First, make sure everyone is familiar with the tune and understands the allocation and order of the song lines.
- Arrange the class in a circle facing outwards, with one child placed in the centre (the 'witch').
- Sing the song together: the witch sings the questions ('calls') and everyone else responds with the answers.
- When you reach 'No we're not!', instruct the children to jump round to face into the middle of the circle. The witch will be standing waiting in front of someone, ready to hold hands and make an arch.
- Sing the song again, this time with the two witches singing the calls and everyone else threading through the arch.
- When you reach 'No we're not!', the two witches should capture the child who is under the arch. The captive goes into the middle to be the new witch and the game starts again.



**Can children** place each of the four notes accurately?

**Can children** adopt the leader's role?

## 2 Change voices to adopt different roles and characters

- Practise the chanted vocal warm-up many times to perfect witchy voices and then sing it using the first two notes of the song (G and E). Can everyone keep the witchy tone while singing the two notes accurately?
- Once everyone is confident with this, think of some new characters as a group – eg. a king, queen, prince, ghost, giant, etc. Make up new calls and responses based on these characters and sing them using appropriate voices and expressions. This is a good opportunity to explore how different characters are produced by changing the volume (dynamics) and tones (harsh, scratchy, breathy) of your voice.

### Call

*King, king, what will you sing?*

*Queen, queen, you're so mean!*

*Prince, prince, had a blue rinse!*

### Response

*Play the bells and make them ring.*

*Crown on your head and dressed in green.*

*Cooked his supper and burnt the mince.*

- Now make up new phrases for the different characters, incorporating everyone's ideas. Encourage individual children to take the lead part (the 'call').



**Can children** change voices to suit new characters and adopt the leader's role?

## 3 Work together to create a simple accompaniment using percussion instruments

- Start by getting everyone playing the circle game, taking turns to be the leader.
- Invite a small group to make 'scratchy' sounds using untuned percussion instruments such as a cabasa, guiro or maracas. Can they do this in time with the pulse to support the singing?
- Next, try adding an accompaniment on the beat, alternating between the notes G and E.

G E G E  
*Witch, witch, fell in a ditch.*



**Can children** play simple accompaniments on tuned and untuned percussion?

## CROSS-CURRICULAR LINKS

**EYFS Communication & Language and Literacy:** Storybook characters, rhyming patterns

**PD:** Competency with physical actions – changing directions, jumping, threading through an arch



Pupils' achievements in music can be recorded using the following three-tiered approach. The criteria are based on the 'assessment opportunities' listed in the notes for each song.

### Some pupils achieved beyond expectation and can:

- improvise using sound-makers and instruments to express different moods
- lead a call-and-response song
- work as a group, taking turns to play a musical game
- play percussion accompaniments accurately

Examples:

- Pupil chose a shaker to accompany a verse about a 'happy' face
- Pupil sang the witch's part in tune and kept the tempo (pace)
- Pupil played the chime bar part rhythmically using two beaters

### PUPILS' NAMES

### Most pupils can:

- sing a simple melody in tune
- mark the pulse with body percussion
- change their voices to show different feelings or to suit new characters e.g. grumpy or witchy voices
- play simple accompaniments on tuned and untuned percussion

Examples:

- Pupil sang ***I've got a grumpy face*** in tune, including the rising phrase 'It looks like this'
- Pupil made their voice scratchy and added witchy hands, too

### PUPILS' NAMES

### Some pupils made less progress and can:

- participate in music making but are yet to find their singing voice
- choose and play instruments, marking the pulse with support

Examples:

- Pupil chose a tambour and played on the pulse when copying the leader
- Pupil sang enthusiastically but did not always follow the melody line

### PUPILS' NAMES

## Song 3

# Row, row, row your boat

A traditional song that uses rowing actions to mark the pulse

### WHAT YOU'LL NEED:

#### Song Bank:

- Performance and echo tracks

#### Resources:

- Untuned percussion:
  - 'tappers' (tambours, woodblocks, claves), shakers (maracas), scrapers (wooden agogo, guiros)
- Tuned percussion:
  - ringers (bells, tambourines)
- Images of transport:
  - vehicles, boats, etc.
- Sufficient space for children to sit and make rowing actions

### MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1 Sing a tune with 'stepping' and 'jumping' notes
- 2 Mark the pulse with rowing actions and percussion
- 3 Make up new lyrics and improvise vocal sounds for different kinds of transport

### MUSICAL VOCABULARY

|                   |                            |
|-------------------|----------------------------|
| <b>Duration:</b>  | beat, pulse                |
| <b>Pitch:</b>     | stepping and jumping notes |
| <b>Structure:</b> | interlude                  |
| <b>Other:</b>     | improvisation              |

### WARM-UPS AND FOCUS-BUILDERS

- **Physical:** Model rowing actions on the pulse to the group (some children may have no experience of oars and the purpose of rowing). Encourage pupils to join in; keep to a strong, slow beat and chant 'heave, ho!' to support the action.
- **Vocal:** Encourage mobile mouths by singing the words 'merrily, merrily' to 'cuckoo' notes (G and E), inviting children to echo. Repeat this exercise on other words ending in '-ly', such as 'happily', 'greedily', 'cosily', 'prettily', 'clumsily', 'hungrily' ...

### STEPS TO SINGING

- It is recommended that you sing this song in unison (all together) rather than as a round for EYFS classes. To start, listen to the performance track together, encouraging children to tap their knees on the pulse.
- Play the track again and invite children to join in with the melody. Be aware of the melody shape: most of the tune moves by step (between 'neighbour' notes), but on the words 'merrily, merrily, merrily, merrily' it descends in bigger jumps; this will need some practice.
- Be careful to place the highest note (the first 'merrily') carefully at the beginning of bar 5, making sure that it's in tune.

# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Sing a tune with 'stepping' and 'jumping' notes

- Sing the song several times over the coming weeks, inviting small groups or even 'soloists' to perform to their peers.
- Support accurate and tuneful singing by marking the 'steps' and 'jumps' with one hand, held horizontally. Make the difference between 'close together' and 'far apart' notes very clear.



**Can children** sing the melody tunefully, with accurate pitching of stepping and jumping notes?

## 2 Mark the pulse with rowing actions and percussion

- Arrange children so that there is enough space for actions, and encourage them to add the rowing movements used for the physical warm-up. Check that the actions are really rhythmic and in time with the singing.
- Make rowing boats for a performance: have four children sit together with outstretched V-shaped leg shapes to accommodate rowers. Row as you sing and add an interlude of four chanted 'Heave, ho!' phrases before repeating the verse.
- Invite a small group to choose percussion instruments to accompany the performance. Can they play them in time with the pulse?

**Row, row, row your boat**  
**Gently down the stream,** etc.



**Can children** mark the pulse accurately with rowing actions or percussion?

## 3 Make up new lyrics and improvise vocal sounds for different kinds of transport

- Collect images of different modes of transport, eg. car, train, yacht, plane, bike, skateboards, etc., and share children's contributions about ways of travelling.
- Model a new verse that can accommodate different modes of travel, eg.:  
*Drive, drive, drive your car,*  
*Drive it into town,*  
*Merrily, merrily, merrily, merrily*  
*Drive it up and down.*
- Invite children to incorporate their own choice of vehicle plus an 'action' word into this template: eg. 'ride your bike', 'roll your skateboard', 'sail your yacht', 'fly your plane'. Encourage them to make up actions for each new mode of transport.
- Ask children to make up vocal sound effects for each type of transport, eg. 'brrrm' (car), 'ting, ting' (bike bell), 'wheee' (plane), and ask them to perform their sounds as an interlude after each appropriate verse.



**Can children** make up new verses and improvise appropriate vocal sound effects?

## CROSS-CURRICULAR LINKS

**Art and Design:** Make boats from different materials and try floating them on the water tray

**Mathematics:** Conduct a traffic survey; collect information on how the children travelled to school

**Understanding the world:** Find out about modes of transport, e.g. watch footage of Olympic rowers; visit a local stream and play 'Pooh' sticks (throw in twigs, see in which direction they float and whose stick 'wins')

## Song 4

# Wiggle your fingers

A straightforward and inclusive action with opportunities for adding children's ideas

### WHAT YOU'LL NEED:

#### Song Bank:

- Performance and echo tracks

#### Resources:

- Untuned percussion:
  - 'tappers' (tambours, woodblocks, claves), shakers (maracas), scrapers (wooden agogo, guiros) and ringers (Tibetan bells, tambourines)
- A 'Stop-Go' sign (a paper plate with red paper circle stuck on one side and a green circle on the other)

### MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1 Start and stop together
- 2 Demonstrate contrasting dynamics and timbres with voices and percussion
- 3 Perform actions rhythmically and suggest new ideas for movements

### MUSICAL VOCABULARY

|                  |              |
|------------------|--------------|
| <b>Duration:</b> | rhythm, rest |
| <b>Dynamics:</b> | crescendo    |
| <b>Tempo:</b>    | pulse        |
| <b>Timbre:</b>   | instrument   |

### WARM-UPS AND FOCUS-BUILDERS

- **Physical:** Lead a copy-cat echo action game using different parts of the body – hands, feet, head, shoulders, etc., all to a four-beat pattern. For example:

**Leader:** [nod, nod, nod, nod] **Children:** [nod, nod, nod, nod]

**Leader:** [clap, clap, clap, clap] **Children:** [clap, clap, clap, clap]

- **Vocal:** Introduce the 'Stop-Go' sign and explain the signal: red = stop, green = go. Chant an action-word for hands (eg.. shake, clap, tap, slide, tickle ...) to a steady rhythm. Start very quietly and encourage the children to join in both vocally and with the action when you give the green signal. Gradually increase the dynamic level, getting louder and louder, before changing the signal to red (stop).

### STEPS TO SINGING

- Listen to the performance track and encourage children to join in by starting (and stopping) the actions as appropriate.
- The tune is very straightforward and uses only five notes, so it is easy and quick to learn.
- Notice that the spoken section from bar 25 starts quietly and gradually grows louder until, after fifteen 'wiggles', the instruction given is 'and stop!'. It may help to use your 'Stop-Go' sign here.
- Follow the instructions for other actions and be aware of rests in the opening phrases of the sung sections.



# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Start and stop together

- Sing the song many times so that the structure becomes familiar. Make sure that children stop together as a group when instructed to by the lyrics.
- Invite a small group to choose percussion instruments. Conduct them using the 'Stop-Go' sign, varying the length of playing time to increase children's focus. Which sounds do children like? Is there a favourite combination?
- Some instruments are quite challenging to play in this quick response game. What happens with a rain-maker or Tibetan bells? (A rain-maker has to be held horizontally to be silent; Tibetan bells reverberate for a long time and are only silenced when held to stop the vibration.)
- Invite individual children to adopt the conductor's role.



**Can children** start and stop together whether singing, playing or performing actions

## 2 Demonstrate contrasting dynamics and timbres with voices and percussion

- Perform the song often, focusing on the quiet start of each spoken section and gradually increasing the volume during the repeated action. Can children make this dynamic change smooth so that the *crescendo* sounds controlled?
- Conduct the singers using the Stop-Go sign in one hand, and using the other hand to indicate the dynamic level: hand held low with palm facing down means quiet playing; palm facing upwards and hand rising means get louder ('*crescendo*').
- Talk with the children about which instruments are easier to manage (starting and stopping, and changing the dynamics). Be sure to reinforce the instruments' names so that children make connections between the unique sound ('timbre') of different percussion items.
- Try singing the song, replacing 'wiggle your fingers' with 'rattle your shakers'. Accompany this with home-made shakers (small lidded pots containing different materials).



**Can children** sing and play together using contrasting different dynamics?

## 3 Perform actions rhythmically and suggest new ideas for movements

- Perform the song and focus on matching the actions to the rhythm of the sung or spoken lyrics. Mark the rests in the sung sections by *not* moving.
- Encourage children to think of new ideas for actions, eg.. blink, hop, stamp, etc., and sing these to the backing track.



**Can children** match their movements to the rhythm of the action words?

**Can children** think up new actions and perform them in the song?

## CROSS-CURRICULAR LINKS

**Expressive Arts and Design:** Create sound-makers, eg.. tappers (wooden spoons, chopsticks, rolled paper 'sticks'), shakers and drums (large boxes or upturned buckets), and investigate ways of playing them quietly and loudly

**Literacy:** Share the traditional story of Mr Wiggle and Mr Waggle

**P.E.:** Making up new physical actions



Pupils' achievements in music can be recorded using the following three-tiered approach. The criteria are based on the 'assessment opportunities' listed in the notes for each song.

### Some pupils achieved beyond expectation and can:

- make up new verses and improvise appropriate vocal sound effects
- sing the melody tunefully with accurate pitching of stepping and jumping notes

Examples:

- Pupil made up a verse, 'Drive, drive, drive your bus....', and made up vocal sounds
- Pupils sang his version, 'Fly your helicopter', as a solo: the intervals were perfectly in tune

#### PUPILS' NAMES

### Most pupils can:

- think up new actions and perform them in the song
- sing and play showing contrasting quiet and loud dynamics

Examples:

- Pupil changed 'Wiggle your fingers' to 'Hop on one foot' and showed everyone his action
- Pupil was quiet for the start of the spoken section of **Wiggle your fingers** and made her voice grow steadily louder

#### PUPILS' NAMES

### Some pupils made less progress and can:

- start and stop together whether singing, playing or performing actions
- mark the pulse with rowing actions with group support

Examples:

- Pupil responded to the 'Stop-Go' sign when playing maracas
- Pupil rowed to the strong beat when being part of a group 'boat'

#### PUPILS' NAMES

## Song 5

# The farmer in the dell

A traditional circle game with lots of characters and a very ripe cheese!

### WHAT YOU'LL NEED:

#### Song Bank:

- Performance and echo tracks

#### Resources:

- A selection of untuned percussion
- Pictures of the eight characters in the song (including the cheese!)
- A prop for each of the characters
- Enough space in which to play the circle game

### MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1 Sing a melody with an awareness of pitch while playing a circle game
- 2 Remember a sequence of verses and invent new lyrics
- 3 Use untuned percussion to mark the pulse in a cumulative pattern

### MUSICAL VOCABULARY

|                   |                            |
|-------------------|----------------------------|
| <b>Pitch:</b>     | melody                     |
| <b>Structure:</b> | verse,<br>cumulative parts |
| <b>Tempo:</b>     | pulse                      |
| <b>Texture:</b>   | solo                       |

### WARM-UPS AND FOCUS-BUILDERS

- **Physical:** Taking each character in turn, make up some 'copy cat' actions to represent each one: eg. farmer (*dig up potatoes*), wife (*milk cow*), child (*skip, or throw a ball*), nurse (*wag finger*), dog (*'paws' up, tongue panting*), cat (*make 'claw' fingers*), mouse (*groom whiskers*), cheese (*hold nose and grimace!*).
- **Vocal:** The tune in this song rises for each line, so warm up with some pitch contrasts: chant 'Ho, ho, ho, my voice is low!' using low, 'giant' voices; then using really high voices, squeak like mice: 'We are squeaky mice, we think cheese is nice!'.

### STEPS TO SINGING

- Talk about the characters in the song, perhaps showing the children a picture of each one in order of appearance. Explain that the 'nurse' is like a modern-day *au pair* or childminder and that a 'dell' is a small wooded valley.
- Make a circle and select a 'farmer' to stand in the centre. Sing the first verse, or use the performance track and encourage everyone to join in. Sing the first verse again, this time holding hands and walking in a circle around the farmer.
- Invite the farmer to choose a 'wife' to join them in the middle of the circle and sing Verse 2 while walking around the circle; add in the new characters for each verse in order.
- When you reach 'The cheese stands alone...', ask all the children in the middle to rejoin the circle and mime smelling a horrible smell! The cheese then becomes the new 'farmer' as the song begins again.

# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Sing a melody with an awareness of pitch while playing a circle game

- Sing the song frequently so that the melody and characters become really familiar. Make sure that everyone has the opportunity to be a character in the circle game.
- Hear and assess individual voices by dividing the class into groups and allocating a verse to each group. Some confident singers may offer to sing a verse as a solo!
- Once the song is established, try a new performance-version: instead of holding hands and walking around the circle, stand still and adopt the Physical warm-up actions as each character is introduced.
- Invite children to think of a movement or action for the chorus line 'Heigh ho the derry oh'. On 'The cheese stands alone', suggest that children turn their backs on the smelly cheese to face outwards, holding noses and pulling disgusted faces!
- Collect token props for each character using the children's ideas (eg. a spade, a milking stool, a skipping rope). These can also be used when children play the game independently.



**Can children** pitch a melody accurately while playing a circle game?

## 2 Remember a sequence of verses and invent new lyrics

- To help children remember the sequence of verses, display pictures of the characters. Perhaps invite children to create their own paintings or drawings to embed the sequence even more effectively.
- Talk with the children about possible new settings for the game and invite their ideas: eg. 'The teacher's in the room ... the teacher needs some children', or 'The driver's in the bus ... the driver needs some passengers', and so on. Encourage children to take this idea into self-initiated learning and see how far they can extend each new version.



**Can children** remember the sequence of verses?

**Can children** invent a new song theme and characters?

## 3 Use untuned percussion to mark the pulse in a cumulative pattern

- Invite eight children to each choose an untuned percussion instrument.
- Give each player a character to 'follow' and ask them to play on the pulse (each strong beat) in the relevant verse (eg. the tambour player marks the pulse in the 'farmer' verse; the guiro player joins in for the 'wife' verse; the bells are played for the 'child', and so on).



**Can children** mark the pulse accurately on percussion and recognise the cumulative structure?

## CROSS-CURRICULAR LINKS

**Mathematics:** Adding on 1, cumulative patterns

**PSED:** Families and communities

## Song 6

# Shake my sillies out

A catchy alliterative 'wake up, shake up' song with actions

### WHAT YOU'LL NEED:

#### Song Bank:

- Performance and echo tracks

#### Resources:

- Untuned percussion: tambourines, triangles, castanets, chekere

### MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1 Sing an action song observing contrasting speeds to underline musical character
- 2 Perform actions accurately and invent new ones
- 3 Play a rhythmic accompaniment on percussion instruments

### MUSICAL VOCABULARY

**Duration:** syncopation, rests

**Structure:** verse

### WARM-UPS AND FOCUS-BUILDERS

- **Physical:** To a count of eight, shake an imaginary rubber chicken in your right hand! Then, counting to eight each time, do the same with your left arm, then right leg, then left leg. Repeat the sequence to a reduced count of four, then two and finally just one. To end, shout 'rubber chicken!' and shake everything!
- **Vocal:** Sing two 'cuckoo' notes (eg. G down to E on '-oo') and invite the children to echo. Try it several times, varying the starting note to broaden the pitch range. Then use 'cuckoo' notes to make up short alliterative phrases about members of the class for the children to echo: eg. 'Smiling Sam', 'Happy Henry', 'Twirling Tania'.

### STEPS TO SINGING

- Demonstrate the actions in each verse for the children to copy: shake, clap, jump and yawn. The yawn (Verse 4) needs to be much slower than the other actions.
- Play the performance track and encourage the children to join in with the repeated phrases and actions.
- Note that, in all but Verse 4, there is a rest (silent beat) after each action word. To achieve this, the actions in these verses need to be strictly in time and the sung words fairly short or clipped. Some children will not be able to manage such rhythmic accuracy, but this is a useful introduction to the concept of silent beats.
- Sing the whole song, keeping the penultimate verse much slower. Pay attention to the last phrase, 'wiggle my waggles away!', which has a bouncy, syncopated (off-beat) rhythm.

# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Sing an action song observing contrasting speeds

- Sing the song frequently to establish the tune, lyrics and actions.
- Work on Verse 4 by practising some long, drawn-out yawns, making them really audible. Invite the children to lift arms high above heads at the start of each yawn; then, as the yawn expands and grows, lower arms down to their sides, tracing a wide circle. 'Shake out' the arms after each yawn.
- Sing Verse 4 without the performance track and keep the tempo (speed) really slow. Try to make a big contrast with the other verses by NOT shortening the action word to show the rests, but rather keeping the sound going smoothly during each 'yawn' word.
- Sing the whole song unaccompanied and make a real effort to show the tempo difference in Verse 4.



**Can children** make a noticeable contrast in tempo between verses?

## 2 Perform actions accurately and invent new ones

- Encourage children to perform the actions (shake, clap, jump, yawn) exactly on the words. This may require some dedicated practice and not all children will achieve this.
- Invite the children to make up new actions and lyrics to extend the song and support them as they do so. A few children may be able to work with alliterative themes (eg. 'stamp my sulkies out', 'nod my niggles out', 'twist my tickles out'), but be prepared to accept any pairing of action and banished condition!



**Can children** perform actions in time to the music?

**Can children** invent new actions and lyrics to extend the song?

## 3 Play a rhythmic accompaniment on percussion instruments

- Use the template of the song to add an instrumental accompaniment played by tambourines, triangles, castanets and a chekere:
  - Change the lyrics to create new verses, eg.  
'Tap, tap, tap your tambourine ... make lots of music today.'  
'Ting, ting, ting your triangle...'  
'Click, click, click your castanets...'  
'Shake, shake, shake your chekere...'
- Invite a few children to play while everyone else sings. Support the 'band' by demonstrating precise playing on the key words and inviting them to follow.



**Can children** replace the actions with percussion sounds in time to the music?

## CROSS-CURRICULAR LINKS

**PSHE:** Working together

**PE:** Performing actions and movements





Pupils' achievements in music can be recorded using the following three-tiered approach. The criteria are based on the 'assessment opportunities' listed in the notes for each song.

### Some pupils achieved beyond expectation and can:

- remember the sequence of verses: invent a new scenario and characters
- substitute a percussion accompaniment for physical actions
- select and play untuned percussion, recognising a cumulative pattern

Examples:

- Pupil made up a new song ***The spaceman's in his rocket*** and added verses about his suit and helmet
- Pupil made up a verse about 'bang, bang, bang the saucepan' a drum to the tune of ***Shake my sillies out***
- Pupil waited until the 'mouse' verse to join in with his tambour

### PUPILS' NAMES

### Most pupils can:

- sing an action song observing contrasting speeds (tempo)
- sing a melody tunefully with an awareness of pitch: play a circle game
- perform actions accurately: invent new ones

Examples:

- Pupil sang the 'yawning' verse much slower than the other verses
- Pupil sang the melody accurately and played the circle game
- Pupil knew and performed all the actions and showed his peers a new one: stamp my sillies out

### PUPILS' NAMES

### Some pupils made less progress and can:

- remember the sequence of verses with support (e.g. images)
- perform actions accurately when modelled by the practitioner

Examples:

- Pupil could say which character came after the dog because of the order of pictures
- Pupil joined in with shaking, clapping actions etc. when the practitioner was leading

### PUPILS' NAMES

## Song 7

# Up and down

A gentle action song with a rising and falling melody

### WHAT YOU'LL NEED:

**Song Bank:**

- Performance track

**Resources:**

- A xylophone or glockenspiel

### MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1 Sing a rising and falling melody tunefully and accurately
- 2 Use appropriate hand actions to mark a changing pitch
- 3 Invent new lyrics and accompanying hand actions

### MUSICAL VOCABULARY

|                  |   |
|------------------|---|
| <b>Duration:</b> | rest  |
| <b>Pitch:</b>    | melody, modulate, interval, stepping notes, scale |
| <b>Tempo:</b>    | pulse, beat                                       |

### WARM-UPS AND FOCUS-BUILDERS

- **Physical:** Demonstrate some hand actions that move from low to high for the children to copy: eg. fingers walking, dancing or tapping up and down an imaginary ladder; rising and falling claps or taps, etc. Try a similar action but with a whole-body movement: crouch down then gradually unfold and stretch up high, hands above heads, then shrink down small again.
- **Vocal:** Hum the opening line of 'Hickory, dickory, dock', inviting children to join in; now sing it to 'la-la-la...'. Explore other easy sounds such as 'bub', 'wa' or 'tee' – see if anyone can make up a new sound! Try singing these vocal sounds to the last line of the nursery rhyme ('Hickory, dickory, dock'), where the melody descends.

### STEPS TO SINGING

- Sing the first line of the song, or play the performance track, as you demonstrate a 'climbing' hand action on the pulse (each strong beat) – 'building' fists, gripping the rungs of an imaginary ladder, or any upward movement. On the long note 'then', hold hands still, up in the air. Repeat, encouraging the children to join in.
- Sing or play the second line for the children to copy, rhythmically rolling hands downwards over each other.
- After a beat's rest, the tune moves up a note (modulates) and the verse repeats.
- Some children may not be able to sing and perform actions at the same time. Encourage participation that is within their scope.

# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Sing a rising and falling melody tunefully and accurately

- The Vocal warm-up activity will help young singers to recognise a climbing tune, but be aware that the melody does not always rise note by note. There is a bigger interval (distance between pitches) between the third 'climbing' and the word 'up' in bar 6 (E–G). Make sure that children hear the tune many times in order to establish this melody shape.
- Now focus on the descending tune, which has a different pattern: the first half of line 2 uses alternate notes (two steps down and one step up) whereas the second half uses next-door notes. Sing this together until familiar.



**Can children** recognise that the melody rises and falls?  
**Can children** sing the melody accurately?

## 2 Use appropriate hand actions to mark a changing pitch

- Practise the hand actions several times, performing each one on the pulse: eg. '**climbing**, **climbing**, **climbing up** to the **top** of the **hill** and **then...**'.
- Support children in making one hand roll over the other rhythmically for the descending tune.
- Play up and down a scale (stepping notes) on a xylophone or glockenspiel, starting on a low C: C–D–E–F–G–A–B–C–B–A–G–F–E–D–C. Can children respond with hand actions that reflect the pitch direction?
- Invite individual children to lead the actions.



**Can children** use appropriate hand actions to mark ascending and descending patterns in a melody?

## 3 Invent new lyrics and accompanying hand actions

- Ask children to imagine there is a superhero on a roof and invite them to suggest ways in which he or she could get down to the ground – eg. flying, jumping, skiing, diving, dancing, twirling, leaping, falling, etc. Encourage fanciful ideas!
- Sing the song again, but this time choose one of the children's suggestions instead of 'rolling' and alter the hand action accordingly. You might choose a different action for the ascending melody too, eg.

*Racing, racing, racing up to the top of the hill and then,  
Flying, flying, flying down to the bottom of the hill again.*



**Can children** invent new hand-action words to suit the song?

## CROSS-CURRICULAR LINKS

**Understanding the world:** Direction; hills and valleys

**PE:** Modes of travelling

**Song 8**

# Five fine bumble bees

A counting song with bags of 'buzz', with opportunities for adding percussion

## WHAT YOU'LL NEED:

### Song Bank:

- Performance and echo tracks

### Resources:

- A selection of untuned percussion, including some 'buzzing' instruments (cabasa, guiro, maracas, vibraslap)
- A recording of Vaughan Williams' Overture for *The Wasps*
- A recording device

## MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1 Sing a call-and-response section and change voices to make a buzzing sound
- 2 Accompany using tuned and untuned percussion and recognise a change in tempo
- 3 Respond to a piece of classical music through dance

## MUSICAL VOCABULARY

|                  |                                  |
|------------------|----------------------------------|
| <b>Duration:</b> | dotted rhythms, syncopated, rest |
| <b>Pitch:</b>    | interval, stepping notes         |
| <b>Tempo:</b>    | beat                             |

## WARM-UPS AND FOCUS-BUILDERS

- **Physical:** Place thumbs together and make hands flutter like bees' wings. Stretch and bend as you make your bees fly high and low, twisting and turning in the air.
- **Vocal:** Demonstrate some buzzing sounds for the children to copy, perhaps while performing the Physical warm-up! The song begins with an interval that 'jumps' – two notes that are four notes apart. Sing these jumping notes to any bee-related words: 'hon-ey', 'stri-py', 'buzz-ing', 'fly-ing', 'nois-y', etc. Begin on different notes to increase the vocal range.

## STEPS TO SINGING

- Sing the song to the children or listen to the performance track. The tune is simple, with a small range of notes, and children will pick it up quickly.
- Point out that there are two contrasting sections: the first has dotted (jerky) rhythms based on the notes E and A; the second has long sustained notes and vocal sound-effects and is sung at a faster tempo (speed).
- In the first section, keep the dotted rhythms light and not sluggish; and in the second section, make the long buzz notes 'fizz' in the mouth – ensure that each note lasts four beats.
- Sing all the verses to reach ten buzzing bees!

# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Sing a call-and-response section and change voices to make a buzzing sound

- Sing through the song several times to familiarise children with the structure.
- Practise the long 'bzzzzz' notes to make them really buzzy and effective. Try for a short initial 'b' sound and a prolonged 'zzzzz' and enjoy the comic effect.
- Divide into two groups, A and B, and ask Group A to sing the opening 'call' ('bzzzzz') each time it occurs; invite Group B to respond with 'what a lovely evening'. Repeat, swapping parts.
- Support by adding a clap on the rest at the beginning of the syncopated (off-beat) phrase (bars 9 and 13). Add two more claps to mark the rests after 'eve-ning' (bars 10 and 14).



**Can children** change voices in a song to make a buzzing sound effect?

**Can children** confidently sing a call or response part?

## 2 Accompany using tuned and untuned percussion and recognise a change in tempo

- Remove bars from a xylophone or glockenspiel to leave the notes E and F. Using two beaters (one in each hand), have the children listen while you alternate these two notes for 'bzzzzz, bzzzzz', counting four beats for each one.
- Encourage children to try this part and to count the beats as they play.
- Invite children to explore a selection of untuned percussion and choose the best accompanying sounds for buzzing. Include some suitable instruments (cabasa, guiro, maracas, vibraslap, etc.) but make other percussion available too, so children will need to discern the sounds they want and discard instruments that don't 'buzz'!
- Can children recognise that the second half of the song is faster? Make sure that they respond to the change of tempo in bar 7.



**Can children** play long notes accurately on tuned percussion?

**Can children** choose and justify percussion sounds to match the lyric?

**Can children** respond to the change in tempo?

## 3 Respond to a piece of classical music through dance

- Play the beginning of the Overture to *The Wasps* by Vaughan Williams, or watch footage of an orchestra playing the piece. Listen out for the stringed instruments making wonderfully realistic buzzing sounds on their strings, rising and falling in pitch. Watch footage of bees collecting nectar from flowers.
- Invite children to interpret the music as a free dance, perhaps flying around with arms extended, dipping and soaring using whole-body movements.
- Film the children's choreography and invite dancers to watch each other's ideas.



**Can children** respond to music through creative dance movements?

### CROSS-CURRICULAR LINKS

**PSHE:** Healthy eating (honey)

**PE:** Dance

**Understanding the world:** Insects



Pupils' achievements in music can be recorded using the following three-tiered approach. The criteria are based on the 'assessment opportunities' listed in the notes for each song.

### Some pupils achieved beyond expectation and can:

- use appropriate hand actions to mark ascending and descending melody patterns
- respond to the change in tempo
- sing either the 'call or 'response' section confidently

Examples:

- Pupil followed the ascending tune with hand actions and invented dancing fingers when the tune descended
- Pupil remembered the tempo change and sang confidently in the faster section
- Pupil led the 'call' section as a solo very confidently

### PUPILS' NAMES

### Most pupils can:

- recognise a melody that rises and falls and sing the melody pattern accurately
- invent new hand action words to suit the song
- play long notes on tuned percussion accurately
- choose and justify percussion sounds to match the lyric

Examples:

- Pupil sang the 'up and down' melody in tune and marked the shape with hand actions
- Pupil decided on 'swimming' up and down the hill & made up matching actions
- Pupil played the notes E and F accurately
- Pupil chose a guiro for the 'buzzing' sounds because 'it sounds like a buzzy bee'

### PUPILS' NAMES

### Some pupils made less progress and can:

- respond to music through creative dance movements
- sing the song, changing voices for buzzing sound effects

Examples:

- Pupil danced freely to the music, darting about
- Pupil made vocal 'buzzing' sounds in **Five fine bumblebees**

### PUPILS' NAMES



## Song 9

# Down there under the sea

A bouncy call-and-response song with simple words that you can vary to suit different topics!

### WHAT YOU'LL NEED:

#### Song Bank:

- Performance, backing and echo tracks

#### Resources:

- Large image cards of sea creatures from the song, plus others suggested by children, e.g. fish, sea mammals, rock pools
- Tuned percussion: chime bars or xylophone (notes C, D, E)
- Untuned percussion and sound-makers: pebbles, shells, flappers/ large envelopes (for boat sails) and slither trays (plastic boxes containing small objects to slide and clatter)

### MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1 Sing a song with a call-and-response structure
- 2 Sing a melody with stepping and jumping notes accurately, adding tuned and untuned percussion
- 3 Develop a song by composing new lyrics and adding movement and props

### MUSICAL VOCABULARY

**Pitch:** intervals

**Structure:** call-and-response

### WARM-UPS AND FOCUS-BUILDERS

- **Physical:** Use one arm to make wave shapes in the air, bending knees to maximise the size of each wave. Now make contrasting dainty ripples, remembering to change arms each time. Ask a child to lead this activity.
- **Vocal:** Invite children to make a 'shh' sound like waves rising, falling and breaking on the shore. Use the wave shapes to mark the rising and falling pitch of these splashing sounds by drawing curvy lines in the air.
- Sing the two words 'ping' and 'pong' at contrasting pitches – the first one lower; the second higher – and invite the children to copy each time. This will help to secure the vocal jump between 'big' and 'blue' in the song (like the bouncing of a 'ping pong' ball!)

### STEPS TO SINGING

- Talk about children's experience of seaside holidays and any visits to large aquaria (e.g. 'Sea World'). Encourage them to share memories, e.g. hunting for shells, exploring rock pools, finding crabs, and any 'fishy' names.
- Prepare large images of the sea creatures and objects named in the song to act as mnemonics for each verse.
- Sing the song or play the performance track, inviting children to join in with the repeated 'response' lines, 'in the big blue ocean/in the big blue sea'.
- Invite everyone to sing all the verses, using the image cards to remind children of the order. Watch out for the final verse where the last line is sung twice.

# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Sing a song with a call-and-response structure

- Once everyone knows when to sing 'ocean' and 'sea' in the alternate lines, try sharing the song between you and the group, with you singing all of the changing lines (the 'calls') and the children supplying the 'responses'.
- Now ask children to use their 'thinking voices' for the responses, with no actual vocalising; this will help singers to internalise the melody. Some children may find it helpful use wavy gestures to fill each silent phrase.
- Now try singing in two groups 'call' and 'response' and swap roles frequently.
- Invite a confident soloist to lead the song.



**Can children** identify and sing both the calls and the responses?

## 2 Sing a melody with stepping and jumping notes, adding tuned and untuned percussion

- Make sure that children reach the highest note on 'blue'. Keep the tone bright and use a 'jumping' hand action to mark the vocal leap from 'big' to 'blue'.
- Hand out tuned percussion (with notes C, D and E exposed) to the group. Model playing the opening three notes of each 'call' (C, D, E) and invite children to try playing this pattern too.
- Talk about sounds that can be heard in, on or under the sea. Invite children to use percussion and other sound-makers to create an accompaniment for the 'response' lines of the song.



**Can children** sing the leap from 'big' to 'blue' accurately?

**Can children** play a short repeated pattern on tuned percussion?

**Can children** improvise a 'seascape' accompaniment using untuned percussion and sound-makers?

## 3 Develop a song by composing new lyrics and adding movement and props

- Once the song is established, have a look at new images, footage or even stories about the C as inspiration for new verses. Agree on two or three ideas to use and create lyrics from them as a class. It might be necessary to change the preposition.) For example:

*Boats and yachts **on** the big blue ocean*  
*Golden sand **by** the big blue sea*  
*Pirates sail ... Mermaids play ... I can swim...*

- Encourage children to make up actions and movement to enhance the singing. Start by revisiting the 'wave' arms from the warm-up and then incorporate other ideas for each verse.
- Give a performance that incorporates the new verses, movement and shared singing. Invite children to suggest suitable props to add visual impact: buckets and spades, flippers, sun hats, sea creatures made with a variety of modelling materials, suspended from a string across the room.



**Can children** contribute ideas for new lyrics, make up actions and choose appropriate props for a performance?

## CROSS-CURRICULAR LINKS

**Art and Design:** Make fantastic sea creatures in a range of materials

**Literacy:** Sea stories, pirates

**Understanding the world:** The sea and creatures that live there

**Song 10**

# Two little chickens

A traditional counting song with opportunities for singing in small groups

## WHAT YOU'LL NEED:

### Song Bank:

- Performance, backing and echo tracks

### Resources:

- Number cards: two, four, six, eight, ten (and more if desired)
- Untuned percussion: clave, woodblock, sticks, homemade sound-makers
- Recording equipment

## MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1 Sing a simple song from memory, with attention to tuning
- 2 Create and perform new lyrics to fit the song melody
- 3 Improvise a soundscape using untuned percussion and sound-makers

## MUSICAL VOCABULARY

|                   |               |
|-------------------|---------------|
| <b>Pitch:</b>     | melody        |
| <b>Structure:</b> | verse, chorus |
| <b>Other:</b>     | rhyme, lyrics |

## WARM-UPS AND FOCUS-BUILDERS

- **Physical:** Put on the performance track and encourage everyone to make 'funky chicken' arm movements during the chorus. This will help relax the body as well as introducing children to the structure of the song.
- **Vocal:** Arrange the children in a circle and invite them to join in as you march to a steady beat. Sing the first phrase of the song, 'One little chicken', on the note C and get everyone to echo. Next, invite two children to sing 'Two little chickens' on OpportunityAssessment'Eight little chickens', starting on the next pitch up each time. The number of singers on the 'calls' should match the number of chickens!

## STEPS TO SINGING

- Listen to the performance track together. Some children may not be familiar with the term 'pen' in this context, so you may need to explain it or show them a picture. Point out the rhyming patterns (more/four; fix/six; gate/eight) to help singers predict the next number.
- Learn the chorus first and be aware of the rising pitch of each little phrase.
- Approach the song initially with the leader singing the verses and the children joining in with the chorus.
- Then encourage the children to sing the start and end of the verse, with you singing the changing lines 'Looking for some more/along came another two'.

# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Sing a simple song from memory, with attention to tuning

- Sing through the song along to the backing track, with all children joining in for the chorus and start/end of each verse. Encourage children to mark the pitches they are singing by moving their hand up and down with the melody.
- Sing again and this time make a recording. Listen back – can children describe what happens to the pitch in the chorus? (It goes up for each phrase).
- Develop the song further by increasing the number of singers for the start/end of each verse to reflect the number of chickens. Encourage confident singers to sing for verse 1, where they will be more exposed.
- Confident singers may also be able to sing the changing lines in each verse as a solo.



**Can children** hold a melody confidently as a solo or part of a small group?

**Can children** sing simple lyrics from memory?

## 2 Create and perform new lyrics to fit the song verse

- Talk about the childrens' experiences of visiting farms. What activities did they see? Which was their favourite animal? Can they imitate sounds found on the farm (eg. sweeping up, filling the water trough, animal noises, etc.)?
- Use some of these ideas to create new 'counting' lyrics, such as 'Two greedy piglets eating all the time, along came another two and they made four...' (Don't worry about making the words rhyme!).



**Can children** work together to create simple lyrics that fit with a given melody?

## 3 Improvise a soundscape using untuned percussion and sound-makers

- Using some of the ideas discussed above, create a soundscape to be played in the introduction and in the breaks between verses.
- Working in groups, invite children to explore the different sounds made by untuned percussion, sound-makers and their own bodies ('body-percussion'). Each group can choose one or two sounds that reflect farming noises and use these in a whole-class performance of the song.
- You could also invite one group to make pecking sounds using claves or sticks during the chorus. Use the song words 'Run to the haystack' to provide the repeated rhythm pattern.



**Can children** work in groups to create a soundscape to accompany the song?

## CROSS-CURRICULAR LINKS

**Art and Design:** Make 'chicken' finger or glove puppets out of paper, or even hats to put on to show the audience how the numbers increase during the song

**Mathematics:** Counting, adding up



Pupils' achievements in music can be recorded using the following three-tiered approach. The criteria are based on the 'assessment opportunities' listed in the notes for each song.

### Some pupils achieved beyond expectation and can:

- create new rap lines and perform to a friendly audience
- play an short repeated pattern on tuned percussion
- contribute ideas for new lyrics, make up actions and choose props for a performance

Examples:

- Pupil paired 'please' and 'knees' rhymes to make up new lines
- Pupil played the chime bar part accurately in *Down there under the sea*
- Pupil thought of 'Jell-y-fish' to make a new verse

### PUPILS' NAMES

### Most pupils can:

- recognise the call-and-response structure and sing each part
- sing a melody with steps and jumps note accurately
- improvise a 'seascape' accompaniment using untuned percussion and sound-makers

Examples:

- Pupil sang each part confidently
- Pupil sang the 'step and jumps' of the melody accurately
- Pupil chose a cabasa for 'splashing' sounds in the response lines

### PUPILS' NAMES

### Some pupils made less progress and can:

- perform actions accurately marking the pulse
- chant the echo part rhythmically keeping to the pulse

Examples:

- Pupil performed most of the actions keeping to the pulse when supported by the TA
- Pupil chanted the echo rhythmically with support

### PUPILS' NAMES

## Song 11

# Slap, clap, clap

A rhythmic action song in waltz time, to support coordination and aid concentration

### WHAT YOU'LL NEED:

#### Song Bank:

- Performance and echo tracks

#### Resources:

- A selection of untuned percussion: claves, guiros, wooden agogos, tambours, bells, maracas
- A large enough space in which to perform (eg. hall)

### MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1 Sing a melody in waltz time and perform the actions
- 2 Perform as a clapping game with a partner
- 3 Transfer the actions to untuned percussion

### MUSICAL VOCABULARY

**Duration:** dotted rhythm

**Tempo:** waltz time (3/4)

### WARM-UPS AND FOCUS-BUILDERS

- **Physical:** Warm-up with the actions in the song: slap thighs once then clap twice. Young children may find this pattern quite difficult, so start slowly, saying 'knees, hands, hands' to support their understanding. 'Slap' and 'clap' are similar in sound and may cause confusion.
- **Vocal:** Encourage mobile mouths and agile voices by chanting some other tongue-twisters using the 'slap, clap, clap' rhyming pattern: eg. 'hop, shop, shop', 'take, cake, cake', 'tap, wrap, wrap', 'book, look, look', 'sing, ring, ring'. Try echo-singing these on two 'cuckoo' notes (eg. G-E-E), varying the pitch each time.

### STEPS TO SINGING

- Play the performance track and demonstrate the actions. Some children may be able to join in with the hand-action patterns straight away.
- Play the track again, this time inviting children to join in with the 'slap, clap, clap' hand actions at the beginning of every line.
- Gradually add in the other actions in Verse 1: turning around, sitting down and knocking on the floor.
- Watch out for the dotted rhythm in bar 17 ('push yourself'), which marks the only departure from straight waltz time.



# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Sing a melody in waltz time and perform the actions

- The similarity of the words 'slap' and 'clap' makes for a good warm-up activity but may challenge some young singers (especially any EAL or SEN pupils), particularly when they are trying to carry out actions at the same time. You could change this opener to a simpler 'one, two, three' if appropriate for your class.
- Practise the song many times to master the sequence of actions. In the third line, knock four times for 'knock on the floor'.
- Once Verse 1 is secure, try singing Verse 2 with the changing last line. Count to four at the end by saying each number at the beginning of each set of three beats, ie.

**Beats:** 1 2 3 1 2 3 1 2 3 1 2 3  
**Count:** 1 2 3 4



**Can children** sing in waltz time and perform the actions accurately?

## 2 Perform as a clapping game with a partner

- Once the song and accompanying actions have been mastered, try performing the actions in a different way:
- arrange the children in pairs facing one another. The 'slap' is still played on each singer's own knees/thighs, but the two claps are performed by clapping a partner's hands. This calls for a greater degree of skill and teamwork!
- In lines 2 and 4, 'sit on the ground' and 'push yourself up', have everyone hold their partner's hands for mutual support to sit and stand.



**Can children** perform the song as a clapping game with a partner?

## 3 Transfer the actions to untuned percussion

- Develop this song further by substituting 'playing' words and having a band accompany the singing:
- Change 'slap, clap, clap' to 'scrape, tap, tap' and ask a small group to play this on guiros/wooden agogos (scrape) and claves (tap, tap).
- Have everyone else mimic the playing actions, ie. passing the edge of one hand across the palm of the other hand (scrape) and tapping two fingers on the open palm (tap, tap).
- Perform the rest of the song as written.
- Encourage children to think of other 'playing' words, eg. ring, shake or drum.



**Can children** transfer the actions to untuned percussion?

## CROSS-CURRICULAR LINKS

**PE:** Levels, positions

**Song 12**

# Bow, bow, bow Belinda

A traditional North American dance song performed with a partner

## WHAT YOU'LL NEED:

### Song Bank:

- Performance and echo tracks

### Resources:

- Tuned percussion: xylophone or chime bars (notes G and D)
- A small range of untuned percussion
- Red and yellow rubber bands or wristbands
- A large enough space in which to dance (eg. hall or playground)

## MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1 Sing a song while performing a sequence of dance steps
- 2 Play a two-note accompaniment marking the pulse on tuned or untuned percussion
- 3 Invent and perform actions for new verses

## MUSICAL VOCABULARY

|                   |                      |
|-------------------|----------------------|
| <b>Duration:</b>  | dotted notes, rhythm |
| <b>Pitch:</b>     | melody, octave       |
| <b>Structure:</b> | phrase               |
| <b>Tempo:</b>     | pulse                |

## WARM-UPS AND FOCUS-BUILDERS

- **Physical:** Make sure that children are familiar with the expressions 'move around' and 'on the spot' and can respond to these instructions appropriately. Encourage children to move freely around the space, matching your travelling commands (walk, skip, gallop, hop, jump, twirl, etc.). When you call out 'on the spot', they should continue the movement without travelling until you say 'move around'. Invite a child to lead.
- **Vocal:** Imagine you are in a lift! Make large labels for the floor numbers 0, 1, 2, 3 and 4 and attach these to the wall, putting 0 at floor level and the others at equal intervals above it, with 4 well above the children's heads. Start at 1, vocalising on 'oo' at a comfortable pitch, then take voices up to the fourth floor, gradually raising the pitch as you move your hand to each ascending floor level.

Play around with this idea, travelling from floor to floor and exploring the full vocal range. Don't forget the 'O' so that voices reach their lowest notes too.

## STEPS TO SINGING

- The melody of this traditional song is straightforward and predictable. It spans a whole octave, however, so teach it in phrases to ensure good pitching.
- Sing each line to the children, or use the echo track, and invite them to copy. Check that notes are placed accurately, especially the highest and lowest notes (high and low D) in the word 'Belinda'.
- Keep the rhythms nice and bouncy on the dotted notes, in contrast to the even rhythm of the last line.

# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Sing a song while performing a sequence of dance steps

- The dance that accompanies this song can be performed in a formal, traditional way or danced more freely. For a more formal performance:
- Verse 1: arrange the children in pairs, facing partners in a long double line. On 'Bow, bow', have everyone nod heads down and up and then take two paces towards their partner on 'bow, Belinda'. For line 2, nod heads again, and take two steps back. Line 3 repeats line 1, then on line 4, step back and twirl on the spot on the word 'darling'.
- Verses 2–4: have everyone wear a red band on their right wrist and a yellow (lemon) band on their left wrist. In Verse 2, partners should hold right hands and dance around, moving back to their starting position facing one another for the last line. In Verse 3, swap to left hands and do the same, then hold both hands in Verse 4.
- This version may be considered too complex for this age group, but the traditional dance could be tackled later in KS1 when the song is revisited.
- For a freer approach, ask the children to select a partner and stand anywhere in the space. Nod heads/bow as you sing Verse 1, then for the next two verses sing 'one hand round' and 'other hand round' and encourage the children to dance around with their partner.
- For a very simple version, stand in a circle and sing the song with these actions: bow on 'bow, Belinda', then clap four times on 'won't you be my partner?' On 'right [one] hand round', turn the right [one] hand like a windmill sail, making circles in the air. Do the same with the other [left] hand, and then with both hands.



**Can children** sing while dancing the traditional formal steps?    sing and perform a simpler set of actions?

## 2 Play a two-note accompaniment marking the pulse on tuned or untuned percussion

- The two-note accompaniment is very simple and can be taught by rote: G–G–D–D–G–G–D–G.
- Expose the notes G and D on a xylophone to assist accurate playing, or use chime bars. Using two mallets or beaters, demonstrate this pattern to a slow pulse, two beats per bar, and invite a child to shadow you using the upper G and D notes on the xylophone or an extra pair of chime bars.
- Ask a small group of children to each select an untuned percussion instrument and play to the same beat as the xylophone or chime bars.



**Can children** play a two-note accompaniment, holding the mallets or beaters correctly?  
**Can children** mark the pulse on untuned percussion?

## 3 Invent and perform actions for new verses

- Use the actions from the Physical warm-up, or any ideas the children can suggest, to make up new verses: eg. 'Twirl, twirl, twirl Belinda'; 'Jump, jump, jump Belinda'; 'Wriggle, wriggle, wriggle Belinda'.
- Perform the new dance verses to another class.



**Can children** invent and perform new dance actions?

## CROSS-CURRICULAR LINKS

**PE:** Dance



Pupils' achievements in music can be recorded using the following three-tiered approach. The criteria are based on the 'assessment opportunities' listed in the notes for each song.

### Some pupils achieved beyond expectation and can:

- sing while dancing the traditional formal steps
- play a two-note accompaniment holding mallets or beaters correctly
- perform the song as a clapping game with a partner

Examples:

- Pupil managed the traditional dance structure and supported her friend
- Pupil played the tuned percussion accompaniment and taught his friend
- Pupils played **Slap clap clap** together successfully

### PUPILS' NAMES

### Most pupils can:

- sing and perform a simpler set of actions
- mark the pulse on untuned percussion
- sing in waltz time and perform the actions accurately

Examples:

- Pupil played **Bow, bow, bow Belinda** informally with her friend
- Pupil played the woodblock, marking the pulse
- Pupil followed the practitioner making the correct actions for **Slap clap clap**

### PUPILS' NAMES

### Some pupils made less progress and can:

- invent and perform new dance actions
- transfer the actions to untuned percussion sounds

Examples:

- Pupils chose a new action: 'Jump, jump, jump Belinda'
- Pupil worked with his support TA and chose a drum and shakers (bang, shake, shake)

### PUPILS' NAMES

# Learning Objectives Overview

## Key Stage 1, Year 1



**Some pupils achieved beyond expectation and can:**

**Most pupils can:**

**Some pupils made less progress and can:**

|        |   |   |   |   |
|--------|---|---|---|---|
| TERM 1 | 1 | <ul style="list-style-type: none"> <li>perform songs in different styles, eg. chirpy Cockney or relaxed swing</li> <li>play rhythmic accompaniments on percussion</li> <li>play kazoos to add an interesting timbre</li> <li>make voices louder and quieter to enhance the meaning of the lyrics</li> </ul> | <ul style="list-style-type: none"> <li>manage a cumulative structure and remember the order of events</li> <li>work with others to give a performance with props</li> <li>mark rests with sound-makers</li> <li>sing a verse in a small solo group</li> </ul> | <ul style="list-style-type: none"> <li>take part in a performance</li> <li>sing the melody line of many songs</li> <li>manage the cumulative structure</li> <li>supported by visual prompts</li> </ul>  |
|        | 2 | <ul style="list-style-type: none"> <li>adapt voices and select actions to suit different characters</li> <li>incorporate additional characters and suitable actions</li> <li>create new lines for a different sports rap and perform to an audience</li> </ul>  | <ul style="list-style-type: none"> <li>maintain a rhythmic ostinato during a performance of the rap</li> <li>chant rhythmically, keeping together as a group, marking rests accurately</li> </ul>   | <ul style="list-style-type: none"> <li>recognise the song's repeated lines after many repetitions</li> <li>remember the order of verses</li> </ul>  |
| TERM 2 | 1 | <ul style="list-style-type: none"> <li>sing a dotted melody, marking rests with untuned percussion</li> <li>perform actions accurately following contrasting rhythm patterns</li> <li>invent new travelling lyrics and matching movements</li> </ul>  | <ul style="list-style-type: none"> <li>play a clapping game while singing</li> <li>sing a song recognising changing speeds (tempi)</li> <li>invent new lyrics and clapping patterns</li> </ul>  | <ul style="list-style-type: none"> <li>sing a song recognising changing speeds (tempi) when led by the practitioner</li> <li>participate in a clapping game while singing</li> </ul>                    |
|        | 2 | <ul style="list-style-type: none"> <li>pick out the three-note tune by ear</li> <li>sing either part of the call-and-response section confidently</li> <li>substitute new rhymes to personalise the game</li> <li>invent a new version of <i>Acka backa</i></li> </ul>                                      | <ul style="list-style-type: none"> <li>add a pitched melody to the song</li> <li>play a three-note accompaniment accurately using a correct mallet hold</li> <li>use provided rhymes to make up new lyrics and moves</li> </ul>                               | <ul style="list-style-type: none"> <li>chant rhythmically, adding sound effects</li> <li>play the game: accept being out</li> </ul>   |
| TERM 3 | 1 | <ul style="list-style-type: none"> <li>take part in a performance</li> <li>sing the melody line of many songs</li> <li>manage the cumulative structure supported by visual prompts</li> </ul>   | <ul style="list-style-type: none"> <li>sing a traditional song set in a minor key</li> <li>remember the counting pattern and fit the long narrative lines accurately to the music</li> <li>perform a dance to accompany the song</li> </ul>                   | <ul style="list-style-type: none"> <li>play an ostinato on home-made 'harvest' shakers or untuned percussion</li> <li>sing a traditional song remembering the sequence of verse and choruses</li> </ul> |
|        | 2 | <ul style="list-style-type: none"> <li>find partners at appropriate moments in the song</li> <li>change dance steps to mark the time-signature change</li> <li>adopt solo acting roles</li> </ul>   | <ul style="list-style-type: none"> <li>understand the terms verse and chorus in the context of a song</li> <li>mark the pulse throughout the song</li> <li>switch confidently from march to jig time in their singing</li> </ul>                              | <ul style="list-style-type: none"> <li>participate in a performance incorporating singing and playing percussion</li> <li>invent actions to support the meaning of the verses</li> </ul>                |

**Song 1**

# Menu Song

A cumulative song with jaunty, off-beat rhythms, presenting a week of tasty dishes!

## WHAT YOU'LL NEED:

### Song Bank:

- Performance and echo tracks

### Resources:

- Kitchen sound-makers: wooden spoons, spatulas and other utensils
- Performance props: chefs' hats, aprons
- Fabric or modelling materials and food magazine cut-outs

## MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1** Perform a traditional song with style and personality
- 2** Sing a cumulative song from memory, remembering the order of the verses
- 3** Create a dramatic group performance using props and kitchen sound-makers

## MUSICAL VOCABULARY

- |                   |                            |
|-------------------|----------------------------|
| <b>Duration:</b>  | rhythm, rests, syncopation |
| <b>Structure:</b> | phrase, cumulative         |
| <b>Tempo:</b>     | beat                       |

## WARM-UPS AND FOCUS-BUILDERS

- **Physical:** Cook a fantasy chocolate cake! Reach up to fetch a large bowl and wooden spoon from a high shelf. Make big stirring actions: one hand as the 'spoon', the other arm rounded for a 'bowl'. Stir slowly at first, getting faster as the mixture blends. Flick big dollops of mixture into a 'tin' and then bend down to put it in the 'oven'.
- **Vocal:** The cake is cooked! Breathe in the delicious sweet smell, with a long 'mmm', making voices go up and down in pitch. It's time to have a big slice: pop it in your mouth with lots of chewing actions to loosen up the jaw and facial muscles.

## STEPS TO SINGING

- This song needs little formal teaching: the tune's off-beat (syncopated) rhythms will have everyone joining in before long!

- Play the performance track, enjoying the bouncy introduction and catchy melody. Notice how the first two phrases start with the same tune but end differently: the first goes down, the second rises in pitch. The high note needs to be just as strong and secure as the notes that precede it, without any loss of tone, so allow it to flow naturally and musically out of the phrase.
- There is no singing in bar 7 – these four beats are 'rests'. Encourage everyone to clap on these beats in preparation for playing sound-makers later.
- Watch out for the melody's lively syncopated rhythms: the syllable 'day' in bars 4 and 6 arrives a little before the beat, as do the high notes on '-ti' (spaghetti) and '-py' (happy) in bars 8 and 9.
- The third phrase (in bar 8) announces what's on the menu each day. With every verse, this bar is repeated an extra time as the days of the week accumulate.
- After singing the refrain ('Is everybody happy? Well, I should say!'), remind singers that each verse runs straight into the next, with no repeated introduction.

# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Perform a traditional song with style and personality

- Sing the song in a happy fashion and with a relaxed lilt – it mustn't sound precious or over-articulated. Try to make the line 'Is everybody happy?' sound like a question, using facial expressions to make the point.
- With so many similar verses, it is important to vary the vocal texture to give the song momentum. Appoint soloists or small groups to sing individual phrases in each verse. For instance, you could assign each group one day of the week to sing (eg. 'Monday spaghetti') and then get everyone to join in again on 'Is everybody happy?'.



**Can children** perform the song in small groups in a characterful and relaxed way?

## 2 Sing a cumulative song from memory, remembering the order of the verses

- Cumulative songs refer back to past lines, so verses get longer and longer. Support children in remembering the weekdays and order of meals by displaying the names of the days matched to images of each corresponding meal.
- Assign each day of the week to a different child. Ask them to hold up the image for everyone to see when they arrive at the appropriate day in the song. Monday's child will need to remember to hold up the card each time, as the verses accumulate!



**Can children** manage the cumulative structure and remember the order of events?

## 3 Create a dramatic group performance using props and kitchen sound-makers

- This song really lends itself to a dramatic performance. Encourage children to gather props such as chefs' hats, aprons, trays and cooking utensils. Papier mâché meals on paper plates would be a nice touch!
- Ask a small group to tap wooden spoons together to mark the four silent beats in bar 7.
- Consider changing the meals to accommodate children's favourite foods or to support a 'Healthy Schools' programme. Invite children to find images of their food that they can hold up at the appropriate points in the song.
- Perform together in an assembly, encouraging everyone to join in. Use the images to help the audience remember the days of the week and matching meals.



**Can children** give a performance of the song using props and sound-makers to mark the rests?

## CROSS-CURRICULAR LINKS

**Art and Design:** Make model meals using fabric, modelling materials (PlayDo) or papier mâché; create paper plate collages with food images from magazines.

**History:** Discuss how food was rationed in World War 2.

**Geography:** Use maps to link different foods to different areas of the world (eg. bananas – the Caribbean).

**PSHE/Food Technology:** Healthy eating



**Song 2**

# In the autumn

A seasonal song with a gentle swing and an opportunity to play a kazoo accompaniment

## WHAT YOU'LL NEED:

### Song Bank:

- Performance and echo tracks

### Resources:

- Instruments for the accompaniment: kazoos, claves, maracas

## MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1** Sing a song with a relaxed swung rhythm
- 2** Use dynamics to enhance the mood of a song
- 3** Create a performance with an accompaniment using untuned percussion and kazoos

## MUSICAL VOCABULARY

|                   |                              |
|-------------------|------------------------------|
| <b>Duration:</b>  | swung rhythm, dotted rhythms |
| <b>Pitch:</b>     | key, modulate                |
| <b>Structure:</b> | bridge                       |
| <b>Tempo:</b>     | bar, beat                    |
| <b>Texture:</b>   | accompaniment                |
| <b>Other:</b>     | kazoos                       |

## WARM-UPS AND FOCUS-BUILDERS

- **Physical:** Make tall tree shapes with outstretched arms waving like branches. Gently dance fingers down to the ground like fluttering autumn leaves. Repeat several times.
- **Vocal:** Make sounds heard on an autumnal walk in the woods:
  - pattering raindrops (tongue clicks)
  - gusts of wind blowing through the trees (rising and falling voices on a breathy 'whooh' sound)
  - owls hooting ('twit twoo')
  - splashing through puddles ('sploshhhhhh...')

## STEPS TO SINGING

- This charming song is very short and easy to learn, and the three repeats give it a satisfying shape. It needs to be sung in a relaxed, easy-going style (and not too boisterously!).
- Play the performance track to get a sense of the geography of the piece. Verse 1 is followed by an unsung verse; then, after a very short transition 'bridge' passage, Verse 1 returns in a new key. This means singers have to start one note higher than before (ie. 'modulate'). Encourage children to listen carefully so that the last verse starts on the correct note.
- Spend time practising the longest lines (bars 7–10 and 17–20), ensuring that the jumps to the higher notes on 'and' are managed easily and confidently.

# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Sing a song with a relaxed swung rhythm

- Spend some time absorbing the lazy rhythmic style of the song: play the backing track and invite children to move around to the music.
- Sing the melody to 'lah' several times, focusing on achieving a relaxed rhythmic line. Make sure that children are not singing the dotted rhythms too precisely: they need to have a relaxed lilt to achieve the laidback, unhurried character of the song. Some children may find it natural to sway from side to side while they sing these swung rhythms.
- Once everyone has got into the rhythmic character of the music, add the words back in and use the unsung middle verse to move around to the music.



**Can children** sing the melody in a relaxed swung style?

## 2 Use dynamics to enhance the mood of a song

- This song has a happy-go-lucky character that needs bringing out in performance. The long line found at the end of each verse (bars 7–10 and 17–20) gives an opportunity to use dynamics to add shape and personality.
- Begin this line moderately loud, but grow gradually louder until the word 'hope', where the melody reaches its optimistic climax. This build-up in volume will also provide a springboard to help singers reach the high note on 'and'.
- Gradually get quieter from the words 'rain clouds' to the end of the line.



**Can children** make voices louder and quieter to enhance the words?

## 3 Create a performance with an accompaniment on untuned percussion and kazoos

- This song lends itself to a whole-class performance with the addition of various instruments. Invite a small group to try producing kazoo sounds in the unsung middle verse of the song. Kazoos are cheap sound-makers that bring a slightly comical effect to music. There is no fingering or technique to master: you simply sing 'doo, doo, doo...' into the mouthpiece to the rhythm and tune of the song. If you have no kazoos, you can achieve a very similar effect by holding noses and singing the melody to 'doo, doo, doo...'
- Make sure everyone has an opportunity to try the kazoos over several lessons (they will need disinfecting each time).
- Create an accompaniment using untuned percussion. The music has a consistent rhythmic pattern: bars of four even beats alternate with bars containing dotted rhythms. Select a few children to play claves for the four even beats and another group on maracas to adopt the dotted rhythms.
- Perform the song for an autumn assembly and add in the woodland warm-up activities and movements for the middle verse.



**Can children** play rhythmic accompaniments on percussion and add character with kazoos?

## CROSS-CURRICULAR LINKS

**Art and Design:** Make leaf collages from real and paper leaves and use bark rubbings to form the background of the display.

**Mathematics:** Collect autumn leaves and estimate how many are needed to weigh 100, 200 or 500 grams.

**PE/Dance:** Choreograph autumn dances, moving around like tumbling, swirling leaves.

**Science/Geography:** Explore seasonal change.

# Key Stage 1

## Year 1



### TERM 1 PART 1

Pupils' achievements in music can be recorded using the following three-tiered approach. The criteria are based on the 'assessment opportunities' listed in the notes for each song.

#### Some pupils achieved beyond expectation and can:

- perform songs in different styles, eg. chirpy Cockney or relaxed swing
- play rhythmic accompaniments on percussion
- play kazoos to add an interesting timbre
- make voices louder and quieter to enhance the meaning of the lyrics

Examples:

- Pupil sang contrasting songs with evident understanding of the difference in style
- Pupil played claves with precision and managed the kazoo part
- Pupil sang the last line of In the autumn, getting quieter

#### PUPILS' NAMES

#### Most pupils can:

- manage a cumulative structure and remember the order of events
- work with others to give a performance with props
- mark rests with sound-makers
- sing a verse in a small solo group

Examples:

- Pupil sang the order of 'meals' from memory
- Pupil played wooden spoons in the silent bar
- Pupil sang confidently in a group of four singers

#### PUPILS' NAMES

#### Some pupils made less progress and can:

- take part in a performance
- sing the melody line of many songs
- manage the cumulative structure supported by visual prompts

Examples:

- Pupil enjoyed singing with the whole class for an assembly, but was not comfortable in a small singing group
- Pupil sang the order of 'days' and 'meals' using visual prompts

#### PUPILS' NAMES

**Song 3**

# The king is in the castle

A playground song based on generic characters from traditional stories

## WHAT YOU'LL NEED:

### Song Bank:

- Performance and echo tracks

### Resources:

- Untuned percussion: claves, shakers (maracas)
- Sufficient space to stand in a circle (outside would be ideal)

## MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1** Identify and follow a simple song structure and rhyme pattern
- 2** Change voices to suit different characters while performing appropriate actions
- 3** Incorporate new characters and actions, and remember the order

## MUSICAL VOCABULARY

**Duration:** pulse

**Structure:** repeated lines, verse

## WARM-UPS AND FOCUS-BUILDERS

- **Physical and vocal warm-up:** Tell a short castle action story that contains lots of opportunities for warm-up activities, eg.:
  - Let's build the castle wall – pick up that heavy stone block and put it where the wall should start. Let's lift another one ... and another ... and another ... how high it is!
  - Our backs are starting to ache (lots of groans), so let's stretch our arms and shake them out ... that feels better!
  - Now let's finish the top of the castle wall ... pointy finger ready? Reach up high and draw the pattern in the air, up along, down along, up along, down along, etc.
  - The castle must have a flag to show that the king is in residence. Shake the flag to get all the creases out and now hoist it up: pull on the rope (voices 'ooo-ing', rising in pitch) and there it is, flying in the wind.
  - Goodness, the king is here already! We must let down the drawbridge - reach up and pull down on the rope!
  - Now bow low as the king enters the castle: let's play our bugles and trumpets (tooting vocal patterns).

## STEPS TO SINGING

- Talk about characters that appear in traditional stories, eg. kings, queens, princes, dragons, etc. Can children say 'hello' in the voice of one of these characters?
- Listen to the performance track and don't be surprised when children join in as the song unfolds. The lyrics are the same throughout each verse: the melody is the same for three of the four lines, only changing on 'bow down low, bow down low'.
- Form a circle: appoint a 'king' to stand in the middle and sing the first verse; encourage everyone to bow to the king. The 'king' chooses a 'queen' to join him in verse 2, and the action changes to 'curtsey low'.
- Continue choosing new characters to bring to the centre as they're introduced. Perform the changing actions, remembering that they always rhyme with 'low'.
- Make sure that the highest note ('cast-le') is placed accurately and not squeaked in the middle of the phrases. The song is unaccompanied, which gives practitioners an opportunity to listen to individual voices.

# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Identify and follow a simple song structure and rhyme pattern

- Sing the song frequently over the coming weeks so that the structure becomes familiar.
- Play contrasting accompaniments to reinforce the verse structure and repeated lines: ask a small group to play claves to accompany lines 1, 2 and 4, playing on the pulse, or possibly simply following the syllable pattern. Invite another group to shake maracas during line 3 ('Bow down low, bow down low').
- Invite the rest of the children to add actions at the appropriate moments in the lyrics; check that they are anticipating the rhyming pattern as they perform the actions.



**Can children** recognise the song's repeated lines?

## 2 Change voices to suit different characters while performing appropriate actions

- Once the song is familiar, invite children to suggest ways to change their voices to reflect different characters. What would be the best 'voice' for a ghost, a dragon, a giant? Think about pitch, dynamics and tone.
- Implement these ideas as a group and decide which to adopt for your performance.
- The song gives instructions for actions but supplies no details. Can children offer personalised ideas for these? For instance, how does a prince wave? Could it be more regal than a casual 'Hello' gesture to a friend? What action would best suit the giant's 'Ho, ho, ho!'?
- Enjoy sharing ideas and decide on your class's definitive version.



**Can children** adapt voices and select actions to suit different characters?

## 3 Incorporate new characters and actions, and remember the order

- Encourage children to think of new characters to join the castle; can they make up appropriate actions and 'voices'? Don't expect this age group to invent lyrics that follow the song's rhyming pattern: offerings might include: 'The lion's in the castle: roar, roar roar!', 'The witch is in the castle, making magic spells.', 'The knight is in the castle: with a big sword.'
- The song may become quite lengthy with these new additions, so consider displaying cards with images of all the characters lined up at the children's eye-level. This mnemonic will support children's memory of the verse order, acting as a musical 'score', but still allows children to rearrange the musical structure by changing the order of emerging characters.



**Can children** incorporate additional characters and suitable actions? ...remember the order of verses?

## CROSS-CURRICULAR LINKS

**Art and Design:** Design and make character puppets to tell the stories as improvised plays

**English:** Share a range of traditional stories about castles. Make castle story books, using a six-page Z-book format, with sequenced cartoons and speech bubbles to tell the events

**History and Geography:** Find out about real castles, focusing on materials and features like drawbridges. If you're lucky enough to live near one, organise a trip (don't forget to visit the dungeons!) and sing your song inside the castle walls!

**Song 4**

# Football

A lively rhythmic chant about football, with opportunities for creating new sporting lyrics and a percussion accompaniment

## WHAT YOU'LL NEED:

### Song Bank:

- Performance and echo tracks

### Resources:

- Untuned percussion: woodblocks, claves or guiros; a drum or tambour
- A large 'hand' sign for audience participation

## MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1** Chant together rhythmically, marking rests accurately
- 2** Play a simple ostinato on untuned percussion
- 3** Create and perform a new rap based on this model

## MUSICAL VOCABULARY

**Duration:** pulse, strong beat, rhythm, rest

**Structure:** repeated sections, ostinato

## WARM-UPS AND FOCUS-BUILDERS

- **Physical:** Dribble an imaginary football, 'head' the ball, make winning actions by punching the air with triumphal fists!
- **Vocal:** Throw an imaginary ball in pairs; as it flies through the air, make 'ooh-ing' sounds to reflect the ball's rise and fall.

## STEPS TO SINGING

- First, become familiar with the song structure: know where rhymes, repeats and clapped beats occur. For instance, look out for the rhyming words 'dark' and 'park' in line 3 and 'feet' and 'street' in line 7. Notice how the structure of the first half of the rap is repeated for the second half.
- Demonstrate the rap or play the performance track to the children, clapping on the pairs of rests in bars 14 to 15 and 30 to 31.
- Ask the children to join in on the lines that repeat in the second half of the rap, while you chant the changing words in lines 3 and 7.
- Once these lines are secure, tackle the whole rap, maintaining a steady pulse throughout.
- Why not add some actions for a performance? For example, add some carefully placed kicks, slow-motion running, hands covering eyes for 'dark', and mimed shoe-lace tying. Make a giant hand, held up just at the right moment so that the audience can join in with the claps!

# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Chant together rhythmically, marking rests accurately

- Play a steady pulse on a drum or tambour as the rap is chanted, to prevent rushing. Discourage shouting – it will reduce concentration and make for a ragged performance.
- Check that children are speaking rhythmically, keeping together as a group, and encourage clear diction with precise consonants.
- Watch out for the clapped rests – they need to be absolutely together for maximum effect.
- Develop listening skills and increase children's focus by delegating sections to three different groups. For example:

Group A: repeated lines 1 & 2 and 5 & 6

Group B: changing lines 3 & 7

Group C: repeated lines with clapped rests 4 & 8



**Can children** chant rhythmically, keeping together as a group and marking rests accurately?

## 2 Play a simple ostinato on untuned percussion

- Once the rap is secure, consider adding a percussion accompaniment.
- An ostinato (a short repeated rhythmic pattern) is an ideal approach for young music-makers. Take a line from the lyrics and ask a small group to play the syllabic rhythm on claves, woodblock or guiros. Depending on the group, you could choose a straightforward phrase such as 'football, football' or something more rhythmically challenging such as 'run and get your kit ball'.
- When the group can play the ostinato independently, use it as an accompaniment to the rap.
- Try other groupings, too, so that every child has an opportunity to develop this playing skill.



**Can children** maintain a rhythmic ostinato during a performance?

## 3 Create and perform a new rap based on this model

- Use the structure as a scaffold for a new sports rap, maintaining the original rhyme pattern.
- Start by choosing a two-syllable sport that everyone enjoys and provide useful action rhyme pairs to accommodate the changing lines (3 and 7), eg. 'play/day', 'catch/match', 'shoe/do', 'bat/hat', 'slip/trip', 'net/get'. Here is the first half of a rap about cricket:

*Cricket, cricket, gonna get a wicket*

*Cricket, cricket any time at all.*

*It's the game we play and we bat and bowl all day*

*Any time at all \* \* cricket.*

- Add props and actions for a performance, and involve your audience either by inviting them to join in with the clapped rests or by chanting some of the repeated lines.



**Can children** create new lines for a different sports rap and perform with actions to an audience?

## CROSS-CURRICULAR LINKS

**English:** Matching rhymes; working with syllables; exploring poetry forms

**P.E.:** Use this song to promote any sport





Pupils' achievements in music can be recorded using the following three-tiered approach. The criteria are based on the 'assessment opportunities' listed in the notes for each song.

### Some pupils achieved beyond expectation and can:

- adapt voices and select actions to suit different characters
- incorporate additional characters and suitable actions
- create new lines for a different sports rap and perform to an audience

Examples:

- Pupil sang in loud booming voice for the giant and stamped his feet in time
- Pupil invited a fairy into the castle adding 'she's got a magic wand'
- Pupil made up his own rap about 'Biking' with adult support for the rhyming lines

### PUPILS' NAMES

### Most pupils can:

- maintain a rhythmic ostinato during a performance of the rap
- chant rhythmically, keeping together as a group, marking rests accurately

Examples:

- Pupil played the drum as part of a group, following the rhythm pattern 'football, football'
- Pupil chanted the rap in time with others and managed the clapped rests confidently

### PUPILS' NAMES

### Some pupils made less progress and can:

- recognise the song's repeated lines after many repetitions
- remember the order of verses

Examples:

- Pupil joined in with repeated lines after a week of playing the game
- Pupil could manage the order of verses when using the picture 'score' to remind her

### PUPILS' NAMES

**Song 5**

# Who stole my chickens and my hens?

A nonsense song with a lively dotted melody and a clapping game played in pairs

## WHAT YOU'LL NEED:

### Song Bank:

- Performance and echo tracks

### Resources:

- Untuned percussion for the whole class (eg. claves)
- Wide elastic bands or wristbands
- Enough space in which to play the clapping game

## MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1** Sing a dotted melody accurately and mark rests with untuned percussion
- 2** Add a clapping game while singing a song
- 3** Make up new lyrics and clapping/tapping patterns for a song

## MUSICAL VOCABULARY

|                   |                        |
|-------------------|------------------------|
| <b>Duration:</b>  | 'dotted' rhythm, rests |
| <b>Pitch:</b>     | melody, stepping notes |
| <b>Tempo:</b>     | beat                   |
| <b>Structure:</b> | phrase                 |

## WARM-UPS AND FOCUS-BUILDERS

- **Physical:** Demonstrate some four-beat clapping and tapping patterns for the children to copy, building in repetition to make the task accessible. For example:
  - pat knees (x2), clap hands (x2)
  - tap shoulders (x2), tap knees (x2)
  - tap head, clap hands, tap head, clap handsInvite a child to lead.
- **Vocal:** This song has a 'dotted' rhythm which holds great appeal for young singers. To prepare for this, choose a well-known tune with a dotted rhythm (eg. 'If you're happy and you know it') and sing it to different sounds, eg. 'doo', 'lah' or 'me'; keep the rhythms really crisp. Can your singers think of new sounds to try?

## STEPS TO SINGING

- The words in this song are simple and repetitive but the melody contains some tricky 'jumps'. Listen to the performance track to get a feel for it.
- Teach the song line-by-line with the echo tracks. Note that the first two lines have the same contour (shape), but the second line starts one note higher. Be prepared to spend time securing the melody in the third line, particularly the jumps in 'stole my chicklens!'. The last line is easily learnt because it uses stepping notes.
- Note the rests at the end of each line: there are three beats' rest each time except after line 3, where there is a one-beat rest. Sing the whole song together, marking the rests with quiet claps.

# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Sing a dotted melody accurately and mark rests with untuned percussion

- Once the song is familiar, try introducing some percussion to mark the rests. Demonstrate playing a pair of claves on each rest while the children sing the song.
- Give claves (or other untuned percussion instruments) to a small group and have them mark the rests with you. Ask the remaining children to sing, and check that the tapped beats occur only on the rests.
- Now give out claves/percussion instruments to half the class and ask them to play on the rests while the other children sing – then swap roles. Are children remembering the one-beat rest at the end of line 3?



**Can children** sing the melody accurately and mark the rests with percussion?

## 2 Add a partner clapping game while singing a song

- Prepare for the clapping game by placing an elastic band on each child's right hand (perhaps using red bands as a mnemonic: 'r' for red and right).
- Choose one child to be your partner and slowly demonstrate this four-beat pattern: clap **right** hands, clap **own** hands, clap **left** hands, clap **own** hands. Encourage the children to chant 'right', 'left', 'right', 'left' in time to the actions and repeat several times.
- Arrange the children in pairs and allow some time for them to try out the clapping game. Remind them that the 'banded' (right) hands clap first.
- Now try the game all together. Give a clear counted introduction ('1, 2, off we go!') and walk around as the children perform, singing the song to guide the timing and offering support where needed. Lots of practice will be needed at this point!
- Consider swapping around partners to make best use of confident and competent players, then all sing the song while playing the game.



**Can children** sing the song while maintaining a clapping pattern?

## 3 Make up new lyrics and clapping/tapping patterns for a song

- Once the game is secure, have fun changing the stolen objects! Support work in literacy by focusing on alliterative word pairs, eg. 'Who stole my bagels and baguettes/sausages and stew?'. Or follow your topic theme, eg. Pirates: 'Who stole my diamonds and my pearls?'; Healthy Eating: 'Who stole my apples and my pears?'; Seaside: 'Who stole my bucket and my spade?'.  
● Also try changing the verb, eg. 'Who baked some biscuits and some cakes?' or 'Who flew to Paris and Dieppe?'. The possibilities are endless!
- Arrange the children in pairs and invite them to make up their own four-beat clapping/tapping patterns, using actions from the physical warm-up or their own ideas. Would a confident pair like to teach theirs to the group?



**Can children** invent new clapping patterns to fit the song and create new lyrics?

## CROSS-CURRICULAR LINKS

**PSHE:** Talk about theft, and why society finds it unacceptable

**PE/Dance:** Creating actions

**Song 6**

# Just like me

A song about different ways of travelling, with corresponding changes in rhythm and tempo

## WHAT YOU'LL NEED:

### Song Bank:

- Performance and echo tracks

### Resources:

- Images of children walking, hopping, creeping, swaying and jogging
- Enough space in which to move around freely

## MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1** Sing a song with changing speeds
- 2** Perform actions accurately following contrasting rhythm patterns
- 3** Create a performance using new 'travel' words and movements, and appropriate speeds

## MUSICAL VOCABULARY

|                   |                           |
|-------------------|---------------------------|
| <b>Duration:</b>  | 'dotted' rhythm, staccato |
| <b>Pitch:</b>     | melody                    |
| <b>Structure:</b> | verse                     |
| <b>Tempo:</b>     | pulse, beat               |

## WARM-UPS AND FOCUS-BUILDERS

- **Physical:** Encourage children to try different ways of moving around (walk, hop, tiptoe, sway, jog on the spot, etc.), changing their action on your command. Change the action quite frequently, to maintain concentration and physical balance. Invite a child to lead the activity.
- **Vocal:** Say these nonsense tongue-twisters as fast as you can:
  - William walks with wicked wobbling witches
  - Harry hops holding hairy hippopotamuses
  - Jilly Jones jumps and jogs jauntily
  - Cramer creeps craftily crossing corners
  - Shuma sways on seven silver shoes

Can children offer some more?!

## STEPS TO SINGING

- Have the children sit on the floor, then play the performance track and ask them to join in with the travelling actions using their fingers as 'legs' (eg. two fingers 'walk' on the floor; one finger 'hops' from knee to knee; two fingers 'creep' along the arm; the upper body 'sways'; and alternate fingers 'jog' on the floor). Have children noticed the changing speeds of the verses?
- Learn the verses one by one, focusing on the particular style of each verse. The melody is straightforward, which allows for subtle changes to denote each method of travelling. Watch out for the changes in tempo and the different rhythmic features: eg. Verse 2 uses dotted notes to suggest hopping, while the rhythm in Verse 4 suggests moving gently from side to side.
- Sing the song together using the finger movements, then sing it again, this time using 'whole-body' movements to show the different ways of travelling.

# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Sing a song with changing speeds

- Each verse is sung at a different speed to reinforce the nature of each mode of travel. To start with, sing along to the backing track to familiarise children with the different tempi (speeds), but the activity will encourage greater musical independence if the song is performed unaccompanied.
- Before singing each verse, introduce the rhythm for the opening line on a tambour – eg. at the start of Verse 1, play the rhythm for 'Will you walk around the room'. This will extend listening skills and help children to recognise the different rhythmic patterns in each verse.



**Can children** recognise and respond to the changing tempi as they sing each verse?

## 2 Perform actions accurately following contrasting rhythm patterns

- When the song is familiar, focus the children's attention on the different rhythm patterns in each verse by playing a listening game. Display pictures of the five modes of travel, then as you play the backing track for each verse, ask the children to identify the relevant mode of travel.
- Encourage children to sing and act out the song with real attention to the rhythm and musical detail in each verse.
- Verse 1: observe the staccato (short, clipped) notes in bars 4 and 8 ('me, me, me?'), and maintain a strict walking tempo on 'Will you **walk a-round** the **room**'.
- Verse 2: make sure the dotted notes are crisp and accurate, to contrast with Verse 1.
- Verse 3: tiptoe (creep) on every word, making the steps fast or slow to match the rhythm of the song.
- Verse 4: make a gentle swaying movement on the pulse (each strong beat); children will need to move twice on the long word 'side' in bar 2.



**Can children** match their movements to the different rhythm patterns in each verse?

## 3 Create a performance using new 'travel' words and movements, with appropriate tempi

- Talk with the children about other ways of travelling – driving, skiing, flying, sailing. With these in mind, invite them to create new lyrics and decide on new actions. Support the activity by providing the rhyming line, eg. 'Will you fly in the air, just like me, me, me' (x2), 'Will you fly in the air *with the wind in your hair*'.
- Decide as a group on the tempo (speed) of each new verse and then perform your version of the song to another class, inviting them to join in with the actions.



**Can children** invent new words and movements, choosing an appropriate tempo for each new verse?

## CROSS-CURRICULAR LINKS

**PE:** Moving in different ways

**Science:** How different modes of transport work



Pupils' achievements in music can be recorded using the following three-tiered approach. The criteria are based on the 'assessment opportunities' listed in the notes for each song.

### Some pupils achieved beyond expectation and can:

- sing a dotted melody, marking rests with untuned percussion
- perform actions accurately following contrasting rhythm patterns
- invent new travelling lyrics and matching movements

Examples:

- Pupil sang the dotted tune of **Who stole my chickens** accurately and played a woodblock in the rests at the end of the lines
- Pupil knew all the verses of **Just like me** and adjusted their speed of travelling appropriately
- Pupil made up a version with his friend: 'Can you dance around the hall?' (Doing any dance at all)

### PUPILS' NAMES

### Most pupils can:

- play a clapping game while singing
- sing a song recognising changing speeds (tempi)
- invent new lyrics and clapping patterns

Examples:

- Pupil sang **Who stole my chickens** and kept the clapping pattern going
- Pupil knew that the creeping verse was slower and matched his movements accordingly
- Pupil invented a verse: 'Who stole my chocolate and my cake'

### PUPILS' NAMES

### Some pupils made less progress and can:

- sing a song recognising changing speeds [tempi] when led by the practitioner
- participate in a clapping game while singing

Examples:

- Pupil made his or her movements slower by following the other children
- Pupil participated in the clapping game by holding up their hands passively while their partner performed the pattern

### PUPILS' NAMES

**Song 7**

# Acka backa

A traditional North American nonsense game that can be chanted or sung

## WHAT YOU'LL NEED:

### Song Bank:

- Performance and echo tracks

### Resources:

- Tuned percussion (xylophones, glockenspiels)
- Untuned percussion: tambour
- Enough space in which to play a circle game

## MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1** Chant rhythmically as a group and add sound effects
- 2** Sing a three-note melody and play it on tuned percussion
- 3** Add a game and adapt it to create new versions

## MUSICAL VOCABULARY

**Duration:** rest, rhythm

**Tempo:** pulse

## WARM-UPS AND FOCUS-BUILDERS

- **Physical:** Ask the children to walk around randomly, then call out either 'rat', 'cat' or 'hat'. At this, children should perform an appropriate action or strike a suitable pose, eg. 'rat' (*comb whiskers*), 'cat' (*hold up claw fingers*), 'hat' (*mime a hat shape!*). Invite a child to lead.
- **Vocal:** The sound '-ck' features prominently in this nonsense chant, so practise mobile mouth shapes by saying this tongue-twister at an ever-increasing pace: 'Ticks and tocks, clicking clocks, cuckoos counting khaki socks!'

## STEPS TO CHANTING

- Demonstrate the chant or play the performance track and encourage children to tap the pulse (each strong beat) on their knees as they listen.
- Explain that 'seersucker' is a thin, puckered cotton fabric, usually striped or checked, and that a 'soda cracker' is a square cracker or 'saltine', lightly dusted with salt.
- Stand in a circle and use the echo track to learn the chant. Most phrases have a four-beat framework, but the long line 'out goes the lady with the deep-blue seersucker hat' feels as though it has two extra beats on 'deep-blue'. Make sure that these words are given their full value.
- Support by adding a clap on the one-beat rests after 'rat', 'cat' and 'hat' to provide some rhythmic milestones.
- Now chant the whole piece from memory, retaining the clap if desired.



# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Chant rhythmically as a group and add sound effects

- Being able to perform with others is a key skill. Listen to the children's chanting and make sure that it keeps together without getting faster.
- Check that 'deep-blue' is not rushed in the longer line, with its slightly unexpected patterning. Play a tambour throughout on the pulse to anchor the chanting.
- Add to the fun by inviting children to make silly sounds on the rests after 'rat' (eek!), 'cat' (miaow) and 'hat' (ooh!). Try using actions from the warm-up!
- The chant hinges on three rhyming words. For an extended activity, invite children think of three other rhymes: eg. 'Out goes the goat, out goes the boat, out goes the lady with the bright-pink button-up coat!'



**Can children** chant rhythmically while adding sound effects? ...substitute new rhymes to personalise the chant?

## 2 Sing a three-note melody and play it on tuned percussion

- This chant is known all over the world and is often sung to a simple three-note tune using two 'cuckoo' notes and the note above – eg. G, E and A. There are many examples on YouTube.

G G E E G G E E G G A A G

Ack-a back-a, so-da crack-er, ack-a back-a boo... [repeat for line 2]

G E E G G E E G

Out goes the rat, out goes the cat,

G E E G G E E G A G E E G G A G E

out goes the la-dy with the deep-blue seer-suck-er hat, and out goes you!

- Expose the notes G, E and A on some tuned percussion and invite children to explore and 'pick out' the melody by ear.



**Can children** add a pitched melody? ...pick out the three-note melody by ear on tuned percussion?

## 3 Add a game and adapt it to create new versions

- Number the lines of the chant 1–6 (new lines begin in bars 3, 5, 7, 8, 9 and 11).
- Stand in a circle and divide children into groups of three or four.
- Point to a group and invite them to chant/sing the first line. Repeat this idea for the remaining lines, pointing randomly so that children remain alert! The 'rat', 'cat' and 'lady' groups should fold their arms to show that they are out, as should the group selected for the final line. Repeat until no groups are left in the game (towards the end you will need to sing some lines alone).
- When the game is really established it could be played with individuals, taking away the group safety-net!
- Encourage children to invent new versions of the game, eg. pass a ball around the circle to identify the 'rat', who should throw it to the 'cat', who throws it to the 'lady' etc. to identify who is out. Alternatively, change direction when the ball reaches one of the three characters. All kind of permutations are possible!



**Can children** play the game and accept being 'out'? ...invent new versions of the game?

## CROSS-CURRICULAR LINKS

**Food technology:** Try different crackers at break time

**Geography:** North America

**Literacy:** Rhymes

**Song 8**

# Come dance with me

A lively 'wake-up, shake-up' song with a call-and-response structure and actions

## WHAT YOU'LL NEED:

### Song Bank:

- Performance and echo tracks

### Resources:

- Tuned percussion: xylophones, glockenspiels, chime bars
- Pitched instruments (recorder, violin, ukulele, etc.)
- Enough space in which to perform the dance (eg. hall or playground)

## MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1 Sing either part of a call-and-response song
- 2 Play the response sections on tuned percussion using the correct mallet hold
- 3 Use pairs of rhyming words to invent new lyrics and moves

## MUSICAL VOCABULARY

|                   |                                  |
|-------------------|----------------------------------|
| <b>Pitch:</b>     | stepping notes, interval         |
| <b>Structure:</b> | call and response, verse, chorus |
| <b>Texture:</b>   | solo                             |
| <b>Other:</b>     | internalise                      |

## WARM-UPS AND FOCUS-BUILDERS

- **Physical:** Warm-up with some of the actions listed in the song, plus any that you or the children can invent. Say an action rhythmically (eg. 'stretch-ing up') and invite the children to copy immediately to maintain a rhythmic momentum, while simultaneously performing the action. Continue with lots more actions (eg. 'crouch-ing low', 'run on the spot', 'clap your hands', 'wig-gle your ears', etc.); encourage some confident children to lead.
- **Vocal:** Sing some questions on one note and invite children to respond on the same note if the question is true for them. Build in some questions that will elicit only a few responses, or even none! eg.

**Leader sings**

*Who likes chocolate?  
Who's been to the moon?*

**Children answer**

*I like chocolate!  
—*

Start each question on a different note to widen the vocal range, and encourage some children to lead.

## STEPS TO SINGING

- Sing the song to the children (both parts) or play the performance track, encouraging children to join in each time with the response 'Oh yes we can!'.
- The chorus contains a complete repetition of the lines in bars 13–20, beginning 'Can you wave your hands up in the air?'. Invite children to join in with the repeat.
- Sing the whole song together, adding in the appropriate actions on each 'Oh yes we can!' and in the chorus.
- Split into two groups and perform as a call-and-response action song.

# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Sing either part of a call-and-response song

- Some children may be tempted to sing each response as an echo (ie. to the same melody as the question), so take time to establish the contrasting tunes in each part.
- Sing the verse again, inviting children to internalise (think) the response. This will develop listening skills and support accurate pitching.
- Divide into two groups, ensuring that you have a sprinkling of confident singers in each group, and perform the verse as a call and response. Consider if you have a singer who could adopt the caller's role as a solo, or perhaps invite a small solo group. Listen out for accuracy in the single-pitch responses.
- The words 'wiggle like you just don't care' in the chorus use notes that are very close together. Check that singers are keeping the intervals (the distances between the notes) in tune.



**Can children** confidently sing either part of the call-and-response verse?

## 2 Play the response sections on tuned percussion using the correct mallet hold

- The four 'Oh yes we can!' responses in the verse are each sung on one note and offer an opportunity for children to develop their playing skills on tuned percussion.
- Teach the correct grip: hold mallets about halfway along the handle, between the thumb and first finger (like putting a key in a door), with the back of the hand facing the ceiling. Loosely curl the remaining fingers. The playing action should be bouncy, with no tension, and powered from the elbows.
- Expose the notes A, G and F on a xylophone or glockenspiel or use chime bars. Demonstrate playing the responses using two mallets, one for each alternate note: watch out for the repeated Gs in the second and third responses. Divide into two groups and invite one group to play the responses while the other group sings the questions; then swap roles.
- Consider asking any children who play flute, recorder or violin to accompany the responses. Ukulele or guitar players could play F major on the first and fourth responses, and C major for responses two and three.



**Can children** play a three-note accompaniment accurately on tuned percussion, using the correct mallet hold?

## 3 Use pairs of rhyming words to invent new lyrics and moves

- Provide children with some paired rhymes that might be used to create new words for lines 2 and 4: eg. knee/tree, head/bed, wave/rave, fly/try, kick/flick, bend/end.
- Work together to create new verses, eg.  
[line 2] *Can you bend your knee?*      [line 4] *Can you stand like a tree?*  
          *Can you give a wave?*                      *Come and join our rave?*  
          *Can you flap and fly?*                      *Come along and try?*
- Enlist the children's help to invent matching moves for your amended song and teach it to another class.



**Can children** use provided rhymes to make up new lyrics and moves?

## CROSS-CURRICULAR LINKS

**Literacy:** Rhyming words, verbs  
**PE:** Dance



Pupils' achievements in music can be recorded using the following three-tiered approach. The criteria are based on the 'assessment opportunities' listed in the notes for each song.

### Some pupils achieved beyond expectation and can:

- pick out the three-note tune by ear
- sing either part of the call and response sections confidently
- substitute new rhymes to personalise the game
- invent a new version of **Acka backa**

Examples:

- Pupil persevered for over half an hour to work out the three-note melody
- Pupil sang the 'call' as a solo
- Pupil thought up three rhymes for a new version: mop, top and shop
- Pupil made up a version of **Acka backa** where children sat down when they were out

### PUPILS' NAMES

### Most pupils can:

- add a pitched melody to the song
- play a three-note accompaniment accurately using a correct mallet hold
- use provided rhymes to make up new lyrics and moves

Examples:

- Pupil transferred the chant to the melodic version of **Acka backa** easily
- Pupil played the three notes for the responses to **Come dance with me**
- Pupil worked with a friend using a set of provided rhymes to invent a new verse

### PUPILS' NAMES

### Some pupils made less progress and can:

- chant rhythmically, adding sound effects
- play the game: accept being out

Examples:

- Pupil chanted with the support of others and enjoyed making 'cat', 'rat' and 'hat' sound effects
- Pupil engaged in playing **Acka backa** and laughed when his group were 'out'

### PUPILS' NAMES

**Song 9**

# The animals went in two by two

A traditional counting song about Noah's Ark and its ever-growing number of animal passengers

## WHAT YOU'LL NEED:

### Song Bank:

- Performance and echo tracks

### Resources:

- Number cards and images of the scenes depicted in the longer narrative lines (e.g. 'the wasp, the ant and the bumblebee')
- Untuned percussion: claves, wood-block, guiro

## MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1** Sing a traditional song in a minor key
- 2** Communicate a long narrative from memory and with good enunciation
- 3** Perform as a call-and-response song with group solos

## MUSICAL VOCABULARY

**Pitch:** melody, minor

**Structure:** refrain, call-and-response

## WARM-UPS AND FOCUS-BUILDERS

- **Physical:** BUILD THE ARK! Create a sequence of building actions: chop down trees (arms swinging to wield an axe); saw the wood into planks (push and pull, to and fro); hammer nails to fix the hull (pounding fists); test the ark for sea-worthiness (bob up and down 'in the sea', bending and straightening knees).
- **Vocal:** STIR UP A STORM Use vocal sounds to evoke the worsening weather: raindrops (light tongue clicks growing louder); the wild wind (sirening noises – 'oooooh'); crashing waves ('shh shh shh').

## STEPS TO CHANTING

- Many children will have met the song before, so you should adopt a flexible approach to revisiting this favourite. You may like to remind children of the Bible story and ask them to share their recollections.
- Sing the song or enjoy listening to the performance track, encouraging children to join in with the refrain lines: 'Hurrah' and 'For to get out of the rain'. Listen out for the pounding downpour rhythms of the introduction that are repeated in the short interludes between verses.
- Take a little time to learn the longer narrative lines (the changing lines of each verse). Hold up images of the animals or scenario in each verse to help with this.
- Put everything together and sing the whole song.

# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Sing a traditional song set in a minor key

- The song has a very singable melody, punctuated with memorable refrain lines.
- It is interesting to note that this quintessentially bouncy melody is actually in a minor key, usually associated with a sad or reflective mood. Listen to the performance track of this song and compare it with other songs the children know in minor keys (e.g. *Kalinka*). How would they describe the mood and character of each of them?
- The bouncy rhythm of the song melody is very appealing to young singers but it must not be allowed to drag or sound heavy – lightness of touch is the keystone here. Keep the rhythms precise and the words well-articulated to maintain the momentum.
- In rehearsal, play the backing track and adopt a 'thinking voice' (internalising) for all lines except the refrain ('Hurrah' and 'For to get out of the rain'). This will support accurate pitching, and increase awareness of rhythm and the overall song structure.



**Can children** sing accurately and with appropriate character in a minor key?

## 2 Communicate a long narrative from memory and with good enunciation

- Have six cards labelled 2 to 7 and use these to remind children of the numbers involved in each verse.
- The long changing lines can be a barrier to learning this song because they contain so many syllables to be fitted into the fast-moving melody. Display a sequence of visual prompts (i.e. images of the animals or the action depicted in each verse) as ongoing reminders of the words. Practise each of these trickier lines separately and slowed down until they are embedded.
- Divide the children into two groups: group 1 should say the first half of the changing lines rhythmically (e.g. 'the animals went in two by two') while group 2 hold up the correct number card. Group 2 should then answer with the second half ('the elephant and the kangaroo') while group 1 hold up the animal.
- Once everyone feels secure on the words for each verse, try putting it all together, now singing the changing lines.



**Can children** remember the counting pattern and fit the long narrative lines accurately to the music?

## 3 Perform as a call-and-response song with group solos

- Divide the class into six groups, each being allocated one verse.
- Here is a possible performance template that reveals the call-and-response structure and gives greater vocal responsibility to smaller groups:

|                              |   |    |
|------------------------------|---|----|
| <b>Group 1</b>               | <i>The animals went in two by two</i> (group 1) |    |
| <b>All</b>                   | <i>Hurrah, hurrah</i> (sung by everyone)        | x2 |
| <b>Group 1</b>               | <i>The animals went in two by two</i>           |    |
| <b>Two or three soloists</b> | <i>The elephant and the kangaroo</i>            |    |
| <b>Group 1</b>               | <i>And they all went into the ark</i>           |    |
| <b>All</b>                   | <i>For to get out of the rain</i>               |    |

There are many other possible permutations – do explore any ideas that the children have.

- Enhance the performance with props, e.g. animal masks or cuddly toys. Ask a few children to play untuned percussion to the pounding rhythm of the introduction and interludes between verses.



**Can children** perform the song using a call-and-response structure?

## CROSS-CURRICULAR LINKS

**Maths:** Counting, problem solving

**RE:** The story of Noah

**Geography:** Weather and floods

**Song 10**

# Oats and beans and barley grow

A traditional American song with an optional dance – ideal for Harvest Festival celebrations

## WHAT YOU'LL NEED:

### Song Bank:

- Performance, backing and echo tracks

### Resources:

- Pupils' own 'harvest' shakers: small plastic bottles holding oats, dried beans and barley grains
- Untuned percussion: claves, woodblocks, clackit, etc.
- Four image cards: seeds, a watering can, a hoe and a scythe (plus four smaller versions, each attached to a 'necklace' string)

## MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1 Sing a traditional song from memory
- 2 Perform a dance in time with music
- 3 Create and perform a rhythmic ostinato

## MUSICAL VOCABULARY

**Pitch:** melody

**Structure:** verse and chorus; ostinato

## WARM-UPS AND FOCUS-BUILDERS

- **Physical:** JUST LIKE A FARMER! Use old-fashioned pre-mechanised farming methods to warm up. Dig the ground with an imaginary spade; sow the seed (one arm hooked for a basket, the other flinging seed across the field); bend down to pull out weeds; scythe the crop (sweeping arm gestures).

- **Vocal:** WHAT DOES THE FARMER DO? The melody mostly uses stepping notes, so warm up voices by singing up and down a four-note call-and-response tune (C-D-E-F-E-D-C) that introduces ideas from the song. For instance:

**Leader:** Does the farmer sow the seed?

**All:** Yes, the farmer sows the seed

**Leader:** Does the farmer hoe the weeds?

**All:** Yes, the farmer hoes the weeds

**Leader:** Does the farmer water the seeds?

**All:** Yes, the farmer waters the seeds

**Leader:** Does the farmer harvest the seeds?

**All:** Yes, the farmer harvests the seeds

Change the starting note frequently and invite children to lead the activity.

## STEPS TO CHANTING

- Talk about crops grown on farms. If you live in a rural area, children may be very familiar with what is grown locally, but schools in urban settings may benefit from images or real grains or dried beans being brought into school. Think about farming in other climates; for instance, Caribbean crops could include mangos, yams or breadfruit!
- Listen to the performance track and encourage children to join in with the repeated lines as the song progresses. The tune is lilting and dances along, requiring little formal teaching.



# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Sing a traditional song from memory

- Notice how the tune is the same for the verses and choruses; this makes it easy to pick up and is an ideal choice for singing from memory and communicating the words.
- Sing along with the backing track until everyone feels confident with the melody, then listen to the performance track again, focusing on the narrative. The lyrics follow the growing cycle of a crop farmer, with each verse featuring a different task.
- Familiarise children with the chorus–verse–chorus structure of the song, explaining how the repeated chorus sections sandwich the verses, eg.

**Chorus 1:** *Oats and beans and barley grow ...*

**Verse 1:** *First the farmer sows his seed ...*

**Chorus 2:** *Waiting for a partner ...*

- Display the image cards to remind everyone of the order of verses. Invite different children to hold up the image card when their verse is being sung.



**Can children** sing a traditional song remembering the sequence of verses and choruses ...define a 'verse' and a 'chorus'?

## 2 Perform a dance in time with music

The Song Bank teaching notes offer a fairly complicated dance routine that may not be appropriate for Year 1 singers, so try this simpler version or, better still, encourage children to invent their own!

- Form a circle and appoint a farmer and four 'partners', one for each verse (sowing, watering, hoeing, harvesting). Hand out the four 'necklaces' to the partners. Ask the farmer to stand in the centre of the circle and the partners to stand outside it.
- Play the performance or backing track and ask the children in the circle to hold hands and walk, skip or gallop round during the first chorus.
- Once the music reaches the verse, they should stand still and drop their hands, remembering to stamp and clap as the lyrics suggest.
- Ask everyone to clap along with the beat for the second chorus while the farmer beckons to the appropriate 'partner' to join him/her in the centre. Invite any confident children to take on the farmer or partner role and sing the appropriate lines as a solo, eg.

**Farmer:** *Waiting for a partner, waiting for a partner*

**Partner:** *Open the ring and let me in*

**All:** *While we all daily dance and sing*



**Can children** perform a dance to accompany the song? ...sing a solo line with clarity?

## 3 Create and perform a rhythmic ostinato

- Invite pupils to make plastic milk-bottle shakers using oats, dried beans and barley grains as 'rattles' to produce different **timbres** and an interesting **texture**.
- Use rhythmic phrases from the song such as 'oats and beans' and 'waiting for a partner' to create an ostinato parts to be repeated throughout each chorus. First try this with the performance track and then invite small groups to add their ostinato while the rest of the class sing.
- Explore different combinations of untuned percussion and rhythms to create a variety of textures and agree on what to use for each chorus.



**Can children** maintain an ostinato part in a small group to accompany a song?

### CROSS-CURRICULAR LINKS

**Science:** plants

**PSHE:** food and famine

**Food technology:** use of cereals



Pupils' achievements in music can be recorded using the following three-tiered approach. The criteria are based on the 'assessment opportunities' listed in the notes for each song.

### Some pupils achieved beyond expectation and can:

- adopt a solo singing role
- perform as a call-and-response song with group solos

Examples:

- Pupil sang the farmer's part in *Oats and beans and barley grow*
- Pupil led his group's solo part in a call-and-response version of *The animals went in two by two*

### PUPILS' NAMES

### Most pupils can:

- sing a traditional song set in a minor key
- remember the counting pattern and fit the long narrative lines accurately to the music
- perform a dance to accompany the song

Examples:

- Pupil sang the *The animals went in two by two* confidently and in tune
- Pupil remembered 'two by two' etc. and performed the longer lines in time in tempo
- Pupil knew the order of dance moves in *Oats and beans and barley grow*

### PUPILS' NAMES

### Some pupils made less progress and can:

- play an ostinato on home-made 'harvest' shakers or untuned percussion
- sing a traditional song remembering the sequence of verse and choruses

Examples:

- Pupil played the ostinato rhythm supported by his TA
- Pupil sang the changing words *The animals went in two by two* using visual prompts

### PUPILS' NAMES

**Song 11**

# Mister Double Trouble

A chirpy song about a hapless DIY character with a talent for doubling

## WHAT YOU'LL NEED:

### Song Bank:

- Performance track

### Resources:

- Untuned percussion: four pairs of claves, guiros (or wooden agogos), woodblocks
- Images of the objects named in the song: one nail, two hinges, three fingers, etc.
- A set of number cards for 2, 4, 6, 8, 10 and 12

## MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1 Sing a song with a verse and chorus structure, and add actions
- 2 Sing and play dotted rhythms accurately
- 3 Create a performance incorporating singing, percussion and solo acting roles

## MUSICAL VOCABULARY

|                   |                           |
|-------------------|---------------------------|
| <b>Duration:</b>  | dotted rhythms, crotchets |
| <b>Pitch:</b>     | melody                    |
| <b>Structure:</b> | verse, chorus             |

## WARM-UPS AND FOCUS-BUILDERS

- **Physical:** Have everyone join in with the actions while you read this narrative:  
*'Time to build that shed! Pick up the saw and saw some planks – forward, back, forward, back. Keep it up, we'll need a lot! Now reach up for that jar of nails – it's high on the shelf – and use the other hand to grab the hammer. Nail those planks to make the walls and the roof: tap, tap, tap, tap, tap, tap. We need to protect the wood, so take a brush and bend down to dip it in the paint tin. Make big sweeping strokes up and down, up and down. Last of all, let's screw on the door hinges – twist your wrist to make the screwdriver work. Phew, we're done. That shed is looking rather good!'*
- **Vocal:** Prepare for the quick consonants in this song by singing the melody of the last line ('Does it again: double 1 makes 2') to a repeated CVC word, eg. 'tum', 'bat', 'jot', 'dip' or any that the children choose. Begin on a different starting note each time, and mark the dotted (jerky) rhythms carefully.

## STEPS TO CHANTING

- Spend a few minutes explaining the items in the lyrics (eg. hinges and screws) – or, better still, bring the tools and equipment into the classroom to show the children.
- Sing the song or listen to the performance track, inviting children to join in with the repeated lines as the song progresses. Can the children recall any of the doubling facts?
- Learn the chorus (bars 3–6) first. Notice that it is made up largely of dotted rhythms: encourage children to tap these as they listen. Keep the rhythms light and bouncy and the consonants crisp.
- Now try the verse, noting that this begins and ends with some single-beat notes (crotchets). Watch out for the note at the end of bar 8: it's very close in pitch to its neighbouring notes and needs to be placed accurately.
- If necessary, use images to remind singers of the order of verses, and display number cards to support the doubling patterns. Sing the whole song together.

# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Sing a song with a verse and chorus structure, and add actions

- Once the words and melody are established, ensure that singers are familiar with the terms 'verse' and 'chorus' in the context of this song, and then divide the class into six groups. Allocate a verse to each group and invite the children to make up actions for their words as they sing. Everyone sings the choruses.
- Encourage the class to listen to the six mini-performances and critique them constructively, offering ideas for any improvements.



**Can children** understand the terms verse and chorus as they apply to this song?

**Can children** invent actions to support the meaning of the verses?

## 2 Sing and play dotted rhythms accurately

- As you learn the song, make a focus on the skipping dotted rhythms that dominate the music. They give real energy to the melody, letting it dance along.
- During the short 'solo' verses, invite a small group of four children to play claves to the rhythm of the words. Spend time mastering the different rhythmic patterns in this section. Take care over the opening four and final three notes (straightforward single beats).



**Can children** sing and play dotted rhythms accurately?

## 3 Create a performance incorporating singing, percussion and solo acting roles

- This song cries out for a performance, perhaps to another class or even the whole school. Invite six 'Mister Double Trouble' actors, dressed in appropriate clothing (eg. dungarees/jeans, shirts with rolled-up sleeves and plastic hard hats), to act out the different scenes in the song.
- As the children saunter on to the performance area to take up their positions, set the scene by playing some untuned percussion 'off-stage' – eg. guiros/wooden agogos (saws) and woodblocks (hammers).
- Sing the verses all together with the claves accompaniment, and for each verse have a Mister Double Trouble enter and mime the mishap described in the words.
- Invite the audience to join in with the choruses.



**Can children** participate in a performance that incorporates singing and percussion?

**Can children** adopt a solo acting role?

## CROSS-CURRICULAR LINKS

**English:** Tell the story of Mister Double Trouble's escapades, or use as the basis for some drama

**Mathematics**

**PSHE:** Health and safety

**Science:** Everyday materials

**Song 12**

# As I was walking down the street

A charming dance song involving meeting and greeting, with a time change from march to jig

## WHAT YOU'LL NEED:

### Song Bank:

- Performance track

### Resources:

- A selection of untuned percussion, including a tambour
- A large space in which to perform the song (eg. hall or playground)

## MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1 Sing a song that includes a time change from march to jig
- 2 Mark the pulse on untuned percussion and recognise a change in time signature
- 3 Perform a full version of the song, including an accompanying dance

## MUSICAL VOCABULARY

|                   |  |
|-------------------|--|
| <b>Duration:</b>  | rhythm   |
| <b>Pitch:</b>     | melody   |
| <b>Structure:</b> | verse, chorus                                    |
| <b>Tempo:</b>     | pulse, metre,<br>time signature<br>(4/4 and 6/8) |

## WARM-UPS AND FOCUS-BUILDERS

- **Physical:** This song includes two dance steps: a straightforward march step and a jig. A jig can be skipped but is better with a gallop. One foot takes a step sideways, and as the other foot moves up to meet it, the first foot moves on again. Practise both patterns, particularly the uneven sideways gallop, which may not be so familiar. Now ask the children to walk about the space freely, then call out 'find a friend' at which everyone has to quickly find a partner and stand still. If you're feeling brave, try this with 'find two friends' and then 'find three friends'! Dancers need to recognise that finding two friends results in a group of three, etc.
- **Vocal:** warm-up voices with the little ascending tune for the words 'Hello, hello, hello!'. Start on a different note each time to broaden the pitch range, and encourage children to walk around the space, shaking hands with a new 'friend' on each phrase.

## STEPS TO CHANTING

- Sing the song or play the performance track, and point out that this song has two sections. Encourage children to walk on the spot in the opening march, moving bent arms. When they hear the words 'Hello, hello, hello!', which signal the change in time signature, clap the jig rhythm.
- The melody is very easy and children will pick it up quickly. Sing both halves of the song, paying attention to the rising phrase at the end of each section. Make sure that this is in tune and sung with a full tone; don't let it become thin and weedy.
- Ask half the group to sing the song while the other half claps the pulse (each strong beat). The pulse remains constant throughout: 'As I was **walking down** the **street** ... **Rig-a-jig jig** and **away** we **go**', etc.

# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Sing a song that includes a time change from march to jig

- The opening march needs to be sprightly with the beats placed accurately. Tap the pulse on a tambour as the children sing.
- At the first 'Hello' the metre changes to a jig. The rhythm is marked in shorter notes, grouped initially in threes. A gentle touch is required here in order to keep the syllables in time and convey the dance mood, so sing the consonants lightly.
- As the children sing, tap the jig rhythm on the tambour to mark the change of section.



**Can children** switch confidently from march time to a jig in their singing?

## 2 Mark the pulse on untuned percussion and recognise a change in time signature

- Invite children to mark the pulse by clapping the beat, as you did on the tambour. This will show that the beat is consistent throughout the song, irrespective of the change from march to jig time signatures.
- This is a dance song and it needs that added layer of movement to make sense of the words. Ask children to stand anywhere in the space and remind them of the two dance steps practised in the Physical warm-up.
- Sing Verse 1 (march) followed by the chorus (jig). Add rhythmic walking steps in any direction for the march and then stand still for 'Hello, hello, hello!' and clap hands three times. In the chorus ('Rig-a-jig jig...') change to a galloping step moving all around the room, stopping again to clap hands for 'Hello, hello, hello!'.



**Can children** mark the pulse throughout the song?

**Can children** change dance steps to mark the change in time signature?

## 3 Perform a full version of the song, including an accompanying dance

- Now tackle the full version of the dance song! As before, walk on the pulse during the opening section, then at the words 'A friend of mine I chanced to meet' ask everyone to stop, facing another child, and clap their partner's hands three times as they sing 'Hello, hello, hello!'.
- As the jig begins, each couple should hold both hands and gallop or skip around in a small circle, stopping to clap hands again on 'Hello, hello, hello!'. As the dance resumes with Verse 2, everyone should walk around independently again.
- This time, the words instruct each dancer to meet two friends. This may need some practice (as you might have discovered in the Physical warm-up!), especially if class numbers are not divisible by three. If you survive this verse, attempt the final verse!
- Why not incorporate this into a dance lesson?



**Can children** find partners at appropriate moments in the song?

## CROSS-CURRICULAR LINKS

**PE:** Dance

**PSHE:** Working as a team; building friendships



Pupils' achievements in music can be recorded using the following three-tiered approach. The criteria are based on the 'assessment opportunities' listed in the notes for each song.

### Some pupils achieved beyond expectation and can:

- find partners at appropriate moments in the song
- change dance steps to mark the time-signature change
- adopt solo acting roles

Examples:

- Pupil always found partners within the constraints of the time allowed
- Pupil knew when to make step changes to mark the new time signature
- Pupil played the third **Mister Double Trouble** and chose his own actions

### PUPILS' NAMES

### Most pupils can:

- understand the terms verse and chorus in the context of a song
- mark the pulse throughout the song
- switch confidently from march to jig time in their singing

Examples:

- Pupil knew that the verses were to be sung by particular groups but that choruses were for everyone
- Pupil supported his friend by showing him how to mark the pulse
- Pupil sung both sections confidently

### PUPILS' NAMES

### Some pupils made less progress and can:

- participate in a performance incorporating singing and playing percussion
- invent actions to support the meaning of the verses

Examples:

- Pupil sang the chorus of **Mister Double Trouble** and improvised on a guiro in the introduction
- Pupil showed his group an action for 'hits three fingers'

### PUPILS' NAMES



# Learning Objectives Overview

## Key Stage 1, Year 2



**Some pupils achieved beyond expectation and can:**

**Most pupils can:**

**Some pupils made less progress and can:**

|        |   |  |  |   |
|--------|---|--|--|---|
| TERM 1 | 1 | <ul style="list-style-type: none"> <li>• sing a melody confidently and pitch awkward intervals correctly</li> <li>• give a performance using controlled dynamics</li> <li>• play echoed phrases by ear on a pitched instrument</li> <li>• lead an echo warm-up based on a song melody</li> </ul> | <ul style="list-style-type: none"> <li>• recognise echoing phrases by ear</li> <li>• communicate the meaning of songs with good diction</li> <li>• maintain a body-percussion pattern accurately</li> <li>• recognise the structure of verse and chorus</li> </ul>                                 | <ul style="list-style-type: none"> <li>• sing echoed phrases as part of a group</li> <li>• manage actions to match the word-play</li> <li>• recognise verse and chorus sections</li> </ul>        |
|        | 2 | <ul style="list-style-type: none"> <li>• sing a limited range of notes, managing small intervals confidently</li> <li>• create a sequence of sounds to suggest a mood or atmosphere</li> </ul>   | <ul style="list-style-type: none"> <li>• play paired echo pieces based on the rhythms of a familiar song</li> <li>• perform actions while singing an echo song</li> <li>• lead an echo song confidently as part of a small group</li> </ul>  | <ul style="list-style-type: none"> <li>• vary dynamic levels to enhance the dramatic quality of a song when directed</li> </ul>   |
| TERM 2 | 1 | <ul style="list-style-type: none"> <li>• chant the second part of a two-part round: work on a performance</li> <li>• invent new rhyming lyrics</li> <li>• choreograph and incorporate a robot dance</li> </ul>   | <ul style="list-style-type: none"> <li>• perform rhythmically as a group, incorporating accurate choreographed actions</li> <li>• compose accompanying robot music using percussion and unconventional sound-makers</li> <li>• sing a syncopated (jerky) melody with rhythmic precision</li> </ul> | <ul style="list-style-type: none"> <li>• perform the chorus actions rhythmically with support</li> <li>• choreograph actions for a robot dance</li> </ul>   |
|        | 2 | <ul style="list-style-type: none"> <li>• invent own lyric ideas to substitute</li> <li>• improvise on a pentatonic scale using notes C D E G A</li> <li>• invent dance steps that fill an exact phrase length</li> </ul>   | <ul style="list-style-type: none"> <li>• sing nonsense lyrics in an unfamiliar language</li> <li>• maintain a clapped pulse pattern and play the authentic game competitively</li> </ul>   | <ul style="list-style-type: none"> <li>• sing an alternative inclusive version of the game</li> <li>• sing a playground song in an appropriately relaxed and informal style</li> </ul>            |
| TERM 3 | 1 | <ul style="list-style-type: none"> <li>• play chords on tuned percussion</li> <li>• master awkward intervals confidently</li> <li>• recognise the timescale of a musical phrase in which to find a new partner</li> </ul>  | <ul style="list-style-type: none"> <li>• compose minibeast sound effects for the introduction</li> <li>• sing a lively melody with a dotted rhythm</li> <li>• sing clearly articulated words set to a stepping-note melody</li> <li>• keep the game going</li> </ul>                               | <ul style="list-style-type: none"> <li>• manage dance steps with a partner while singing</li> <li>• choreograph a minibeast dance to the backing track</li> </ul>                                 |
|        | 2 | <ul style="list-style-type: none"> <li>• remember the cumulative pattern and invent new lines</li> <li>• play a tuned percussion introduction</li> <li>• perform the accompaniment part on pitched percussion</li> </ul>   | <ul style="list-style-type: none"> <li>• sing a rock style song incorporating delivering short phrases and rests confidently</li> <li>• perform the second spoken part, interacting with the sung line</li> <li>• sing confidently in another language</li> </ul>                                  | <ul style="list-style-type: none"> <li>• play the cumulative 'call-and-response' game, singing and speaking in appropriate places</li> <li>• invent a rockpool dance for a performance</li> </ul> |

**Song 1**

# Tony Chestnut

A fast-moving action song with a simple tune and clever lyrics that sound like different body parts

## WHAT YOU'LL NEED:

### Song Bank:

- Performance and echo tracks

### Resources:

- Tuned percussion: xylophone, glockenspiel, chime bars or similar instruments

## MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1** Recognise and play echoing phrases by ear
- 2** Sing with good diction to emphasise wordplay
- 3** Perform actions on the beat

## MUSICAL VOCABULARY

|                   |                      |
|-------------------|----------------------|
| <b>Pitch:</b>     | interval (minor 3rd) |
| <b>Structure:</b> | echo                 |
| <b>Tempo:</b>     | beat                 |

## WARM-UPS AND FOCUS-BUILDERS

- **Physical:** Play a 'follow-my-leader' four-beat action game:

|                              |                              |
|------------------------------|------------------------------|
| <i>Leader</i>                | <i>Echo</i>                  |
| [clap, clap, clap, clap]     | [clap, clap, clap, clap]     |
| [stamp, stamp, click, click] | [stamp, stamp, click, click] |

Once the warm-up is familiar, change the actions and encourage individual children to lead.

- **Vocal:** The title is supposedly a person's name: follow this theme by singing children's names using two 'cuckoo notes' such as G and E (an interval of a minor 3rd) and asking everyone to echo you. Change the starting note frequently to vary the pitch.

|                 |               |                     |
|-----------------|---------------|---------------------|
| G G E E         | G G E E       | G G E E E           |
| Sal-ly Mor- gan | Akh-bar Ran-i | Fre-ya Jern-ing-ham |

Once this is established, encourage the named child to respond by singing another person's name as a solo. For instance: Leader sings 'Sally Morgan' – Sally sings 'Akhbar Rani' – Akhbar sings 'Freya Jerningham', and so on. In this way, the cuckoo call is passed around the group.

## STEPS TO SINGING

- This song has a very straightforward and uncomplicated melody because the singers' attention will be required for the fast-moving actions that occur on each syllable.
- Play the performance track to the group and demonstrate tapping all the parts of the body that are mentioned, ie.:

*toe, knee, chest, nut (head)*  
*nose, eye, love (heart), him (point)*  
*toe, knee, nose, toe, knee, nose*  
*toe, knee, chest, nut (head)*  
*nose, eye, love (heart), him (point)*  
*That's what (wag your finger) toe, knee, nose*

# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Recognise and play echoing phrases by ear

- Listen to the performance track. This song is made up of four phrases, and the first three are built from a bar-long tune that is echoed with new words; can everyone identify these echoing phrases?
- Now sing the tune of *Tony Chestnut* to 'lah', inviting children to join in for each of the echoes. Sing the last five notes together.
- Have some fun with this musical pattern by inventing new echo songs about the pupils, eg.:

*Johnny Piper (Johnny Piper)*  
*Has a cat (Has a cat).*  
*Johnny Piper (Johnny Piper)*  
*Johnny has a cat.*

This is a fun and creative way to embed the melodic shape and echoing pattern of the song.

- Divide the children into pairs and provide each with a tuned percussion instrument (remove all bars except C, D, E, F, G and A). Challenge them to 'pick out' the melody by ear. Offer a few clues to get started: G is the starting note and C is the final note.



**Can children** recognise and pick out echoing phrases by ear?

## 2 Sing with good diction to emphasise wordplay

- *Tony Chestnut* requires clear diction in order to communicate the song's humorous wordplay. Sing the melody to nonsense sounds that use crisply delivered consonants, eg. 'bat', 'zog', 'dib', 'mip'.
- Now sing the real lyrics, starting slowly and gradually increasing the tempo (speed); ensure that diction remains clear and lyrics well-articulated throughout.



**Can children** communicate the wordplay by performing with clear diction?

## 3 Perform actions on the beat

- Start by ensuring that all children understand the wordplay and how the actions relate to the words. It might help to play the performance track to the children while doing the actions. EAL and SEN pupils may need further support with this.
- Practise the actions in pairs; encourage positive peer support to help everyone be successful.
- Divide children into two groups: get one group to perform while the other watches them, checking that the actions are synchronised and executed exactly on the beat (with the related syllables).



**Can children** mark the beat precisely with actions?

## CROSS-CURRICULAR LINKS

**PE:** Body action games

**English:** Homophones (words that sound alike but which are spelt differently)

**Song 2**

# Cauliflowers fluffy

A much-loved Harvest song with a jazzy melody and appealing lyrics

## WHAT YOU'LL NEED:

### Song Bank:

- Performance and echo tracks (optional backing track)

### Resources:

- PowerPoint presentation displaying images of the vegetables and fruit listed in the song
- Untuned percussion: woodblocks
- A recording device

## MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1** Pitch a challenging jazzy melody accurately
- 2** Explore musical contrast and textures within a verse and chorus structure
- 3** Use contrasting dynamics and body-percussion effects to enhance a Harvest assembly performance

## MUSICAL VOCABULARY

|                   |                          |
|-------------------|--------------------------|
| <b>Dynamics:</b>  | crescendo                |
| <b>Pitch:</b>     | octave, intervals, scale |
| <b>Structure:</b> | verse and chorus, phrase |
| <b>Tempo:</b>     | off-beats                |
| <b>Other:</b>     | jazzy, blues             |

## WARM-UPS AND FOCUS-BUILDERS

- **Physical:** Do some fantasy gardening! Put your foot on the spade and push it into the ground – it will be heavy, so lift it carefully! Now swing round to drop the potatoes into the wheelbarrow behind you. Dig again, then relieve your tired muscles with a big shake-out!
- **Vocal:** This song has some big leaps. Prepare for them using the tune of *Hot cross buns*, which contains an octave leap and running notes. Sing the melody on a range of vowels sounds, changing on each line: 'oo', 'ee', 'ar', 'ow', 'ay', 'ie', etc. Now sing the tune to silly words (eg. 'ping pong', 'tip top') to build vocal agility and change the starting note frequently to broaden the range of notes.

## STEPS TO SINGING

- Listen to the performance track; some children may respond to the compelling jazzy rhythms by moving around. Can they identify some of the foods listed in the song?
- Begin with the first verse, learning each phrase with the echo track to secure the melody. Watch out for some of the intervals (steps and leaps between notes); some of these are very close together, such as 'than any I've seen' in bar 6, and need to be approached carefully.
- Tackle the chorus next – take care with the big leaps between some of the notes.
- Rather than displaying the lyrics, have images of the fruit and vegetables sequenced to match their order of appearance in the song. This would also be more accessible to SEN and EAL pupils, and non-readers.
- Sing the whole song along to the performance track. If singers are sufficiently confident, use the backing track.

# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Pitch a challenging jazzy melody accurately

- The song enjoys enormous popularity wherever it is sung, but the tune does contain some potential pitfalls and will benefit from a little focused practice. One tricky corner is the rising tune in bars 9 and 10; encourage singers to listen as they tackle each note in this ascending scale. Sing it slowly to embed the 'steps'.
- The first half of the chorus has a melody that jumps around with jazzy 'blues' notes that are not always easy to pitch, eg. 'the apples are **ripe**, the plums are **red**'. Again, some dedicated practice on these phrases would be helpful. Keep the notes on 'ripe' and 'red' nice and bright and don't let the energy flag.
- Record everyone singing the song together. Play back the performance and ask children to listen carefully to the melody. Is everyone singing together? Do any notes sound funny? Which bits of the recording did they enjoy the most? Were there any bits they would improve or sing differently? Sing the song again, encouraging everyone to focus on what you've discussed.



**Can children** sing the melody confidently and keep the intervals in tune?

## 2 Explore musical contrast and textures within a verse and chorus structure

- In this common song structure, the verses have changing words while the chorus remains the same. Underpin the verse-chorus structure by adding musical features.
- For the verses, allocate each phrase of the verses to a small group of solo singers: (a) 'Cauliflowers fluffy and cabbages green' (b) 'strawberries sweeter than any I've seen' (c) 'beetroot purple and onions white' (d) 'all grow steadily through the night.' This offers opportunities to sing through longer phrases, hear individual voices and increase vocal independence.
- Make a strong vocal contrast in the chorus section by using all voices, relishing the jazzy melody and singing out the words.



**Can children** make a musical contrast between verse and chorus?

## 3 Use contrasting dynamics and body-percussion effects to enhance a Harvest assembly performance

- Ask everyone to click their fingers on the off-beats (ie. the second and fourth beats of every bar). Begin clicking in the introduction and support this accompaniment by inviting two children to replicate the pattern on woodblocks.
- Explain that dynamics are important to create a musical and interesting performance. Begin bar 9 very quietly and gradually increase the volume (with a 'crescendo') until you're all singing loudly for start of the chorus.
- Add some drama and movement to your grand Harvest performance:
- Have a backdrop of PowerPoint slides of the food images used to teach the song.
- Organise singers to do off-beat clicks while walking to their 'on-stage' positions during the introduction. They should end up standing in their solo singing groups.
- For the chorus, create two focal points in the room. On 'the apples are ripe', point to the first focal point; for 'the plums are red', point to the second. Then, for 'blanketty bed', point downwards.
- At the end of the final chorus, ask everyone to get quieter in the last line. Wave jazz hands on the final 'yeah' as a really quiet and effective whisper – that way you won't disturb all those sleepy broad beans!



**Can children** enhance an assembly performance using controlled dynamics and off-beat finger clicks?

## CROSS-CURRICULAR LINKS

**Food technology:** Make (or better still, grow) and eat a shared Autumn salad

**PSHE:** Healthy eating

**Science:** Growing plants



Pupils' achievements in music can be recorded using the following three-tiered approach. The criteria are based on the 'assessment opportunities' listed in the notes for each song.

### Some pupils achieved beyond expectation and can:

- sing a melody confidently and pitch awkward intervals correctly
- give a performance using controlled dynamics
- play echoed phrases by ear on a pitched instrument
- lead an echo warm-up based on a song melody

Examples:

- Pupil sang the whole melody of **Cauliflowers fluffy** very accurately
- Pupil practised on a xylophone and managed to pick out the echoed phrases
- Pupil remembered to sing the last line, getting quieter
- Pupil made up an echo warm-up about himself (eg. 'Davey Prentice... likes ice-cream')

### PUPILS' NAMES

### Most pupils can:

- recognise echoing phrases by ear
- communicate the meaning of songs with good diction
- maintain a body percussion pattern accurately
- recognise the structure of verse and chorus

Examples:

- Pupil sang an echo sang accurately and used clear diction
- Pupil managed all the actions for **Tony Chestnut** accurately and on the beat
- Pupil knew when the chorus began and was ready to join in

### PUPILS' NAMES

### Some pupils made less progress and can:

- sing echoed phrases as part of a group
- manage actions to match the word-play
- recognise verse and chorus sections

Examples:

- Pupil sang the echoes with the class and joined in with the chorus
- Pupil copied the actions using a supporting adult

### PUPILS' NAMES

**Song 3**

# Creepy castle

A haunting song in a minor key, with a spooky atmosphere and opportunities for adding scary sounds

## WHAT YOU'LL NEED:

### Song Bank:

- Performance and echo tracks

### Resources:

- Untuned percussion: tappers (tambours, woodblocks, claves), shakers (maracas), scrapers (wooden agogo, guiros), ringers (bells, tambourines)

## MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1** Sing small intervals in a minor key accurately and confidently
- 2** Use dynamic contrast and different vocal effects to evoke an atmosphere
- 3** Create a sequence of sounds in response to a given stimulus

## MUSICAL VOCABULARY

- Pitch:** minor key, interval
- Structure:** phrase, section

## WARM-UPS AND FOCUS-BUILDERS

- **Physical:** Make ghostly shapes with uplifted arms and wide-open, vacant faces: move slowly on the spot, twisting and turning, waving and writhing ... be very scary!
- **Vocal:** Encourage children to explore a variety of spooky vocal effects using a full range of pitches and dynamics, eg.: rising and falling ghostly 'ooooohs', hollow demonic laughs, spine-chilling screams, low scary moans, creaking doors, etc. Ask confident vocalisers to demonstrate and lead a copy-cat echo game!

## STEPS TO SINGING

- Before listening to the performance track, become familiar with the structure of the song. It has a verse-chorus format with an instrumental interlude from bar 45 to 52.
- Now listen to the performance track, noticing where the different sections begin. Listen out for the instrumental opening, the spooky atmosphere, the repeated 'you never know' words that lead into the choruses and the dramatic silences after the words 'home', 'alone', 'thump' and 'jump'.
- Play the track again and invite children to join in with the repeated words, 'You never know...'
- Next, focus on the first eight bars of each verse. Some of the intervals are very small, which helps to evoke the haunted, scary atmosphere.
- Keep voices quiet and breathy, in keeping with the song's mood. Whisper the spoken phrase, 'Creepy castle, it's so frightening!'.



# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Sing small intervals in a minor key accurately and confidently

- **Creepy Castle** is written in a minor key, which gives the music a more plaintive, reflective or sad quality. Although the verses only include five different notes, it is important for each one to be placed absolutely accurately in order for the plaintive mood and ghostly appeal to be communicated.
- Practise the verses carefully with the echo tracks to ensure confident and accurate pitching. Consider dividing the children into four smaller groups, each singing one of the two-bar phrases that make up the start of each verse.



**Can children** sing a limited range of notes, managing small intervals confidently?

## 2 Use dynamic contrasts and different vocal effects to evoke an atmosphere

- While the song calls principally for a quiet dynamic with a breathy, anticipatory tone, do find ways to bring variety and interest to the vocal delivery: experiment with ways to build the sound through the repeats of 'you never know', leading into a slightly louder dynamic for the choruses ('Run away ...').
- This could be achieved by adding more singers onto each repeat of 'You never know', or by encouraging everyone to increase the volume of their voices each time. Discuss which one works better as a group! Be sure to whisper the final, unvoiced phrase.



**Can children** vary dynamic levels to enhance the dramatic quality of a song?

## 3 Create a sequence of sounds in response to a given stimulus

- Listen to the introduction and instrumental interlude, noticing how the sound effects prepare the atmospheric quality.
- Invite pairs of children to select percussion instruments to create scary sounds. Experiment with different percussion combinations and decide which to use for these two sections of the song. Ask children not playing percussion to join in with the 'Shhh!'
- Introduce the 'magic clock' conducting device: the leader stands with hands straight up above his/her head, like the hands of a clock set to midnight. A group's improvisation is performed as one arm is moved round, like the minute hand, and ends when the midnight position is reached again. The circular sweep is very easy for young children to understand and gives a very clear indication of the length of their music.
- Work together in small groups to create a spooky soundscape directed by the 'magic clock'. Encourage children to listen and respond to each others' contributions to establish the pattern of constructive critique.
- Record the sound-scapes using 'magic buttons' or recording devices. These recordings can be used as a backdrop for extra-curricular work (see below).



**Can children** create a sequence of sounds to suggest a mood or atmosphere?

## CROSS-CURRICULAR LINKS

**Art and Design:** Make ghost puppets using transparent and translucent materials such as plastic, net or tissue paper and use these characters in a performance of the song

**English:** Write shape poems about a haunted house, using outlines of ghosts to contain the text. Encourage children to perform these, using recordings of their sound-scapes as a musical background

**Song 4**

# Kye kye kule

An African echo song accompanied by actions, with lyrics from several dialects

## WHAT YOU'LL NEED:

### Song Bank:

- Performance, echo tracks and backing tracks

### Resources:

- Untuned percussion: a selection including tambours, tambourines, woodblocks, claves, maracas, wooden agogo or guiros

## MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1** Lead an echo song as part of a small group
- 2** Perform actions while singing
- 3** Play paired echo pieces based on familiar rhythms

## MUSICAL VOCABULARY

|                   |               |
|-------------------|---------------|
| <b>Duration:</b>  | pulse, rhythm |
| <b>Structure:</b> | echoes        |
| <b>Other:</b>     | internalising |

## WARM-UPS AND FOCUS-BUILDERS

- **Physical:** Set up a steady pulse and model each of the following actions for the children to copy, keeping time with the beat:

pat head four times  
pat shoulders four times while twisting the upper torso  
from side to side  
hands on waist and twist body from side to side  
four times  
tap knees four times  
touch ankles [two beats] and waist [two beats]

This warm-up can be integrated into the song's performance.

- **Vocal:** Sing these nonsense echo phrases to 'cuckoo' notes (G and E), inviting children to sing them back – they contain many of the song's African sounds.

**Karl likes cocoa  
carp get cooler  
coats get longer**

**chase the coffee  
cook in the car park**

## STEPS TO SINGING

- Play the performance track and listen to the echo pattern. Notice that the last line is sung by both parts together.
- Encourage children to join in with the echo: most phrases start with 'k', offering a really good crisp opener.
- Once the echo is secure, split the group into two and sing as 'leader' and 'echoer' (be sure to have some confident singers in the leader's group). Don't forget to sing the last line together!

# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Lead an echo song as part of a small group

- When everyone is familiar with the song and the structure, rotate the singers so that every child has the opportunity to be in the leader's group. Try this using the backing track so that singers become more independent.
- Once this has been achieved, divide the class into groups of four, each standing in a mini-circle and ask two members of each group to be leaders, two to be the 'echoers'. Walk round as the class performs and listen to the leaders. Are they leading confidently? Are they in tune? Then ask children to swap roles.
- You might take this activity further and organise a performance in pairs. A really confident soloist might even lead the whole group!



**Can children** lead an echo song confidently as part of a small group?

## 2 Perform actions while singing

- Revise the actions used in the physical warm-up and practise doing them in time with the performance track. The order of actions is the same but the instruction 'touch ankles, touch knees' happens three times, on each 'Kum adende'. Remind singers to fling their hands into the air for 'Hey' at the end.
- Now sing and perform the actions simultaneously – this may need a little concerted practice!
- Some children may enjoy inventing their own actions to the song, or indeed making up actions to a different echo song such as 'Frère Jacques'.



**Can children** perform actions while singing an echo song?

## 3 Play paired echo pieces based on familiar rhythms

- Put on the backing track and clap the rhythmic pattern of each line (guided by the syllables) without singing the words. Invite the children to respond by echo clapping.
- Organise children into pairs and ask everyone to select an untuned percussion instrument. Make sure that these are suited to crisp rhythmic playing and avoid bells, rain-sticks or triangles.
- Ask each pair to appoint a leader and an 'echoer': the leader should play the rhythm of each line in turn for the echoer to copy on their instrument without singing – this 'internalising' activity (thinking a melody without vocalising) is an important part of children's musical development. Don't forget to play the ending together.
- Swap roles so that everyone has a go at being leader, and invite any confident players to lead the whole group!



**Can children** play paired echo pieces based on the rhythms of a familiar song?

## CROSS-CURRICULAR LINKS

**Geography:** Compare life in an African village to that of the school community; form links with an African school through one of the national educational charities and exchange information.

**PSHE:** Support Water-Aid or a similar charity by arranging a concert of African songs, and charge parents a nominal admission amount to go towards a donation.

**Mathematics:** Bring the concept of 'echoes', repeats and replication to the study of symmetrical shapes.



Pupils' achievements in music can be recorded using the following three-tiered approach. The criteria are based on the 'assessment opportunities' listed in the notes for each song.

### Some pupils achieved beyond expectation and can:

- sing a limited range of notes, managing small intervals confidently
- create a sequence of sounds to suggest a mood or atmosphere

Examples:

- Pupil sang **Creepy castle** on her own with the backing track: the melody was perfectly in tune
- Pupil played a cabasa [creaking door] as part of a spooky soundscape and added rests for additional scary effects

### PUPILS' NAMES

### Most pupils can:

- play paired echo pieces based on the rhythms of a familiar song
- perform actions while singing an echo song
- lead an echo song confidently as part of a small group

Examples:

- Pupil and Pupil played the rhythm patterns of **Kye, kye, kule** as leader and echo, using the backing track for support
- Pupil sang the echo part of **Kye kye kule** and performed the actions with a group

### PUPILS' NAMES

### Some pupils made less progress and can:

- Vary dynamic levels to enhance the dramatic quality of a song when directed

Examples:

- Pupil sang **Creepy castle** at different volume levels with adult direction

### PUPILS' NAMES

**Song 5**

# The friendly robot

A charming verse and chorus song, with opportunities for adding 'robot' dance moves and sounds

## WHAT YOU'LL NEED:

### Song Bank:

- Performance and echo tracks

### Resources:

- Tuned percussion: xylophones (including a bass xylophone), chime bars
- Untuned percussion and clattering kitchen utensils, eg. egg whisks, saucepan lids, metal spoons
- A recording device
- Footage of robots from film or TV
- Enough space in which to move and dance

## MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1** Sing a syncopated melody with rhythmic precision and accompany with tuned percussion
- 2** Choreograph a 'robot dance' and incorporate it into a performance
- 3** Compose accompanying 'robot music' using percussion and unconventional sound-makersfamiliar rhythms

## MUSICAL VOCABULARY

|                   |                                    |
|-------------------|------------------------------------|
| <b>Duration:</b>  | syncopated rhythm, rests, staccato |
| <b>Pitch:</b>     | melody                             |
| <b>Structure:</b> | verse, chorus                      |
| <b>Texture:</b>   | accompaniment                      |

## WARM-UPS AND FOCUS-BUILDERS

- **Physical:** Talk with the children about how they think a robot might move and consider watching some footage from films or TV programmes. Share demonstrations, and then practise together the best mechanical moves. Ask children to adopt a good starting 'robot pose' and, to a steady beat on a drum or tambour, invite them to change to a new robot position on each new beat, moving stiffly and jerkily.
- **Vocal:** Ask the children to suggest some short phrases a robot might say, eg. 'I will make the tea', 'I will sweep the floor', 'I will hang out the washing', 'I will do your homework'. Have fun saying these in a squeaky, clipped mechanical tone using variously high, medium and low voices.

## STEPS TO SINGING

- Play the performance track, encouraging children to join in with the choruses as they repeat. As the children listen, lightly tap on your knee the syncopated rhythm in the verse (bars 4–11).
- Learn the song using the echo track, taking care to follow the syncopated rhythms precisely.
- Sing the song together, making the chorus a little louder than the verse, and paying particular attention to the penultimate bar. The syllables '-lec' and '-nic' need to be ultra-short, so that the two rests are clear and well-marked.

# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Sing a syncopated melody with rhythmic precision and accompany with tuned percussion

- When the song is familiar, work on making the performance really musical. In the verses:
  - Keep the rhythms accurate and encourage children to accentuate the difference between the short and long notes in each syncopated pair.
  - Make sure that the long note at the end of each phrase (eg. 'walk', 'talk') is held for the correct length. When these longer notes end with a consonant, such as 'k' or 't', delay this final sound, effectively joining it on to the beginning of the next word.
- The bass line (left hand) of the keyboard part in the verses uses a small range of notes, in repetitive patterns of four (E–E–E–E E–E–E–E C–C–D–D E–E–E–E). This would be effective played on a bass xylophone or other tuned percussion and could be taught by rote. The notes are staccato, so keep them short and 'snatched'.



**Can children** sing the syncopated rhythms precisely and accurately?

**Can children** play a simple accompaniment on tuned percussion?

## 2 Choreograph a 'robot dance' and incorporate it into a performance

- Add some robot moves, drawing on ideas in the lyrics and on those explored in the warm-up activity.
- Organise children into pairs and ask each pair to choreograph a robot dance-sequence lasting 16 beats (ie. half a verse: 'See me walk ... I can do'). You can hear these 16 beats clearly in the bass line of the keyboard accompaniment. Once the dances are perfected, share performances.
- Now divide the class into two groups, A and B (keeping the pairs together), and try this performance order:
- Introduction: both groups perform their robot dances
  - Verse 1: Group A sings, Group B dances (*repeat dance to fill the verse*)
  - Verse 2: Group B sings, Group A dances (*repeat dance to fill the verse*)
  - Verse 3: Group A and B sing, then everyone dances during the song outro



**Can children** work in pairs to choreograph a robot dance that fits the theme of the song?

## 3 Compose accompanying 'robot music' using percussion and unconventional sound-makers

- Encourage children to explore ideas for robot sounds using untuned percussion and kitchen utensils.
- Talk about the function of an accompaniment – that it should not dominate the music but rather enhance the overall effect or mood. Use musical terms such as 'quieter than', 'louder than' and 'in time'.
- Organise children into groups of four or five and give each group a selection of instruments and sound-makers. Ask them to create a short robot piece lasting 16 beats (four bars) to accompany the intro and outro music.
- Record each piece for assessment purposes, and invite constructive peer critique in the format WWW (What Worked Well) and EBI (Even Better If).



**Can children** compose 'robot music' to accompany the song's intro and outro using percussion and sound-makers?

## CROSS-CURRICULAR LINKS

**Science and Mathematics:** robotic and programmable toys

**Song 6**

# Grandma Rap

A feisty, funky rap with choreographed actions that can be performed as a two-part round

## WHAT YOU'LL NEED:

### Song Bank:

- Performance and echo tracks

### Resources:

- A selection of shaker instruments, eg. shakers, maracas, tambourines, bells, chocla
- 'Grandma' props: headscarves, hats, cardigans, slippers – and lots of walking sticks!

## MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1 Perform a rap rhythmically as a group, incorporating accurate choreographed actions
- 2 Create a characterful performance that includes a two-part round
- 3 Make up new rhyming lyrics and incorporate them into a performancefamiliar rhythms

## MUSICAL VOCABULARY

- Duration:** pulse, rhythm
- Structure:** echoes
- Other:** internalising

## WARM-UPS AND FOCUS-BUILDERS

- **Physical:** Do lots of shaking and wiggling – hands, arms, feet, head, shoulders. Then walk about pretending to be 'Grandma': mime walking with a stick, taking small, shaky steps.
- **Vocal:** first in a high voice, then in medium and low voices, chant the words from the chorus ('And an up, shake, shake, shake...'). Try changing the initial 'sh-' to a different sound, eg. 'br-', 'cr-', 'dr-', 'fl-', 'qu-'.

## STEPS TO SINGING

- Sit on the floor and listen to the unison performance track, enjoying the quirky lyrics. Invite children to join in with their own actions for the chorus.
- Even though the words are simple and appealing, use the echo track to help children learn the rhythms.
- Now introduce the actions. These are straightforward, but make a group decision as to which 's-s-side' you will move to first!

It might be helpful to have a big red arrow or pointer to guide the directions.

|   |   |
|---|---|
| <i>Grandma, grandma, sick in bed,</i>   | (hands clutch stomach; pull pained faces)                         |
| <i>she called for the doctor</i>  | (hand by ear, holding a phone)                                    |
| <i>and the doctor said,</i>   | (cup other hand by ear, as if listening)                          |
| <i>'Grandma, grandma, you ain't sick;</i><br><i>all you need is a walking stick!'</i> | (point jabbing finger)<br>(lean and wobble on an imaginary stick) |
| <i>... to the s-s-side,</i>   | (make swaying side-steps, flicking out hands)                     |
| <i>She never went to college,</i>   | (wag index finger of one hand)                                    |
| <i>she never went to school,</i>  | (wag index finger of other hand)                                  |
| <i>but I bet your bottom dollar</i>   | (thumb and fingers rustle a dollar note)                          |
| <i>she can wriggle like a fool!</i>   | (do a BIG wriggle!)   |



# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Perform a rap rhythmically as a group, incorporating accurate choreographed actions

- Practise the unison version of the rap until children are familiar with the lyrics and the actions.
- Make sure that the words are memorised and that the children chant with a sense of ensemble (an awareness of the group).
- The actions should be performed exactly together, so make sure hands are in the same position on the words 'up', 'down', 'back' and 'front'. Work on the 's-s-side' sashay movement so that it's tidy and crisp.
- Decide which finger will wag first in the lines 'she never went to college ... school' and which hand will rustle the dollar note. (This kind of planned choreography is very helpful for embedding awareness of right/left.) Try positioning a few confident children at the front to guide the others.



**Can children** perform rhythmically and accurately as group, with well-executed actions?

## 2 Create a characterful performance that includes a two-part round

- When you have established a well-coordinated version of the rap in unison, try it as a two-part round.
- First, divide into two equal groups, sharing out the most confident 'rappers'. Group 2 begins as Group 1 reaches bar 9 (after 'and an...'). Give a clear starting signal to Group 2 and be prepared to support during any insecure moments!
- Invite a few children to play shaker percussion (eg. maracas) whenever 'shaking' occurs in the lyrics.
- Work on a grand comic performance for an audience, using your 'Grandma' props! Practise walking 'on stage' with sticks and faltering steps and stand in a semicircle, so that both groups meet in the middle.
- Ask Group 2 to tap their sticks (or feet) on the floor to the beat while Group 1 chants bars 1–8. When Group 1 stops at bar 16, they should then take up the stick-tapping routine until the end of the rap. Maintain tightly choreographed actions in both groups.
- Practise some slow, wobbly bows to acknowledge the tumultuous applause!



**Can children** create a strong performance for an audience that features a two-part round?

## 3 Make up new rhyming lyrics and incorporate them into a performance

- Ask the children to make up new lyrics for the rap. This can be achieved very easily by supplying some different 'doctor' lines and encouraging children to make up rhyming couplets, eg.
  - 'Grandma, grandma, you ain't ill...' – (*all you need is a big pink pill*)
  - 'Grandma, grandma, you're OK...' – (*all you need is a holiday*)
  - 'Grandma, grandma, nothing's wrong...' – (*all you need is a brand new song*)
  - 'Grandma, grandma, you're as fit as a flea...' – (*all you need is a cup of tea*)
- Try incorporating your new verses into your performance.



**Can children** extend the song by incorporating new rhyming lyrics?

## CROSS-CURRICULAR LINKS

**History:** Life in 'Grandma's day'

**PSHE:** Talk about the implications of an ageing population, including the work of support groups such as Age UK



Pupils' achievements in music can be recorded using the following three-tiered approach. The criteria are based on the 'assessment opportunities' listed in the notes for each song.

### Some pupils achieved beyond expectation and can:

- chant the second part of a two-part round: work on a performance
- invent new rhyming lyrics
- choreograph and incorporate a robot dance

Examples:

- Pupil knew the entry point for the second part of **Grandma Rap** and acted as leader for his or her group
- Pupil made up a rhyme: 'Grandma, Grandma, you ain't ill, all you need is the doctor's pill'
- Pupil invented imaginative robot moves for their group to copy

### PUPILS' NAMES

### Most pupils can:

- perform rhythmically as a group, incorporating accurate choreographed actions
- compose accompanying robot music using percussion and unconventional sound-makers
- sing a syncopated (jerky) melody with rhythmic precision

Examples:

- Pupil made up and performed all the **The friendly robot** actions with their friends
- Pupil worked with a small group on the composing task for **The friendly robot**
- Pupil sang the syncopated rhythms of **The friendly robot** confidently

### PUPILS' NAMES

### Some pupils made less progress and can:

- perform the chorus actions rhythmically with support
- choreograph actions for a robot dance

Examples:

- Pupil joined in the chorus actions for **Grandma Rap**: 'Hands up...' with a leader guiding in front of the group
- Pupil made up robot actions but needed support to fit them into the music

### PUPILS' NAMES

**Song 7**

# Here comes Sally

A jaunty traditional singing game, with opportunities for some comical moves!

## WHAT YOU'LL NEED:

### Song Bank:

- Performance track

### Resources:

- Tuned percussion: notes C, D, E, G, A and C' (pentatonic scale)
- Untuned percussion: drum or tambour
- A large space in which to play the game (eg. playground)

## MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1 Sing a playground song in the appropriate style
- 2 Invent and copy modes of travelling to fill a musical phrase
- 3 Improvise on a pentatonic scale

## MUSICAL VOCABULARY

|               |                        |
|---------------|------------------------|
| <b>Pitch:</b> | pentatonic, melody     |
| <b>Tempo:</b> | pulse, beat            |
| <b>Other:</b> | improvise, internalise |

## WARM-UPS AND FOCUS-BUILDERS

- **Physical:** Arrange children in pairs, A and B. Play eight moderately fast beats on a tambour or drum, to show how long each sequence is to last, then invite child A to invent a travelling dance step to fill eight beats. Their partner, B, then immediately copies the move for another eight beats. Keep this pattern going and then swap leader roles.
- **Vocal:** Use the opening melody line to support a silly name game. Prepare some rhymes for the children's names and then sing them for everyone to repeat, eg.
  - Here comes Jenny, found a silver penny
  - Here comes Wayne, riding on a train
  - Here comes Josiah, dancing even higherEncourage children to make up more rhymes, but with the caveat that you will accept only appropriate ones!

## STEPS TO SINGING

- Sing the song to the children or play the performance track. The melody is simple and includes many repeated phrases, so it will be learnt quickly. Sing the song through a few times together.

- Now teach the game: stand in two long lines, each child facing a partner. If you have a large group, you might have two 'sets' so that everyone has a turn. The top right-hand player (perhaps a leader or confident pupil) leads. During the first line (bars 1–4) they should invent a fun way to dance down the corridor of players. As everyone sings the next line, to exactly the same tune, the lead child's partner should copy these moves as closely as possible.
- The remainder of the song is performed to individual actions:

*Well, I looked down the alley and what did I see?*  
[hand over brow, looking up and down the 'corridor']  
*A big, big man from Tennessee.*  
[big steps side to side, thumbs in imaginary braces]  
*Well, I betcha five dollars...*  
[hold up five fingers and rustle an imaginary bank note]  
*I could whoop than man.*  
[slap thigh on 'whoop!']
- Sing the song again with a new leader and copy-cat partner.

# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Sing a playground song in the appropriate style

- If you are singing outdoors, remind singers not to strain or push their voices in the belief that they need to make more effort to be heard. Insist on a normal volume.
- The singing style needs to be relaxed and jaunty, never prissy, and doesn't need too much attention to rhythmic accuracy – just let the melody roll out.
- The actions should be amusing and not sedate. The humour must shine through!
- As the lead child and their partner travel down between the lines, encourage the other children to clap on the pulse (each strong beat).



**Can children** sing a playground song in an appropriately relaxed and informal style?

## 2 Invent and copy modes of travelling to fill a musical phrase

- Children will soon realise the potential for challenging their partner with outlandish dance moves – often with hilarious results!
- Research some long-established dance and travelling steps, including spoof ballet moves and those that use hands as well as feet. Try to integrate these into the game. Any pupil with physical constraints may need to be a leader, in order to enjoy the game within their personal capabilities.
- Each dancer has 16 beats in which to make their limelight journey! The length of each dance solo is critical and needs to be internalised so that the dancer reaches the end of the 'corridor' at the correct point.



**Can children** invent dance steps to fill a musical phrase exactly?

## 3 Improvise on a pentatonic scale

- The melody uses the notes C, D, E, G, A and C' (a pentatonic scale). This means that any note in the scale can be played against any other, so improvising is an accessible activity for everyone.
- Expose these notes on xylophones or glockenspiels, or use chime bars, and invite one child at a time to play a two-note chord, using two mallets, on the pulse (beats 1 and 3). Some children might like to try more complex rhythms and different combinations of notes from the scale.



**Can children** improvise on a pentatonic scale using the notes C, D, E, G and A?

## CROSS-CURRICULAR LINKS

**PE:** Dance

**Song 8**

# Eh memarie

A traditional Estonian singing game with nonsense words and a competitive edge!

## WHAT YOU'LL NEED:

### Song Bank:

- Performance track

### Resources:

- Untuned percussion: drum or tambour
- Thick red rubber bands or wristbands
- A large space in which to play the circle game

## MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1** Sing a nonsense song and make up new lyrics
- 2** Maintain a clapped pulse while playing a competitive singing game
- 3** Play a non-competitive version of the game

## MUSICAL VOCABULARY

**Tempo:** pulse,

## WARM-UPS AND FOCUS-BUILDERS

- **Physical:** Link to the circle game by making some circles in your warm-ups!
- Plant feet firmly on the ground, slightly apart, and gyrate hips in a circular motion as if working an invisible hula hoop; don't forget to change direction!
- Hold arms straight above heads, with palms touching. Now, keeping the arms outstretched, slowly bring them down past your sides to meet at the bottom, tracing a circular pathway. Then shake out.
- Stretch arms out to the sides and rotate in ever-increasing circles: think tiny table-tennis balls to begin with and end with huge wide beach balls!
- **Vocal:** Using two 'cuckoo' notes (eg. G down to E on '-oo'), sing some silly phrases for the children to echo – eg. 'rubble bubble', 'helter-skelter', 'double trouble', 'pitter patter', 'bibble bobble', etc. Change the starting note each time to vary the pitch range. Perhaps a child could lead?

## STEPS TO SINGING

- Listen to the performance track (the song is sung three times) and encourage children to join in with the easier phrases, eg. 'one, two, three' and 'eh merie eh mera'. The song will be quickly absorbed so there's no need to teach it formally, but do say any unfamiliar words through a few times to consolidate learning.
- Sorting out right and left hands can detract from the music-making, so before you play the game consider placing a wristband or red rubber band on every child's right hand.
- Standing in a circle, hold hands out to the sides with palms uppermost and ask each child to place their right (banded) hand on top of their neighbour's left hand. Choose a leader and ask them to move their right hand across their body to pat their neighbour's hand, and then carry on around the circle with each child moving their 'patted' hand to repeat the action on their neighbour's hand.
- Now add the song. The idea is for the hand pats to coincide with the pulse (each strong beat), with the first pat on the first syllable, but be aware that this may not happen! Encourage a sense of rhythm but be careful to judge when too much rigour is spoiling the fun.

# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Sing a nonsense song and make up new lyrics

- This song comes from Estonia but the lyrics do not reflect Estonian vocabulary and have no real meaning. This nonsense element is common to many children's games. It gives them a charming universal quality and allows them to be shared worldwide.
- Once this song has become a firm playground favourite, encourage children to personalise it with their own ideas for words. Sing 'one, two, three' in other languages familiar to the children (eg. 'un, deux, trois' or 'ein, zwei, drei') or use nonsense alliterative patterns such as '*bim, bam, bom*'.
- Consider anglicising the lyrics to convey what is happening in the game: eg. 'Hey, Sally are you playing? Pass it round, pass it round, keep the pattern, keep the pattern, off we go!'



**Can children** sing a song with nonsense lyrics? ...invent their own lyrics?

## 2 Maintain a clapped pulse while playing a competitive singing game

- Maintaining the pulse during a game can be a challenge for young players, so support by playing the beat on a tambour or drum.
- The game is usually played competitively and is about outwitting your neighbour! As the verse reaches the end, the child who is about to receive a hand pat on the word 'three' must pull their hand away before the pat lands, or be out; if the neighbour who delivers the final pat is unsuccessful, he or she will be out! The circle will gradually grow smaller as more children are 'out' and the winner is the one left at the end.



**Can children** maintain a pulse while playing a competitive game?

## 3 Play a non-competitive version of the game

- Resilience is a desirable quality but not all young children can cope with being 'out'. If the competitive edge doesn't work for your group, try this more inclusive version in which everyone is involved throughout.
- Try ending each game by asking the child who receives the hand pat on 'three' a simple question or forfeit, eg. 'what animal miaows?' or 'jump up and down', and then start the game again.
- Use the game to identify and select children one-by-one to do a task, rather than sending a whole class rushing off at once – eg. to wash hands before lunch, or choose a book from the library. For a quicker result, play in two concentric circles so that two children leave the game at the same time!



**Can children** play an inclusive version of the singing game?

## CROSS-CURRICULAR LINKS

**PSHE:** Working together



Pupils' achievements in music can be recorded using the following three-tiered approach. The criteria are based on the 'assessment opportunities' listed in the notes for each song.

### Some pupils achieved beyond expectation and can:

- invent own lyric ideas to substitute
- improvise on a pentatonic scale using notes C D E G A
- invent dance steps that fill an exact phrase length

Examples:

- Pupil changed counting 'one, two, three' to counting in Japanese [own home language]
- Pupil played a rhythmically accurate chord pattern
- Pupil made their dance steps fit the 16-beat phrase exactly to reaching their new position the end of the lines

### PUPILS' NAMES

### Most pupils can:

- sing nonsense lyrics in an unfamiliar language
- maintain a clapped pulse pattern and play the authentic game competitively

Examples:

- Pupil made up and performed all the **Eh memarie** easily
- Pupil marked the clapped pulse and moved their hand away on 'three'

### PUPILS' NAMES

### Some pupils made less progress and can:

- sing an alternative inclusive version of the game
- sing a playground song in an appropriately relaxed and informal style

Examples:

- Pupil didn't like being 'out' and preferred the version with a simple forfeit at the end
- Pupil played and enjoyed **Here comes Sally** in an appropriate game style

### PUPILS' NAMES



**Song 9**

# JUMP JIM JOE

An American song game that will soon have the whole room up and dancing

## WHAT YOU'LL NEED:

### Song Bank:

- Performance track, echo track

### Resources:

- Untuned percussion: a tambour, tambourine or drum
- A large space: a hall or playground would be ideal

## MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1** Sing dotted rhythms and awkward intervals accurately
- 2** Manage dance steps with a partner while singing
- 3** Understand and identify a musical phrase

## MUSICAL VOCABULARY

**Pitch:** melody, interval

**Duration:** dotted rhythm

## WARM-UPS AND FOCUS-BUILDERS

- **Physical:** JUMP-WALK-CHANGE! Since this song is also a dance, some nifty footwork practice is called for. Ask children to walk around the room to a steady beat played on a tambour, drum or tambourine. When you call out 'change', everyone swaps over to jumping on the spot with feet together. Try to make the timing of the commands as unpredictable as possible and once the rules are established, ask a child to lead.
- **Vocal:** DIG THOSE DOTS! Warm up to the familiar tune 'If you're happy and you know it', which has a comparable dotted rhythm and wide-ranging melody. Sing nonsense syllables for each line eg.

*Doo-bi-doo-bi-doo-bi-doo-bi-doo-bi-doo*  
*Fa-la-la-la-la-la fa-la-la-la-la, etc.*

## STEPS TO SINGING

- Sing the song or play the performance track to the group.
- Learn each line with the echo track, paying particular attention to the interval (leap) between the notes on 'Toe' and 'Round' (bars 6 and 7). The leap is not an octave (which is a more familiar interval); it is one note less than an octave and may need some dedicated practice to achieve confidently.
- Work on the last line 'Then you choose another partner and you jump, Jim, Joe', which contains many dotted rhythms set to a tune that really moves around.
- The song needs to be absolutely secure so that children can dance while singing without any conscious thought!

# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Sing dotted rhythms and awkward intervals accurately

- As mentioned in 'Steps to Singing', this song contains some tricky corners and needs to be learnt thoroughly. One way of achieving this is to invent singing games that make the task fun:
- **THINKING VOICE** Prepare a paper plate with a red circle on one side and green on the other – this is the conductor's 'Stop-Go' sign. Start singing the song with the green side facing the singers. At an opportune moment switch to red: the children should stop singing but 'think' the next part of the melody in their heads. Switch back to 'green' to signal that singers should resume singing out loud.
- **LINE BY LINE** Arrange singers into four groups. Ask one group to sing the first line then, with as little warning as possible, point to another group to take over the second line, and so on. Once singers are adept at this game, it is possible to swap mid-line.



**Can children** sing a lively melody with a dotted rhythm? ... master awkward intervals confidently?

## 2 Manage dance steps with a partner while singing

- Arrange the group into a circle and invite one child to help you model dance steps that will be added to the song.
- Holding your partner's hands to help maintain each other's balance, model the following movements along with the performance track:  
Small jumps on each syllable, feet together  
Nod and shake, then tap your toe three times  
Walk round in a mini-circle with your partner  
Leave your partner and select another from the circle
- Jump, jump, jump, Jim, Joe*  
*Nod your head, shake your head and tap your toe*  
*Round, round and round you go*  
*Then you choose another partner and you jump Jim Joe*
- As much as everyone will want to join in and play, it is worth pausing to point out how short a time (one line) there is in which to find a partner and return to the dance space.
- Arrange children into partners and then pair them with another couple – ie. To create groups of four. Try out the dance moves while singing and on the last line invite children to choose a 'ready-made' partner from the other pair in their group. This will mean there is no need for rushing about trying to find a new partner.



**Can children** manage dance steps with a partner while singing?

## 3 Understand and identify a musical phrase

- The real game of Jump Jim Joe is played like a 'snowball dance' – try it out with your group as a way to develop a recognition of musical phrasing:
- One couple dances in a circle of spectators while everyone else sings. On the last line they part quickly and bring back a new partner. No selected invitee can refuse and the pair must be ready to dance again as soon as the next verse begins ... the timing is tight! The game continues with doubling the number of dancers gathering in the middle each time.
- Once everyone is up and dancing, the fun really begins because each dancer has to find someone they have not yet partnered with yet.
- Agree on a signal for the end of the dance before total exhaustion sets in! Raps on a tambour or a football rattle – something clear and loud to cut through the singing and laughter.



**Can children** recognise the timescale of a musical phrase in which to find a new partner?  
**Can children** keep the game going by changing partners confidently?

### CROSS-CURRICULAR LINKS

**PE:** Dance    **PSHE:** Working in groups

**Song 10**

# Minibeasts

A litany of little creatures captured in alliterative phrases and set to a gentle stepping-note melody

## WHAT YOU'LL NEED:

### Song Bank:

- Performance track, echo and backing tracks

### Resources:

- Tuned percussion: xylophones, glockenspiels and chime bars (notes D F A and C E G)
- Untuned percussion (for minibeast sound effects): guiro, cabasa, woodblocks, bells, etc.

## MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1 Sing clearly articulated words set to a stepping-note melody
- 2 Play an accompaniment on tuned percussion and using sound effects
- 3 Choreograph and perform a characterful dance for the song

## MUSICAL VOCABULARY

- Pitch:** melody, minor key
- Texture:** chords
- Structure:** verse and chorus

## WARM-UPS AND FOCUS-BUILDERS

- **Physical:** MINIBEAST MOVES! Practise moving like minibeasts: scuttle like a spider, wiggle like a worm, flap like a butterfly, leap like a grasshopper and spin a cocoon like a caterpillar.
- **Vocal:** HUMMING INSECTS! This song should be sung quietly, so warm up with some gentle humming of the stepping-note tune 'Pease Pudding Hot'. Keep the dynamic as quiet as possible and aim for a smooth sound.

## STEPS TO SINGING

- How many 'minibeasts' (insects, creepy crawlies) can your class name? Do they have any favourites or least favourites?
- Listen to the performance track, noticing how the tune rises and falls and how the minor key produces a slightly mysterious atmosphere. Can the children hear insect noises in the accompaniment?
- Point out the alliterative lyrics, eg. 'Super spinning spider' or 'Weary wand'ring woodlice'. Practise saying these phrases and, if appropriate to the level of readership in the class, display the lyrics.
- Learn the phrases with the echo track, keeping the singing smooth and flowing. The melody for the verse is repeated at the halfway point but the refrain (chorus) has a separate tune.
- Try putting all three verses and choruses together.

# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Sing clearly articulated words set to a stepping-note melody

- The magic of the lyrics lies in the carefully selected alliterative words, many of which are also onomatopoeic (sounding like their meaning). This forges strong links with language and poetry.
- The delivery of the words needs to be clear in order to communicate the rich vocabulary so (without undue exaggeration) work on crisp consonants to anchor the phrases and adopt a sweet, light tone throughout.
- Make each phrase as smooth as possible, singing each one in a single breath. The stepping-note melody will help the music to flow and give it an overall undulating shape.
- Divide children into three groups, one for each verse, then invite each group to sing their verse as a group solo while the rest of the class listen to see how clearly they are communicating the words.



**Can children** sing clearly articulated words set to a stepping-note melody?

## 2 Play an accompaniment on tuned percussion and using sound effects

- The stepping-note tune of the verses uses two chords. On one xylophone, expose the notes D F A (chord 1) and on another expose C E G (chord 2). Play these chords as marked on the emboldened syllables, eg.

chord:                      1                      1                      2                      1

**Have** you seen a **creep**-y crawl-y **cat**-er-pillar **munch**-ing

**Have** you seen the **beaut**-y of a **but**-ter-fly a-**danc**-ing

- Invite children to explore untuned percussion and select ideas for setting the scene for this song. Maracas shaken daintily, lightly tapped woodblocks, guiros scraped slowly – these would all be very effective at creating an atmospheric ‘minibeast’ soundscape.
- Add some of these sound effects to the short introduction that is played before every verse.
- Create a group performance of the song, with a smaller group playing the accompaniment while everyone else sings. Make sure everyone has a chance to perform the accompaniment at some point.



**Can children** play chords on tuned percussion?    compose atmospheric ‘minibeast’ sound effects?

## 3 Choreograph and perform a characterful dance for the song

- Listen to the backing track, focusing on its potential for supporting movement: it offers wonderfully characterful ‘minibeast’ music that calls for some creative dance.
- Give children time to explore and extend their warm-up ideas, gradually developing them into a class dance to perform at the end of the song.
- Wear dark T-shirts, trousers or leggings, and add gauzy wings or swirling scarves to enhance the movement. The backing track has all three verses, so there is plenty of time to showcase group and whole-class choreography.



**Can children** choreograph a minibeast dance to the backing track?

## CROSS-CURRICULAR LINKS

**English:** Alliteration

**PE:** Dance

**Science:** Animals



Pupils' achievements in music can be recorded using the following three-tiered approach. The criteria are based on the 'assessment opportunities' listed in the notes for each song.

### Some pupils achieved beyond expectation and can:

- play chords on tuned percussion
- master awkward intervals confidently
- recognise the timescale of a musical phrase in which to find a new partner

Examples:

- Pupil played the two chord pattern without support
- Pupil sang *Jump Jim Joe* confidently managing the tricky interval
- Pupil used the last line musically to find a new partner and was ready to start again

### PUPILS' NAMES

### Most pupils can:

- compose minibeast sound effects for the introduction
- sing a lively melody with a dotted rhythm
- sing clearly articulated words set to a stepping-note melody
- keep the game going

Examples:

- Pupil chose a cabasa for a scuttling spider and improved during the introduction
- Pupil sang *Jump Jim Joe* confidently
- Pupil sang *Minibeasts* with clear diction
- Pupil changed partners fluently all through the game

### PUPILS' NAMES

### Some pupils made less progress and can:

- manage dance steps with a partner while singing
- choreograph a minibeast dance to the backing track

Examples:

- Pupil was supported by a partner with their dancing and singing of *Jump Jim Joe*
- Pupil worked with a friend on a dance about butterflies

### PUPILS' NAMES

**Song 11**

# Tańczymy labada

A welcoming Polish circle game with increasingly tricky and hilarious actions

## WHAT YOU'LL NEED:

### Song Bank:

- Performance track and echo tracks

### Resources:

- A large performance space (eg. hall or playground)
- Tuned percussion: xylophone or chime bars (notes C, F, A and Bb)

## MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1 Sing confidently in another language
- 2 Play a cumulative game with spoken call-and-response sections
- 3 Invent new lines and accompany with tuned percussion

## MUSICAL VOCABULARY

|                 |               |
|-----------------|---------------|
| <b>Tempo:</b>   | pulse         |
| <b>Texture:</b> | accompaniment |

## WARM-UPS AND FOCUS-BUILDERS

- **Physical:** The dance step for this song needs a little practice so that it becomes automatic once the song is in full swing. Standing in a circle, step sideways on the left foot and then pass the right foot in front of the left for the next step (if helpful, put a sticky coloured dot on everybody's right shoe!); swing out the left foot to step again, and continue. This pattern follows the pulse (strong beat) of the song. Add a bit of a spring so that the feet transfer the body weight via a little jump, and you've mastered it!
- **Vocal:** Sing the word 'labada' up and down a five-note scale: 'la-ba-da, -ba-da, -ba-da, -ba-da', choosing a different starting note each time. Perhaps one of the children could lead?
- Explain that the words translate roughly as 'Let's dance the labada, labada, labada. Let's dance the labada a crazy kind of waltz! (The music isn't actually in waltz time, but maybe that explains the craziness!)
- Listen to the performance track and notice the frequency of the word 'labada'. Encourage children to join in with the repetition of this word; the tune is simple to grasp.
- If you have any Polish children in your class, enlist their help with the pronunciation of the words. A rough phonetic approximation is 'Tan-chee-me la-ba-da ... shmesh-nai-go val-chi-car.'
- Practise the Polish words using the slower track and then gradually build up to a livelier speed.

# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Sing confidently in another language

- The new music curriculum requires us to teach pupils to 'appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions', and singing songs from other cultures supports this directive admirably.
- Make sure that children can pronounce the unfamiliar words and sing them confidently. Once the game begins in earnest, the words need to be so firmly embedded that they can be sung effortlessly! While the aim of 'singing confidently in another language' won't apply to any Polish children in your class, they could gain kudos by supporting their peers.



**Can children** sing confidently in another language?

## 2 Play a cumulative game with spoken call-and-response sections

- Hold hands in a circle and perform the stepping action from the Physical warm-up as you move around anti-clockwise.
- Once the song has ended, begin the call-and-response pattern:  
Leader: *Have we had hands?* Group: *Yes!*  
Leader: *But have we had **heads**?* Group: *No!*  
Leader: *Off we go!* (sung on the note on which the song ended – also the first note of the next verse)

- For the next verse, everyone places their hands on the heads of the adjacent players as they move around.
- The game continues as you add another 'holding place' each time – first shoulders (see below), then knees and ankles.  
Leader: *Have we had hands?* Group: *Yes!*  
Leader: *But have we had heads?* Group: *Yes!*  
Leader: *But have we had **shoulders*** Group: *No!*  
Leader: *Off we go!*



**Can children** play a cumulative call-and-response game, singing and speaking in appropriate places?

## 3 Invent new lines and accompany with tuned percussion

- Once the game is familiar, encourage children to suggest new 'holding' places: waists, thumbs, elbows, etc.
- Ask the children to listen while you play this accompaniment on tuned percussion to a slow pulse, using two mallets or beaters: F–F–C–F F–F–C–F. Invite a child to try it.  
Now demonstrate this second, higher accompaniment pattern, to be played at the same time.  
A A Bb A A A Bb A  
F F C F F F C F
- Invite a child to play this accompaniment to accompany the singing (not the spoken sections) while the rest of the group perform the game. If necessary, the parts could be shared between two players.
- Encourage other players to take on the accompanying role.



**Can children** remember the cumulative pattern of the words and invent new lines?

**Can children:** perform the accompaniment on pitched percussion?

## CROSS-CURRICULAR LINKS

**Brain Gym:** Crossing the mid-line

**PE:** Playground games/dance

**Science:** Parts of the body



**Song 12**

# The rock-pool rock

An upbeat number making a real splash, with a spoken second part and rippling blues notes

## WHAT YOU'LL NEED:

### Song Bank:

- Performance, echo and backing tracks; lyrics

### Resources:

- Tuned percussion: xylophones, glock-enspiels, chime bars (notes C, D, F and G)

## MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1 Sing a rock-style song, confidently managing short phrases and rests
- 2 Perform a spoken second part
- 3 Play an introduction on tuned percussion and invent a rock-pool dance

## MUSICAL VOCABULARY

|                   |                                  |
|-------------------|----------------------------------|
| <b>Duration:</b>  | off-beat, rests                  |
| <b>Pitch:</b>     | 'blues' notes, intervals, melody |
| <b>Structure:</b> | phrase, 12-bar blues             |
| <b>Other:</b>     | scat syllables                   |

## WARM-UPS AND FOCUS-BUILDERS

- **Physical:** Play the backing track and try out these 1950s hand-jive moves. Encourage individual children to lead through follow-my-leader patterns.  
**The slice:** hold out arms horizontally, elbows bent at 90°, then 'slice' one hand over the other with two jabbing actions before swapping over.  
**Windmills:** point an index finger at the opposite elbow, which is bent with the hand pointing up. Rotate the index finger like a windmill four times, and then change arms.  
**Finger clicks:** swing both arms to one side and click twice, and then repeat on the other side.  
**Fist drums:** place one fist on top of the other and tap twice before changing over.
- **Vocal:** Sing the tune of 'Baa, baa, black sheep' to jazzed-up scat syllables!  
*Wap bap wap bap bap-a-dap-a doo*  
*Wap bap wap bap wap bap doo!*  
*Wap bap-a doo bap-a doo bap-a doo*  
*Wap bap-a dap-a-dap-a wap dap doo!*

## STEPS TO SINGING

- Listen to the performance track to establish the style of the song. Notice the long introduction, short sung phrases with rests in between and entry of a spoken second part.
- Use the echo track to learn the song, focusing initially on the sung part. Adopt the appropriate laid-back easy rock style, keeping the intervals accurate but effortless. This song style mustn't sound laboured – the tune is pretty intuitive, so just let the melody lead you.
- Now learn the spoken part, which is rhythmic and precise. Notice that the two parts interact like a conversation, with the spoken part cutting in as the sung phrases stop for a break.

# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Sing a rock-style song, confidently managing short phrases and rests

- Try to sing this song in its intended style, keeping the performance relaxed but the melody accurate.
- Establish through some solid rehearsal when phrases start and finish, and 'feel' the rests as part of the music, not just as bolt-on silences.
- Encourage singers to move and sway, making clear that movement is part of the singing experience. Incorporate hand-jive moves from the Physical warm-up.



**Can children** sing a rock-style song, confidently delivering the short phrases separated by rests?

## 2 Perform a spoken second part

- Now learn the spoken part, which starts as the chorus begins. Practise this carefully and make sure it is chanted accurately. Watch out for the entry point each time: it comes on an 'off-beat', just after the last note of the sung phrase.
- The two parts make up a see-saw 'call and response' and are equally important. Divide into two groups and try putting them together.
- This is a recommended Y2 song, so don't worry about the harmony in bars 33–6: those on the second part should join in with the first part. It would, however, be totally appropriate to teach the harmony if the children revisit the song in Y3/4.



**Can children** perform the second spoken part, interacting with the sung line?

## 3 Play an introduction on tuned percussion and invent a rock-pool dance

- The 12-bar introduction follows a long-established chord pattern based on the 12-bar blues.
- This tuned percussion part for the introduction is simple, repetitive and can be taught by rote. Expose the notes C, D, F and G on a xylophone or glockenspiel, or use chime bars. Each line has eight beats; lines where the notes change are in bold type. Be ready to start playing as soon as the intro begins.

|         |         |
|---------|---------|
| F G F G | F G F G |
| F G F G | F G F G |
| F D F D | F D F D |
| F G F G | F G F G |
| C D C D | C F C F |
| F G F G | F G F G |

- Give everyone the opportunity to play this part and use peer-support to pass on skills.
- Invite children to invent a 'rock-pool rock' dance for the introduction. This could be related to fishy moves (eg. side-stepping crabs or jiggling jellyfish) or it might include more familiar dance steps. Work in pairs or groups or with whole-class choreography.
- Perform the song wearing blue or green 'sea' T-shirts, with a few shrimp nets or buckets and spades.



**Can children** play an introduction on tuned percussion?

**Can children** invent a rock-pool dance for a performance?

## CROSS-CURRICULAR LINKS

**PE:** Dance

**Science:** Sea creatures



Pupils' achievements in music can be recorded using the following three-tiered approach. The criteria are based on the 'assessment opportunities' listed in the notes for each song.

### Some pupils achieved beyond expectation and can:

- remember the cumulative pattern and invent new lines
- play a tuned percussion introduction
- perform the accompaniment part on pitched percussion

Examples:

- Pupil remembered all the actions, led the activity adding 'have we had noses?'
- Pupil played the two-part accompaniment unaided
- Pupil performed the introduction to **The rockpool rock** with great style

### PUPILS' NAMES

### Most pupils can:

- understand the terms verse and chorus in the context of a song
- mark the pulse throughout the song
- switch confidently from march to jig time in their singing

Examples:

- Pupil sang **The rockpool rock** confidently and musically
- Pupil managed all the entry points for the spoken part
- Pupil mastered the lyrics well and sang the song at home to Polish neighbours

### PUPILS' NAMES

### Some pupils made less progress and can:

- play the cumulative 'call-and-response' game, singing and speaking in appropriate places
- invent a rockpool dance for a performance

Examples:

- Pupil managed the sung part and the spoken responses in **Tanczymy Labada**
- Pupil made up rock dance steps for the song

### PUPILS' NAMES

# Learning Objectives Overview

## Lower Key Stage 2, Year 3



**Some pupils achieved beyond expectation and can:**

**Most pupils can:**

**Some pupils made less progress and can:**

|        |   |  |  |   |
|--------|---|--|--|---|
| TERM 1 | 1 | <ul style="list-style-type: none"> <li>compose and perform pentatonic ostinati independently</li> <li>lead an echo song and/or sing the response as a solo</li> <li>sing the second part of a round</li> </ul>                               | <ul style="list-style-type: none"> <li>sing echoed phrases rhythmically</li> <li>sustain an ostinato accompaniment on untuned instruments, based on a phrase from the song</li> <li>perform an ensemble song with actions and accompaniments to an audience</li> </ul>               | <ul style="list-style-type: none"> <li>sing a melody tunefully with a sense of shape</li> <li>play an ostinato on the pulse</li> </ul>  |
|        | 2 | <ul style="list-style-type: none"> <li>improvise short rhythmic or instrumental 'in-fill' phrases to accompany a jazz swing song</li> <li>improvise around two chords in 4/4 time and create satisfying musical patterns</li> </ul>          | <ul style="list-style-type: none"> <li>sing in a relaxed jazz style making a feature of 'blues' notes, sung accurately</li> <li>maintain a two-chord accompaniment using tuned percussion</li> </ul>   | <ul style="list-style-type: none"> <li>maintain a second part, breathing appropriately at the ends of phrases</li> <li>choreograph moves and actions to replicate a swing band performance</li> </ul>   |
| TERM 2 | 1 | <ul style="list-style-type: none"> <li>sing a traditional call-and-response song as a soloist</li> <li>create a partner rhyming line to extend the lyrics</li> <li>perform actions while singing: accompany with tuned percussion</li> </ul> | <ul style="list-style-type: none"> <li>insert extra syllables while keeping in time</li> <li>sing a gospel song in the appropriate style with accurate pitching</li> <li>invent suitable actions for a stylish performance</li> </ul>  | <ul style="list-style-type: none"> <li>contribute suitable actions for a stylish performance</li> <li>sing a gospel song in the appropriate style with reasonable awareness of correct pitching</li> <li>sing a traditional call-and-response song as part of a solo group</li> </ul> |
|        | 2 | <ul style="list-style-type: none"> <li>create new clapped rhythmic ostinato to accompany the verses</li> <li>adopt different roles in performance: rapper and accompanist</li> </ul>   | <ul style="list-style-type: none"> <li>sing a film musical song in an appropriate style</li> <li>use clear diction to deliver fast-moving word-play lyrics clearly to an audience</li> <li>create a performance with sound effects, movement and solo or solo group roles</li> </ul> | <ul style="list-style-type: none"> <li>maintain rhythmic accuracy while chanting a rap: make sudden and dramatic dynamic changes</li> </ul>   |
| TERM 3 | 1 | <ul style="list-style-type: none"> <li>create new verses from sets of rhyming words</li> <li>pick out some phrases from the melody by ear</li> <li>manage scat vocals</li> </ul>   | <ul style="list-style-type: none"> <li>sing to convey the uplifting mood</li> <li>sign the song with BSL, Makaton or invent their own gestures</li> <li>maintain a harmony part in a small group</li> <li>play simple tuned and untuned accompaniments</li> </ul>                    | <ul style="list-style-type: none"> <li>sing one part of a two-part round</li> <li>maintain accurate pitching of a descending stepping-note melody</li> </ul>  |
|        | 2 | <ul style="list-style-type: none"> <li>create new performances based on other numbers</li> <li>compose and perform call-and-response rhythmic pieces</li> </ul>  | <ul style="list-style-type: none"> <li>work on a group performance with a more challenging clapping pattern</li> <li>sing a syncopated melody with rhythmic accuracy</li> <li>sing in two groups as a call-and-response piece</li> </ul>   | <ul style="list-style-type: none"> <li>sing a traditional clapping song game in four-time</li> <li>create a performance with actions and props</li> </ul>   |

Song 1

# I've been to Harlem

A traditional pentatonic travelling song that can be sung as a round

## WHAT YOU'LL NEED:

### Song Bank:

- Performance and echo tracks

### Resources:

- Tuned percussion: chime bars, xylophones, glockenspiels (notes F, G, A, C, D)
- Untuned percussion: a selection of your choice
- YouTube: footage of 'Cup rhythms'

## MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1 Sing with an awareness of the shape of the melody
- 2 Compose and play a pentatonic ostinato
- 3 Create and perform melodic and rhythmic accompaniments to a song

## MUSICAL VOCABULARY

**Pitch:** minor key, interval

**Structure:** phrase, section

## WARM-UPS AND FOCUS-BUILDERS

- **Physical:** Do some sailor stretches: bend low, seize your fishing nets and then stretch up with arms high in the air, waving the nets to and fro and shaking them vigorously.
- **Vocal:** Use the opening phrase ('I've been to Harlem') to create an echo warm-up. Raise and lower the starting note to vary the pitch and encourage children to choose new places. Invite individual singers to lead.

|                              |                                |
|------------------------------|--------------------------------|
| Leader                       | Echo                           |
| <i>I've been to London</i>   | <i>(I've been to London)</i>   |
| <i>I've been to New York</i> | <i>(I've been to New York)</i> |
| <i>I've been to Rio</i>      | <i>(I've been to Rio)</i>      |

## STEPS TO SINGING

- Play the performance track, listening out for the repeated melody in the opening echoed phrases: 'I've been to Harlem', 'I've been to Dover'.
- Learn the song with the echo tracks, singing through longer phrases and only breathing after two lines: 'I've been to Harlem, I've been to Dover. [breath] I've travelled this wide world all over [breath]'.
- Make sure that the highest notes on 'over, over, over' are well placed and in tune.
- Sing the song from memory in a confident and robust style.

# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Sing with an awareness of the shape of the melody

- This is a lively and energetic song with a melody that jumps about a lot. A spirited performance requires every note to be sung accurately, so it is important to make sure that children are really familiar with the tune and can hit the notes cleanly. Secure the melody by singing slowly to begin with, visually underpinning the melodic shape by moving your hand up and down as the notes rise and fall.
- When children are confident singing in unison, try this song as a two-part round, with the second group beginning when the first reaches bar 3 ('I've travelled ...').
- Encourage children to listen carefully to other singers when singing the round: this will support the tuning, help keep performers in time and produce a better sense of ensemble.



**Can children** sing the melody tunefully and with a sense of shape?

## 2 Compose and perform a pentatonic ostinato

- The song melody is based on five notes that form a pentatonic scale: F, G, A, C and D. These notes sound good in any order and combination, making them an ideal basis for improvising melodies and creating note-clusters (chords).
- Provide a small number of children with two beaters and a tuned percussion instrument. If you are using xylophones or glockenspiels, remove bars E and B so that only the five pentatonic notes remain. Ask them to select two notes and to play them together on a regular beat: '**I've** been to **Harlem**, **I've** been to **Dover**', etc. Invite the rest of the group to sing along.
- Switch the groups round until everyone has had a chance to play.
- To extend this activity, invite children to make up a short three-note repeated melody (ostinato) to the rhythm of 'Sailing east' and try adding this as an accompaniment to the song.



**Can children** compose and play a pentatonic ostinato to a regular beat?

## 3 Create and perform melodic and rhythmic accompaniments to a song

- Arrange children into small groups, providing each with a selection of tuned and untuned percussion.
- Building on the musical development so far, set each group the task of composing an accompaniment for the song:
  - create a pentatonic ostinato using the five notes of the melody
  - make up a simple repeated rhythm played on untuned percussion (using the rhythm of words from the song can be a helpful starting point, eg. 'better watch out', 'three times over').
- Some groups may be able to offer 'cup rhythm' routines (see YouTube footage) – ideal for 'turn the glasses over'.
- Decide as a class on how to structure and combine your accompaniments to bring shape to your performance. Eg.
  - Introduction: ostinati on tuned percussion for eight beats; untuned percussion for eight beats.
  - Melody: sing the song in unison, then as a two-part round with untuned percussion accompaniment.
  - Finale: ostinati on tuned percussion for the last eight beats.



**Can children** create ostinato accompaniments to a song using tuned and untuned percussion?

## CROSS-CURRICULAR LINKS

**Design Technology:** Design and make papier mâché 'cups' for the cup game routine

**History:** Sailors and explorers eg. Magellan, Columbus

**Geography:** Names of seas and oceans

Song 2

# Mexican Wave

An echo song with a syncopated ostinato and a vigorous Mexican wave to perform between verses

## WHAT YOU'LL NEED:

### Song Bank:

- Performance and echo tracks

### Resources:

- Tuned percussion: xylophones
- Untuned percussion: guiros, tambours and maracas
- YouTube: footage of a Mexican wave
- Enough space to stand in a circle
- Mexican hats, ponchos and other props

## MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1 Recognise and sing sequences of echoed phrases accurately
- 2 Play rhythmic ostinatos to accompany singing
- 3 Create a performance with percussion and coordinated actions

## MUSICAL VOCABULARY

|                   |                     |
|-------------------|---------------------|
| <b>Duration:</b>  | syncopation         |
| <b>Pitch:</b>     | sequences           |
| <b>Structure:</b> | ostinato, phrases   |
| <b>Tempo:</b>     | beat                |
| <b>Timbre:</b>    | tone                |
| <b>Other:</b>     | conductor, ensemble |

## WARM-UPS AND FOCUS-BUILDERS

- **Physical:** Perform some leader–echo physical actions to a count of four beats. Try to base these on the syncopated rhythm that is threaded through the song (eg. on the words 'We don't have to go' at the start). Ensure that the actions work to this pattern, eg. clapping, clicking fingers, tapping heads, stamping feet, wiggling hips, etc.
- **Vocal:** Use the same syncopated rhythm to make up echoed phrases sung on one note about members of the class: 'Does Gary like jam?', 'Does Sam drive a bus?', 'Can Aaron grow wings?', 'Does Kamil chase bears?'. Sing these in different ways by varying dynamics (loud/quiet), pitches (high/low), vocal tone (sharp/breathy) and tempo (fast/slow). This will encourage active listening.

## STEPS TO SINGING

- Play the performance track, tapping out the recurring syncopated rhythm lightly as the children listen.
- Play it again, this time inviting children to join in by singing the echoes. Ensure that the singing tone is buoyant and lilting so that the song rolls along effortlessly.
- Spend time working on clear diction and crisp consonants – this will give support to the syncopated rhythm, making it really accurate.



# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Recognise and sing sequences of echoed phrases accurately

- Play the performance track and listen to how every phrase is sung one note lower than the phrase before, forming a series of musical 'sequences' that combine to make a step-by-step descending melody.
- Demonstrate the overall contour of this song by pitch-marking. Hold one hand horizontally level with your head during the first phrase (and echo), then show the one-note drop in pitch by lowering your hand a few centimetres for the second phrase, and so on. The conducting hand gradually travels downwards, making a strong physical image of the descending pitch.
- Divide the children into four groups and assign each one a different phrase to sing (eg. Group 1: sing 'You don't have to go' with echo; Group 2: sing 'to old Mexico' with echo', and so on). Try to sing the first four echoed phrases in sequence, with each group taking over from the previous one smoothly and tunefully.
- Confident individuals may like to take turns leading their phrase, with the rest of the group echoing them.



**Can children** sing the echo sequences accurately, keeping them rhythmic and in tune?

## 2 Play rhythmic ostinatos to accompany singing

- There are two ostinato percussion parts provided in the score. Invite a few children to play each part while the rest of the group sing.
- The guiro part is the easier rhythm because it follows the pattern of the words exactly and is played both for leader and echoed phrases.
- The tambour part requires players to play the two beats that fall on the first and second syllable of each phrase: 'You don't', 'too old', 'to learn'.
- Add maracas in the free-time section to coordinate with the 'wave' movement. This must be carefully judged, with players focused on the action so that the sound continues without a break, only stopping as the wave goes full circle to finish.



**Can children** sustain contrasting ostinato patterns rhythmically during the song?

## 3 Create a performance with percussion and coordinated actions

- This song needs an audience, not only to appreciate and enjoy the musical offering, but to be active participants in the exciting Mexican wave.
- Rehearse singing and instrumental parts and plan how to involve your audience. Think about how to operate crowd control and make the 'wave' action work for everyone. Consider inviting a confident soloist or small group to assume the role of leader!
- Another performance layer can be provided by a small group of confident children playing the melody on xylophones. Remove all bars except for the notes D, E, F#, G, A and B to help, and allow time for them to 'pick out' the tune by ear. Explain that B is the starting note, that the tune ends on low D and every note of the tune is a next-door stepping note.
- Arrange everyone for a grand performance, wearing oversized Mexican hats and ponchos! Enjoy the reaction of your audience as they are invited to join in with the Mexican wave. You might also allow them to sing the echoes in the encore!



**Can children** perform an ensemble song with actions and accompaniments to an audience?

## CROSS-CURRICULAR LINKS

**Design Technology:** Design and make your own shakers to accompany the Mexican wave.

**Geography:** Find Mexico on a map or globe; discover interesting facts about the landscape.

**MFL:** Learn some simple Spanish phrases, eg. 'Hello' and 'Goodbye', 'My name is...'

**PE and Dance:** Choreograph dance sequences using the 'wave' technique.



Pupils' achievements in music can be recorded using the following three-tiered approach. The criteria are based on the 'assessment opportunities' listed in the notes for each song.

### Some pupils achieved beyond expectation and can:

- compose and perform pentatonic ostinati independently
- lead an echo song and/or sing the response as a solo
- sing the second part of a round

Examples:

- Pupil composed and played a pentatonic ostinato using F, G and A
- Pupil led the song **Mexican Wave**
- Pupil was part of a small group who sang the second part successfully when performing as a round

### PUPILS' NAMES

### Most pupils can:

- sing echoed phrases rhythmically
- sustain an ostinato accompaniment on untuned instruments, based on a phrase from the song
- perform an ensemble song with actions and accompaniments to an audience

Examples:

- Pupil sang each echoed phrase accurately
- Pupil played an ostinati part through **I've been to Harlem** on a tambour
- Pupil contributed ideas for the structure of a class performance in assembly

### PUPILS' NAMES

### Some pupils made less progress and can:

- sing a melody tunefully with a sense of shape
- play an ostinato on the pulse

Examples:

- Pupil sang the echoes confidently as part of a large group
- Pupil maintained an ostinato when paired with another pupil

### PUPILS' NAMES

**Song 3**

# Make that sound

A jazzy song that showcases different instruments played in swing bands

## WHAT YOU'LL NEED:

### Song Bank:

- Performance and echo tracks

### Resources:

- Instruments: beaters (tambours, tambourines, drums, woodblocks, claves), shakers (maracas, chocola) blowers (kazoos, recorders, flutes, clarinets) and strummers (cardboard boxes wrapped with rubber bands, ukuleles, guitars)
- Images of (a) maracas (b) a wind instrument, eg. saxophone (c) a drum (d) a guitar
- Footage of a swing-band performance

## MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1 Sing in a relaxed jazz style, pitching 'blues' notes accurately
- 2 Improvise instrumental and percussion accompaniments
- 3 Choreograph actions reminiscent of swing-band performances

## MUSICAL VOCABULARY

**Pitch:** minor key, interval

**Structure:** phrase, section

## WARM-UPS AND FOCUS-BUILDERS

- **Physical:** Make up actions for swing band instrumentalists: saxophone players swaying left and right; drummers engaged in a rhythmic frenzy (don't forget to finish with the high-hat/cymbal!); guitarists or double-bassists strumming; maracas players flexing their elbows as they shake from side to side.
- **Vocal:** Sing a well-known tune like 'Baa baa, black sheep' to jazzy lyrics or scat vocal sounds, eg.  
**Dumm, dumm, dumm, dumm**  
**Doo-be doo-bee doo**  
**Dumm, dumm, dumm, dumm**  
**Dumm, dumm, doo, etc.**  
Use different starting notes to vary the pitch and try the same thing with other familiar melodies.

## STEPS TO SINGING

- Play the performance track, encouraging pupils to join in with warm-up actions as appropriate to each verse.
- The song is very simple and requires no formal teaching – just invite singers to join in once the melody pattern is familiar.
- Use four instrument images to remind singers of the verse order.
- Check that pupils are marking the rests appropriately and watch out for the Coda: make the 'yeah' a subtle but synchronised whisper.

# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Sing in a jazz style, pitching 'blues' notes accurately

- This song requires a particular style of singing to bring the music to life: make sure that pupils vocalise in a relaxed way, without too much emphasis on rhythmic precision.
- Add some dynamic interest to the longer phrases in bars 4–6 and 9–10. Warm the sound with a *crescendo* through these two phrases, as the pitch rises to the 'blues' note (A flat).
- Invite confident singers to add in the vocalised bass line, sung to 'dumm, dumm ...'.



**Can children** sing in a relaxed jazz style, making a feature of 'blues' notes?

## 2 Improvise instrumental and percussion accompaniments

- The song focuses on 'real' instruments: if you have pupils who play drums, woodwind instruments, guitar, ukulele or double bass, use their skills to enhance the performance. Only three chords are needed for the song and 'First Access' instrumental tutors would be happy to create a workable arrangement for their players.
- It is also perfectly possible to use school percussion and invented sound-makers to add swing-band effects. Kazoos bring their own magic to a song; shakers always work well (whether home-made or maracas); a drum-kit would sound amazing, but any instrument that can provide the beat will do, eg. a drum, tambour, claves or woodblock – even chopsticks tapped on the desk top! An open box wrapped with a few tough rubber bands can be 'strummed', but if you can find a tea-chest bass, that would add a more authentic lower line to the ensemble.
- Invite pupils to offer their own suggestions for sound-makers, and rotate players to give everyone an 'instrumental' role if possible.
- Add pupils' improvised instrumental 'fills' to the introduction, the rests in bars 4 and 8, and of course to underpin the relevant words, eg. 'shake, shake, shake' in bars 11 and 12. Keep the sounds light so that the singers aren't drowned!



**Can children** improvise short rhythmic or instrumental phrases to accompany a jazzy song?

## 3 Choreograph actions reminiscent of swing band performances

- Watch footage of big-band or swing-band performances, noting particularly how different 'sections' move rhythmically as they play, enhancing the experience for the audience and dancers.
- Invite children to work in instrumental 'sections', exploring ways of synchronising movement for their verse; for example: swaying from side to side, raising and lowering instruments alternately, percussionists side-stepping to the beat.
- Give a lively, well-rehearsed performance to the whole school – white shirts and bow ties would ensure a real impact! – and just wait for the appreciative toe-tapping and finger-clicking to start ... Yeah!



**Can children** choreograph moves and actions to replicate a swing-band performance?

## CROSS-CURRICULAR LINKS

**P.E./Dance:** Research and choreograph dance moves to swing-band music

**Science:** Discuss how sounds are made

**Song 4**

# Tell me a story, shining star

An elegant two-part Christmas song with a simple message that would suit any seasonal performance

## WHAT YOU'LL NEED:

### Song Bank:

- Performance and echo tracks

### Resources:

- Tuned percussion: chime bars (C E G and D F A), tone chimes, xylophones or glockenspiels; mallets

## MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1 Sing in two parts, breathing at the ends of phrases
- 2 Play a two-chord accompaniment on tuned percussion
- 3 Improvise around two chords in 4/4 time

## MUSICAL VOCABULARY

|                   |                             |
|-------------------|-----------------------------|
| <b>Duration:</b>  | rhythm                      |
| <b>Pitch:</b>     | minor key, intervals, chord |
| <b>Structure:</b> | phrases                     |
| <b>Texture:</b>   | two-part singing            |
| <b>Other:</b>     | improvise, mallet           |

## WARM-UPS AND FOCUS-BUILDERS

- **Physical:** Reach up high to steal a star from the sky and place it in the star-basket lying at your feet. Repeat with the other hand, reaching sideways this time. Keep stealing stars, changing the reaching direction each time.
- **Vocal:** The song makes a feature of the interval of a 5th, i.e. the opening two notes of 'Twinkle, twinkle'; use this familiar tune to warm up voices, singing repeated 'starry' phrases such as: 'Shining, gleaming silver star, how I wonder what you are?' Encourage pupils to invent new adjectives.

## STEPS TO SINGING

- Display the words and listen to the performance track. The song is set in a minor key, which gives the melody a haunting quality that enhances its elegant simplicity.
- The first two sections (bars 3–10 and 11–18) have distinctly differing melodies, but notice that they combine at bar 19 to create a two-part ending.
- Learn each of the two melodies in turn, and be aware that the two first halves of each tune start identically and only differ in the last bar.
- When both tunes are secure, try singing the final section in two parts. Encourage singers to listen to each other at all times: this supports accurate tuning and timing.

# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Sing in two parts, breathing at the ends of phrases

- Allocating dedicated time to part-singing will pay dividends: many skills are developed through part-singing and each one supports significant musical milestones.
- Ensure that singers breathe only at the end of each two-bar phrase. (Confident or experienced singers may manage all four bars in one breath; this would certainly be a singing goal worth pursuing.)
- Listening is a key skill. Encourage the pupils on the first part to sing their lines against a few confident singers on part two: this will leave several 'listeners' available to judge accuracy and overall balance. Repeat with a different combination of singers until everyone has been involved in the participation/critiquing process.
- Pitching: the two melodies are set quite low in the singers' register and cross the natural 'break' between chest and head voice. Listen for smooth vocal joins between the notes in part 2, and ensure the overall tone is even.
- Balance: maintaining an equal balance between parts is crucial for effective and musical part-singing, so be vigilant during singing sessions to ensure that this is happening. Once two-part work is successfully achieved, multi-part singing is far less threatening.



**Can children** maintain a second part of a two-part song, breathing appropriately at the ends of phrases?

## 2 Play a two-chord accompaniment on tuned percussion

- This clever song arrangement uses only two alternate chords: D minor (D F A) and C major (C E G). Ask three pupils each to play two notes, one from each chord, in the pattern below:

**Player 1:** D D D D | C C C C | D D D D | C C C C | D D D D | C C C C | **D D D D | D D D D** x3

**Player 2:** F F F F | E E E E | F F F F | E E E E | F F F F | E E E E | **F F F F | F F F F** x3

**Player 3:** A A A A | G G G G | A A A A | G G G G | A A A A | G G G G | **A A A A | A A A A** x3

- Ensure that each player has two beaters (mallets) and is playing with alternate hands. Watch out for the repeated D minor chord in the last two bars of the pattern.
- Double up or rotate players so that every pupil has an opportunity to play this accompaniment.



**Can children** maintain a two-chord accompaniment using tuned percussion?

## 3 Improvise around two chords in 4/4 time

- Prepare tuned percussion such as xylophones or glockenspiels, exposing the bars D F A and C E G and removing adjacent ones.
- Invite pupils to improvise on these notes, using rhythm patterns that fit within the four beats of the bar. Give ample time for this exploration: it is very important that children have experience of 'playing around', picking out notes by ear and selecting sounds that please and satisfy.



**Can children** improvise around two chords in 4/4 time and create satisfying musical patterns?

## CROSS-CURRICULAR LINKS

**RE/PSHE:** Christmas and seasonal celebrations

**Science:** Stars and the solar system



Pupils' achievements in music can be recorded using the following three-tiered approach. The criteria are based on the 'assessment opportunities' listed in the notes for each song.

### Some pupils achieved beyond expectation and can:

- improvise short rhythmic or instrumental 'in-fill' phrases to accompany a jazz swing song
- improvise around two chords in 4/4 time and create satisfying musical patterns

Examples:

- Pupil played a syncopated 'in-fill' rhythm on claves that fitted perfectly
- Pupil used the chime bars of both chords and improvised around a quaver pattern to accompany the song

### PUPILS' NAMES

### Most pupils can:

- sing in a relaxed jazz style making a feature of 'blues' notes, sung accurately
- maintain a two-chord accompaniment using tuned percussion

Examples:

- Pupil sang the song well in the appropriate style and made crescendos in the longer phrases to highlight the 'blues' notes
- Pupil played with a group on chime bars C E and G [chord C] and maintained her part: she also remembered the changing pattern at the end of the sequence

### PUPILS' NAMES

### Some pupils made less progress and can:

- maintain a second part, breathing appropriately at the ends of phrases
- choreograph moves and actions to replicate a swing band performance

Examples:

- Pupil sang the second part of ***Tell me a story*** confidently as part of a group, breathing musically
- Pupil agreed with her group's choice of moves and executed them well

### PUPILS' NAMES



### Song 5

## My dog

A catchy traditional gospel song with coordinated actions and a clever syllabic twist

### WHAT YOU'LL NEED:

#### Song Bank:

- Performance and echo tracks

#### Resources:

- A recording device
- YouTube: footage of gospel choirs

### MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1 Sing in a gospel style with accurate pitching
- 2 Insert extra syllables while keeping in time
- 3 Create a stylish performance using suitable actions

### MUSICAL VOCABULARY

|               |                                     |
|---------------|-------------------------------------|
| <b>Pitch:</b> | 'blues' note, stepping notes, siren |
| <b>Tempo:</b> | off-beat                            |

### WARM-UPS AND FOCUS-BUILDERS

- **Physical:** This song calls for some emphatic gospel-style movements while singing. Try these:
  - Hold an imaginary microphone and sway from side to side: try this in pairs, coordinating your movements.
  - Fling hands high in the air and flutter 'jazz' hands as you bring them down to your sides.
  - Do some swinging side-steps to the beat, eg. right foot steps to the side, left foot joins right; left foot steps to the side, right foot joins left. Perform the side-steps with a whole-body sway.
- **Vocal:** Prepare for singing the stepping notes in this song by slowly sirening (swooping vocally up and down) to 'oo' using the widest possible range of notes. Try some different vowel sounds.

### STEPS TO SINGING

- Listen to the performance track and encourage children to join in with the 'Yes, he is' lines in the chorus.
- Play the performance track again, and this time listen out for the extra 'good' in every line in Verse 2. Encourage children to join in with the singing. This is not a difficult song and just begs listeners to participate!
- Now focus on the added syllables in Verse 3 and encourage children again to join in.
- Sing the whole song together with gusto, but avoid shouting, however enthusiastic the response!

# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Sing in a gospel style with accurate pitching

- The first two lines begin on the off-beat (the second beat of the bar). Children may find it helpful to add a clap on the first (unsung) beat.
- Although these two lines may seem the same, be careful with pitching the two 'Yes he is!' phrases. In line 1 the three notes step down (B–A–G), but in the second line the first two notes are the same (B–B–A). Try learning these lines with the echo tracks and make sure that they are secure.
- Also take care over the 'blues' note in bar 16 on the syllable 'high'. The note is flatter (lower) than you might expect, so again use the echo track to ensure correct pitching.
- Gospel songs have to be sung with utter conviction – this song has a clear message and the strong melody reflects this – so go for a robust and confident singing style!



**Can children** sing in a gospel style with accurate pitching?

## 2 Insert extra syllables while keeping in time

- The joy of this song is in the word-play, with extra syllables inserted for each subsequent verse. Encourage children to sing these gently – repeated notes must never be heavy-handed – but make sure they pronounce the 'g' and 'd' each time. 'Goo' just isn't acceptable!
- Avoid the temptation to rush. Children may gabble to fit in the syllables, but this will happen naturally and musically if singers listen to one other. The rhythm and the song's momentum will do all the work for you!



**Can children** insert extra syllables in time to the music, without rushing?

## 3 Create a stylish performance using suitable actions

- Watch some footage of gospel choirs and note their energy, coordinated moves and commitment to the performance.
- Using this research to inform the style, invite pupils to come up with ideas for gesture and movement. Imaginary microphones shared between two or three children can give a useful focus and, of necessity, will encourage singers to work on coordinated group moves.
- Find a strong communal action for 'Yes he is!' – perhaps upheld arms/jazz hands that descend on each word.
- Be imaginative when choosing actions for 'picks me up ... higher ground'. Consider using certain focus points in the room (eg. a door, picture, light) for singers to look at when delivering each line.
- Film and share early rehearsals to help pupils improve and arrive at a cohesive performance.
- 'My dog is a good dog' is an equally singable secular version of this song. If you prefer, try these words and invent suitable actions: 'My dog is a good dog, yes he is! ... For he sits and begs and he stands up tall, he chases his tail all around the hall'.



**Can children** invent and perform suitable actions for a gospel song?

## CROSS-CURRICULAR LINKS

RE: Worship

Song 6

# Step back baby

An action-packed song in a jaunty style, with a call-and-response structure and coordinated actions

## WHAT YOU'LL NEED:

### Song Bank:

- Performance and echo tracks

### Resources:

- Tuned percussion: xylophones and chime bars (including F#)
- Untuned percussion: two-tone woodblock
- Images of a moon, no. 24, open door, rolling pin, running feet, frying pan, east/west compass points, nest
- Enough space in which to play the game

## MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1 Sing a traditional call-and-response song as a soloist or as part of a solo group
- 2 Perform actions while singing and accompany with tuned percussion
- 3 Create a performance using new rhyming lines to extend the lyrics

## MUSICAL VOCABULARY

|                   |                   |
|-------------------|-------------------|
| <b>Structure:</b> | call and response |
| <b>Tempo:</b>     | beat, pulse       |
| <b>Texture:</b>   | solo, solo group  |

## WARM-UPS AND FOCUS-BUILDERS

- **Physical:** Play each side of a two-tone woodblock at a steady beat, asking children to jump on the spot on the first beat and clap on the second. It's harder than you think not to jump as you clap, so spend some time practising this. Then build a sequence; try it several times, getting faster!
  - Jump forward, clap; Jump back, clap
  - Jump to one side, clap; Jump to the other side, clap...
- **Vocal:** Imagine a pantomime scene in which two characters nervously tiptoe around the stage then suddenly bump into each other and run away! Sing the traditional scary tune that might accompany this: 'dum, dum, dum, dum DAH! doo, doo, doo, doo...'. Start quietly, with notes rising in step, then build up to a large 'DAH!' followed by a series of quieter descending notes.

Try this exercise high, low and at different speeds; make a big dynamic contrast between the quiet start and the loud surprise 'DAH!'.

## STEPS TO SINGING

- Play the performance track and ask children to listen out for the song's call-and-response structure. Note the different 'call' lines and the repeated 'step back baby' response. The melody uses the same four notes (B, B, A and F#) throughout.
- Learn the lyrics for the eight changing 'call' lines thoroughly, perhaps supporting singers by displaying the suggested images. The lyrics need to be secure before you add any moves.
- Now sing the song together. Aim for a jaunty, relaxed style and a light touch – no rushing!

# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Sing a traditional call-and-response song as a soloist or as part of a solo group

- Once the song is familiar, divide into two groups. Ask one group to sing the changing 'call' lines, with the other singing the unchanging 'responses'; then swap roles.
- When the song is secure, encourage eight children to be the leaders/soloists and sing one 'call' line each. Arrange all the singers in a circle and have your soloists stand side-by-side, forming a 'chunk' of the circle. As they sing, ask them to point to another (non-soloist) child, who supplies the response. Keep swapping roles.



**Can children** sing a call-and-response song as a soloist or part of a solo group?

## 2 Perform actions while singing and accompany with tuned percussion

- The actions are simple but require precision to be achieved successfully.
- Stand everyone in a circle. During each 'call' (changing line) take four small steps on each strong beat (pulse), with swaying hips, towards the centre of the circle (eg. **'Not last night but the night be-fore'**).
- The action for the 'response', introduced in the Physical warm-up, is trickier. On the four strong beats: jump back (feet together), clap, jump back, clap. Practice this routine for both verses until it's secure. The backwards jumps will need to cover some ground, to stop the circle becoming too tight and unmanageable.
- Provide tuned percussion and ask if children can 'pick out' the notes of the tune (give the starting note, B). Once established, select some players to provide an accompaniment:  
'call': B-B-A-F#-A-B-F# (to the rhythm of bar 19, 'I picked up my frying pan')  
'response': B-B-A-F#-A-B (minus the final note of the call)



**Can children** perform the coordinated actions while maintaining the vocal line?

**Can children** pick out and play a simple melodic accompaniment on tuned percussion throughout the song?

## 3 Create a performance using new rhyming lines to extend the lyrics

- This song is based on four pairs of rhyming words: before/door, in/pin, ran/pan and west/nest.
- Provide some new opening lines on the 'robber' theme (each one with an accessible end rhyme) and invite children to create a new couplet line in response, eg.  
Wednesday night, they all came back; step back baby, step back!  
(Took my treasure in a sack); step back baby, step back!  
Tried to steal a hundred pounds ... (One shirt button was all they found)  
Took my dog and took my cat ... (Even took the old doormat)  
Told the p'lice chief what they took ... (He just wrote it in his book)
- [Finish with a performance incorporating the new lyrics?]



**Can children** create new rhyming lyrics?

### CROSS-CURRICULAR LINKS

**PSHE:** Talk about why stealing is wrong  
**PE:** Dance



Pupils' achievements in music can be recorded using the following three-tiered approach. The criteria are based on the 'assessment opportunities' listed in the notes for each song.

### Some pupils achieved beyond expectation and can:

- sing a traditional 'call and response' song as a soloist
- create a partner rhyming line to extend the lyrics
- perform actions while singing: accompany with tuned percussion

Examples:

- Pupil sang the 'call' very confidently for the whole of **Step back baby**
- Pupil made up rhyming lines from given starting points for a new verse of **Step back baby**
- Pupil picked out and played the short melody 'Step back...'

### PUPILS' NAMES

### Most pupils can:

- insert extra syllables while keeping in time
- sing a gospel song in the appropriate style with accurate pitching
- invent suitable actions for a stylish performance

Examples:

- Pupil managed to add in every increasing syllable for **My dog**
- Pupil sang **My dog** in gospel style with movement: a convincing performance
- Pupil made up actions for everyone to copy for this version of **My dog**

### PUPILS' NAMES

### Some pupils made less progress and can:

- contribute suitable actions for a stylish performance
- sing a gospel song in the appropriate style with reasonable awareness of correct pitching
- sing a traditional 'call and response' song as part of a solo group

Examples:

- Pupil thought of an action for 'he sits up tall' and demonstrated this to his peers
- Pupil sang the song **My dog** largely in tune
- Pupil sang the 'call' part of Step back baby supported by a small group

### PUPILS' NAMES

### Song 7

# Chilled-out clap rap

A laid-back rap with accompanying clapping patterns and plenty of dynamic contrast

## WHAT YOU'LL NEED:

### Song Bank:

- Performance and echo tracks

### Resources:

- A selection of untuned percussion (maracas, tambours, claves)

## MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1 Chant accurately and rhythmically with marked dynamic contrasts
- 2 Create clapped rhythmic ostinati and transfer to untuned percussion
- 3 Confidently adopt different roles when performing a layered piecesuitable actions

## MUSICAL VOCABULARY

|                   |  |
|-------------------|--|
| <b>Duration:</b>  | metre, rest                                    |
| <b>Dynamics:</b>  | piano ( <i>p</i> ), forte ( <i>f</i> ), subito |
| <b>Structure:</b> | verse, chorus, ostinato (plural ostinati)      |
| <b>Tempo:</b>     | off-beat                                       |

## WARM-UPS AND FOCUS-BUILDERS

- **Physical:** Clap together the well-known football fan's rhythm from the last two bars of the song. Once this is confident, vary the rhythm slightly by introducing a one-beat rest at the end; move hands apart for the extra beat. Divide into two groups and clap the patterns together, starting at the same time: one group claps the 'straight' pattern while the other claps the version with the added rest. Appoint a 'conductor' for each group and persevere with the evolving texture until both groups are in unison again. This is an excellent listening activity too!
- **Vocal:** Choose a well-known verse or tongue-twister (eg. 'Peter Piper' or 'Moses supposes his toeses are roses') and then select a pupil-conductor to stand at the front and control the dynamics (volume) with hand signals. Begin with hands joined, palms pressed together (*silence*); then move hands apart to make the volume grow proportionately (fully extended hands would mean a really loud chant!) and closer together to get quieter again. Encourage conductors to use both gradual and sudden dynamic changes to ensure that children watch closely and respond quickly.

## STEPS TO SINGING

- Play the performance track and listen for the verse and chorus structure.
- Encourage children to join in with the chorus each time, observing the six empty beats (rests) after each 'clap your hands'.
- Learn the rap with the echo track and notice where the rhymes fall: do/too, low/go, show/go and hear/cheer. This will help pupils to identify the shape of the verses.
- Introduce the simple 'All clap' pattern (eg. end of bar 8) that accompanies each chorus: two short notes followed by a longer one (think 'sau-sa-ges'!). Ask half the group to clap this while the other half chant the chorus.
- Ask a few confident children to learn the clapped accompaniment for the verses, which is performed on the off-beat: ie. rest, clap, rest, clap, rest, clap, rest. This part has one silent bar (bar 14), but for the sake of continuity it will be easier to maintain the same pattern throughout.
- Perform the whole rap with the clapping patterns, and enjoy clapping together the football rhythm at the end!

# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Chant accurately and rhythmically with marked dynamic contrasts

- Practise chanting the words rhythmically; the echo track will help you to establish correct patterning.
- Raps can be tedious if there is no vocal colour or shading, which is why this rap asks for marked dynamic changes. Contrast these as strongly as you can – it will galvanise your audience and support the children's understanding of the possibilities of dynamic variation.
- Bar 14 is marked 'subito', Italian for 'suddenly', so make sure that there is a sudden change to piano (p, quiet) for 'or soft and low'.
- Bar 28 starts quietly (p) but changes to forte (f, loud) at the end of bar 30 for 'Now clap really hard and give a great big cheer!'.



**Can children** maintain rhythmic accuracy while chanting a rap? ...make sudden and dramatic dynamic changes?

## 2 Create clapped rhythmic ostinati and transfer to untuned percussion

- Once the idea of clapped patterning is established, organise children into groups of four and encourage each group to make up a clapped pattern (ostinato) in a four-beat metre to accompany the verses. Here are some examples:

|   |   |   |    |   |   |   |   |    |   |   |   |   |    |   |   |
|---|---|---|----|---|---|---|---|----|---|---|---|---|----|---|---|
| 1 | 2 | 3 | 4  | 1 | 2 | 3 | 4 | 1  | 2 | 3 | 4 | 1 | 2  | 3 | 4 |
| X |   | X | X  | X |   | X | X | X  |   | X | X | X |    | X | X |
|   |   | X | xx | X |   |   | X | xx | X |   |   | X | xx | X |   |

- Invite children to represent their pattern as a graphic score, as shown above.
- Try the children's patterns as accompaniments to the verses, then discuss which you think are most successful and why.
- Try transferring the ostinati to untuned percussion such as maracas, tambours or claves.
- Choose three ostinati to accompany the verses in the performance.



**Can children** create rhythmic ostinati to accompany a chant?

## 3 Confidently adopt different roles when performing a layered piece

- As you rehearse this rap, provide an opportunity for each child to be part of each group:
  - A** chant the rap
  - B** clap the 'All clap' accompaniment for the chorus
  - C** play the composed ostinati on untuned percussion in the verses
- Decide on roles for a class performance and incorporate the children's ideas for the ostinati.



**Can children** adopt different roles in performance, rapper and accompanist?

## CROSS-CURRICULAR LINKS

**Literacy:** Rhymes, syllable patterns in poetry

**PSHE:** Team-building – working as part of a group



**Song 8**

# The bare necessities

A much-loved 'feel good' song from Disney's *The Jungle Book*, including clever word-play and rumbustious rhythms

## WHAT YOU'LL NEED:

### Song Bank:

- Performance, echo and backing tracks

### Resources:

- A range of untuned world percussion
- YouTube: footage of the Disney song

## MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1 Sing a song from a film musical in an appropriate style
- 2 Use clear diction to manage fast-moving lyrics and word-play
- 3 Create a performance with sound effects and movement and adopt different roles

## MUSICAL VOCABULARY

|                  |                          |
|------------------|--------------------------|
| <b>Duration:</b> | syncopated, rest         |
| <b>Pitch:</b>    | melody                   |
| <b>Texture:</b>  | solo, solo group, unison |

## WARM-UPS AND FOCUS-BUILDERS

- **Physical:** Listen to a YouTube clip of the Disney song and improvise some whole-body 'bear' moves to the irresistible beat and banjo rhythms!
- **Vocal:** The song contains some tortuous tongue-twisting so use some of the words from the song to warm up. Sing them to two 'cuckoo' notes (just like a cuckoo's call, with the second note a little lower than the first) and ask children to echo. Once this is familiar, quicken the tempo (speed) and change the starting note.

### Leader sings

*Baloo the bear  
paw-paw  
prickly pear  
better believe!  
fancy ants*

### Children echo

*Baloo the bear  
paw-paw  
prickly pear  
better believe!  
fancy ants*

## STEPS TO SINGING

- Many children will already know the song and have seen the classic film, but it would be worth sharing a YouTube clip to establish the atmosphere and enjoy the good-natured humour. However, the Disney version isn't quite the same as the Sing Up song, so don't use it as a teaching tool!
- Display the lyrics and listen to the performance track: expect some children to join in with the catchy melody. Talk about the word-play (bear/bare); explain the term 'necessities'; and point out the tongue-twister section in Verse 2 (bar 30ff).
- Sing the song with the echo track to help with fitting in the words. The tune is fairly predictable and largely sings itself, with a couple of exceptions: in bars 17–19 ('take a glance...') the timing changes and the tune has a little upward flourish; also watch out for bars 32–5, which contain spoken lyrics.

# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Sing a song from a film musical in an appropriate style

- Sung by Baloo to Mowgli, this song requires a robust, swaggering delivery. Mowgli is totally ignorant of jungle life, so the bear takes on the mantle of the expert, imparting wisdom and showing off! He particularly enjoys annoying Bagheera, the staid and disapproving panther.
- This song is best sung from memory, and the vocal style must be confident, bouncy and full of humour.
- Make a feature of the syncopated (off-beat) openers ('bare necessities'). You might consider asking singers to clap on the half-beat rest to keep the rhythm accurate.



**Can children** sing in an appropriate style with rhythmic accuracy?

## 2 Use clear diction to manage fast-moving lyrics and word-play

- At the heart of this song are its light-hearted, 'feel good' lyrics and in-jokes, which must be relayed to the audience very clearly. To achieve this, encourage precise diction and a thorough knowledge of the words.
- Work on 'singing forward' (projecting), and always imagine that you are performing to an audience even if you don't have one!
- In Verse 2, there are many instances of word-play, puns and near tongue-twisters – all traps for the unwary singer! Make a real effort to untangle this verse, getting all the syllables in the right places, and sing it with confidence and panache.



**Can children** use clear diction to deliver fast-moving word-play lyrics clearly to an audience?

## 3 Organise a performance with sound effects and movement and adopt different roles

- This is a cracking song to perform at a whole-school assembly, perhaps with parents. Everyone will be familiar with the melody but won't necessarily know all the lyrics.
- Spend some time with the children deciding how to make a truly memorable presentation. Consider some of these ideas:
  - Play the backing track while children 'bear dance' in small groups into the performance space and find their singing positions.
  - Arrange performers in groups at different levels, some seated, some standing.
  - Use finger-clicks to highlight the rests before the syncopated phrase openings – or play untuned world percussion to add an exotic flavour.
  - Share verses between small groups – fewer voices in unison will support clearer diction – and ask all those not singing to make up actions: eg. 'wherever I wander' (*hand over brow, searching*); 'I couldn't be fonder' (*hand on heart*); 'bees are buzzing' (*thumbs joined, hands flapping*) – perhaps with some gentle humming; and 'fancy ants' (*litchy scratching movements*).
  - Make the final chorus a series of six solos, with everyone else dance-stepping from side to side or performing hand-jive actions.
- Your pupils will have many more ideas to create a lively audience experience!



**Can children** create a performance with sound effects, movement and solo or solo-group roles?

## CROSS-CURRICULAR LINKS

**PSHE:** Fruit and healthy eating

**Literacy:** Kipling stories

**Science:** Animals of the Indian sub-continent



Pupils' achievements in music can be recorded using the following three-tiered approach. The criteria are based on the 'assessment opportunities' listed in the notes for each song.

### Some pupils achieved beyond expectation and can:

- create new clapped rhythmic ostinato to accompany the verses
- adopt different roles in performance: rapper and accompanist

Examples:

- Pupil made up quite a complex rhythmic pattern for the rap and kept it going
- Pupil led a group performing the small group clapping pattern

### PUPILS' NAMES

### Most pupils can:

- sing a film musical song in an appropriate style
- use clear diction to deliver fast-moving word-play lyrics clearly to an audience
- create a performance with sound effects, movement and solo or solo group roles

Examples:

- Pupil sang ***The bare necessities*** with great gusto!
- Pupil worked well to make the word-play section really clear in our assembly performance
- Pupil performed to ensure real audience engagement and sang a solo line in one chorus

### PUPILS' NAMES

### Some pupils made less progress and can:

- maintain rhythmic accuracy while chanting a rap: make sudden and dramatic dynamic changes

Examples:

- Pupil chanted the rap supported by the group and changed to quiet and loud chanting on the leader's signal

### PUPILS' NAMES

Song 9

# Sunshine in my heart

An irresistible feel-good song with optional accompaniments, harmony parts and scat vocals – simple but very effective!

## WHAT YOU'LL NEED:

### Song Bank:

- Performance, echo and backing track

### Resources:

- Untuned percussion: bongos, drums or tambours
- Tuned percussion: xylophone or chime bars (notes A and B)
- Cards each bearing three rhyming words: air, care, share; smile, mile, style; place, face, ace; hand, stand, land; day, play, way; blue, new, true; small, tall, call; blow, grow, show; friend, spend, end

## MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1 Sing and sign a unison song, conveying the uplifting mood
- 2 Maintain a harmony part and manage scat vocals
- 3 Play percussion accompaniments and make up new verses from given rhymes

## MUSICAL VOCABULARY

|                   |                        |
|-------------------|------------------------|
| <b>Pitch:</b>     | intervals              |
| <b>Structure:</b> | verse, chorus          |
| <b>Texture:</b>   | harmony, accompaniment |
| <b>Other:</b>     | scat                   |

## WARM-UPS AND FOCUS-BUILDERS

- **Physical:** SPREAD THE SUNSHINE Stretch arms up high above your head with backs of hands touching. Keep stretching as you slowly bring them down to your sides, wiggling sun-spreading fingers as you go. Give a vigorous shake once you've finished and repeat.
- **Vocal:** SING SCAT Practise the scat syllables found in the song: *doot doo doo doo doot, doot doo doo; doot doo doo doo doot doot* and try singing them on one note. Choose different starting notes to explore a variety of pitches.

## STEPS TO SINGING

- Listen to the performance track and ask the children if they can identify the different components of the song, e.g. the accompaniment, verse, chorus and scat sections.
- Teach the verse, emphasising the uplifting quality of the lyrics. Although the range of notes used in the verse is very small – just four notes – each of the phrases has a slightly different melody and needs to be learnt carefully; the echo tracks will help with this.
- Learn the main chorus line at bar 13, 'Sunshine, sunshine, sunshine in my heart', leaving the harmony possibilities until later.

# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Sing and sign a unison song, conveying the uplifting mood

- This song must be sung with total sincerity and your singers need to engage fully with the feel-good mood of the words. Faces need to be animated and words sung clearly.
- If your pupils are familiar with Makaton or BSL, try signing the song. If however your school has no experience of sign language, discuss with the class what gestures you might add to convey the sense of the words. Having agreed these, rehearse the actions so that everyone is comfortable with the added performance dimension.



**Can children** convey an uplifting mood through singing? ...sign the song with BSL, Makaton or their own gestures?

## 2 Maintain a harmony part and manage scat vocals

- Harmony needs to be introduced at an appropriate point in children's musical experience and this must guide the practitioner. Some year 3 pupils may not be ready for this development; others may be confident and competent and will take to it easily.
- Assuming that children are going to tackle the harmony at bar 13, teach everyone the main part (top vocal line starting on note D) that uses only three notes, being careful to sing the second 'sunshine' on the same note as the first. You may find that singers try to move up a note as the additional harmony parts do.
- The middle harmony line moves up and down by step; the top part follows the same melodic contour but is placed two notes above. Divide the children into small groups to practise each of these parts in turn. Once everyone is confident, allocate each group a harmony part to sing to the rest of the class. Finally assemble all of the parts so that the whole class is singing in harmony.
- Follow this procedure with the scat vocals, working on each part until secure enough to create a three-part texture.



**Can children** maintain a harmony line as part of a small group? ...manage scat vocals?

## 3 Play percussion accompaniments and make up new verses from given rhymes

- The simple bongo or drum part is played solely in the introduction and is made up of a short rhythm repeated three times. The pattern could be taught as a sentence, e.g. 'Can you hear my drumming hands?'
- The tuned percussion part consists of two notes A and B and again is very simple: it appears in the introduction and during the chorus and could be taught by rote.
- Create new but similarly uplifting verses as a group. Make cards bearing three rhymed words that can be substituted for the originals (street, meet, sweet), e.g.  
*The sky is **blue**, there is sunshine*  
*The day is **new**: there is sunshine*  
*When friends are **true**: there is sunshine*
- Encourage children to sign or add actions of their own.
- Perform in an assembly, singing the original song plus all the new verses and inviting the audience to join in with the choruses.



**Can children** play simple tuned and untuned accompaniments? ...create new verses from sets of rhyming words?

## CROSS-CURRICULAR LINKS

**PSHE:** Spreading happiness  
**English:** Rhymes

Song 10

# Senwa dedende

A beautiful unaccompanied Ghanaian song and round about a vulture who has forgotten where he built his nest

## WHAT YOU'LL NEED:

### Song Bank:

- Performance track

### Resources:

- Untuned African or world percussion: chekere, bamboo slit drum, seed shake
- Tuned percussion: xylophones or glockenspiels and beaters/mallets
- iPad or recording device

## MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1 Maintain accurate pitching in a descending stepping-note melody
- 2 Sing one part of a two-part round
- 3 Pick out a song melody on tuned percussion

## MUSICAL VOCABULARY

|                   |                |
|-------------------|----------------|
| <b>Pitch:</b>     | melody, octave |
| <b>Duration:</b>  | syncopation    |
| <b>Structure:</b> | ostinato       |
| <b>Other:</b>     | ensemble       |

## WARM-UPS AND FOCUS-BUILDERS

- **Physical:** SYNCOPATION! Arrange children in pairs and play the performance track of the song so that everyone becomes familiar with its constant rhythm pattern ('Sen-wa de-den-de'). Ask one child in each pair to play that rhythm using body percussion (eg. tap shoulders, pat knees, clap hands) and for the other child to copy. Every so often call out 'Change' so that the children swap roles.
- **Vocal:** LOST NEST! The notes of this song are largely next-door stepping notes, so find a comfortable starting note and sing up and down a five-note scale to 'I can't find my nest.' Change the starting note, sometimes low, sometimes high, and ask children to miss out one word from the phrase each time (eg. 'find'), hearing it in their head (thinking voice).

## STEPS TO SINGING

- Provide a context for this song: find Africa on a world map, comparing its size to the United Kingdom, and show a picture of a vulture and its nest.
- Listen to the performance track (unison version) and ask pupils to tap quietly along with the repeated rhythm as they listen.
- Learn each phrase with the echo track. Although there are syncopated patterns, keep the overall feel of each phrase smooth and flowing, avoiding too much emphasis on the off-beat rhythm.

# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Maintain accurate pitching of a descending stepping-note melody

- This tune holds a few traps for the unwary! All the phrases have descending melodies and it is very easy to go flat when the tune moves downwards.
- Try this rehearsal technique: stick both arms out to the side but low down; every time you start to sing a descending phrase, slowly lift your arms upwards. This physical reversal of what the tune is doing seems to act as a counterbalance and helps to keep the tuning more accurate, especially during the long phrase (bars 5–8)
- Halfway through the song, the melody jumps up an octave. This leap must be incorporated into the melody and not stand out as a booming milestone within the rest of the tune. Encourage children to take a good breath before tackling the jump, but also to prepare the note 'in their head' before singing it.



**Can children** maintain accurate pitching of a descending stepping-note melody?

## 2 Sing one part of a two-part round

- Ensure that the children know the melody thoroughly before attempting to sing in parts.
- Check that the singing is in tune and that the group can sing without your vocal support.
- When first tackling a round, take on the second part yourself along with a few confident singers. Encourage everyone to listen to the performance as they sing; this will keep the music in tune and provide a greater sense of ensemble.
- Now divide the singers into two groups (organise some confident singers in each) and listen to each half perform. Record with an iPad or recording device and play back to the singers for their critique.
- Try the round in two equal parts, reminding singers to listen to each other. The second part comes in when the first has sung one bar: 'Senwa dedende'.



**Can children** sing one part of a two-part round?

## 3 Pick out a simple song melody on tuned percussion

- Picking out tunes by ear is a very important part of aural training. The melody of this song is ideal for this purpose as all of the notes are contained within an octave.
- Take the five shortest bars from a xylophone (some instruments will have extra bars to take off), leaving only the octave from C to C (C D E F G A B C).
- Inform children that the tune begins on G and then play the performance or echo track, listening to the descending melody line of the phrases and the big leap halfway through. Ask children to work in small groups together to pick out the melody.
- If appropriate, encourage children who are able to work together to play the tune as a round.



**Can children** pick out some phrases from a stepwise melody by ear? ...play the tune as a round?

## CROSS-CURRICULAR LINKS

**Geography:** Africa, continent  
**Science:** Birds (vultures)





Pupils' achievements in music can be recorded using the following three-tiered approach. The criteria are based on the 'assessment opportunities' listed in the notes for each song.

### Some pupils achieved beyond expectation and can:

- create new verses from sets of rhyming words
- pick out some phrases from the melody by ear
- manage scat vocals

Examples:

- Pupil made up a new verse using send, friend, mend
- Pupil picked out most of *Sewa dedende* on the xylophone, singing to support his work
- Pupil managed the scat vocal with others

### PUPILS' NAMES

### Most pupils can:

- sing to convey the uplifting mood
- sign the song with BSL, Makaton or invent their own gestures
- maintain a harmony part in a small group
- play simple tuned and untuned accompaniments

Examples:

- Pupil sang with a sense of conviction
- Pupil invented their own gestures
- Pupil sang the top harmony part supported by their group
- Two pupils worked together and played the bongo and chime bar part of *Sunshine in my heart*

### PUPILS' NAMES

### Some pupils made less progress and can:

- sing one part of a two- part round
- maintain accurate pitching of a descending stepping-note melody

Examples:

- Pupil sang successfully with half the class
- Pupil kept each descending phrase in tune when singing with others

### PUPILS' NAMES

Song 11

# Four white horses

An appealing Caribbean song and clapping game, with links to mathematics and pattern-building

## WHAT YOU'LL NEED:

### Song Bank:

- Performance, echo and backing tracks; lyrics

### Resources:

- A large space in which to play the game

## MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1 Sing a traditional clapping game song in four-time
- 2 Extend the clapping game to include more challenging cross-rhythms
- 3 Create and perform new clapping patterns based on other numbers

## MUSICAL VOCABULARY

**Pitch:** melody

**Tempo:** beat

## WARM-UPS AND FOCUS-BUILDERS

- **Physical:** Work in pairs to invent and explore four-beat clapping patterns. Children might try clapping hands together, clapping opposite or same hands, and alternating palm up/palm down. In addition to hand claps, try tapping shoulders, waists and knees. Invite pairs to lead a copy-cat four-beat game.

- **Vocal:** This song uses a range of six notes. Sing up and down this six-note stepping-pattern about two Caribbean destinations:

1 2 3 4 5 6 5 4 3 [rest] 2 [rest] 1  
Ho - li - day in Cu - ba or in Gua - da - loupe.

Try different starting notes to extend the vocal range and ask a child to lead. Divide into two groups and sing as a round, with group 2 beginning on the 'Cu-' of Cuba.

## STEPS TO SINGING

- The melody is repetitive and straightforward and the lyrics are nonsense words, which works well because this song is simply a vehicle for a clapping game.
- Spend just a little time absorbing the piece. It is best learnt and embedded through repetitions of the clapping game.

# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Sing a traditional clapping game song in four-time

- Arrange singers in pairs, facing one another, and then practise this clapping pattern: clap Right hands, clap own hands, clap Left hands, clap own hands. Ensure that pupils can manage this to a steady beat.
- Now try this with the performance track and repeat as necessary to achieve whole-class success. Judicious pairing will support those who find this activity challenging.
- Encourage pupils to join in with the song as they perform the pattern.



**Can children** sing the song while performing a four-beat clapping pattern?

## 2 Extend the clapping game to include more challenging cross-rhythms

- Now try adding two new actions to the end of the clapping pattern: clap R hands, clap own hands, clap L hands, clap own hands, clap partner's L and R hands together, clap own hands. This creates a six-beat pattern, so rehearse with the backing track until secure.
- Now learn the Caribbean game that accompanies this song: in groups of four, stand in a small circle, each child facing their partner. One pair in each group is appointed the 'high couple' and the other the 'low couple' (perhaps based on the children's heights). For the first four beats, the high couple makes their actions at face level, while the low couple performs their actions simultaneously underneath, at waist height. Instead of clapping partner's L and R hands (action 5), pupils should clap their adjacent neighbours' hands before clapping their own hands (action 6). This game is easier to do than to explain!
- Encourage players to move hips freely in a dance-like movement.
- Try out the game with the performance track. The melody won't accommodate the last two actions, so ask pupils to prepare a final individual pose on 'shadow play' to show the end of the song.



**Can children** work on a group performance that includes a more challenging clapping pattern?

## 3 Invent and perform new clapping patterns based on other numbers

- Arrange the children into groups and ask each one to choose a number from two to eight.
- Now challenge each group to devise a new clapping game based on their chosen number of actions. Invite them to include stamps, tapped knees/shoulders, claps/clicks, etc.
- Ask the children to work out how their patterns will fit to the total number of 64 beats. Can they adapt their actions to accommodate the length of the melody?
- Hold a grand 'white horses' fest and share the games with another class. Encourage some peer-mentoring as your class offers to teach other pupils their invented games.



**Can children** create new performances based on other numbers?

## CROSS-CURRICULAR LINKS

**Geography:** The Caribbean  
**Mathematics:** Pattern-building, factors  
**PE:** Dance

### Song 12

## Barbecue blues

A humorous song about how the British weather defeats the summer barbecue!

### WHAT YOU'LL NEED:

#### Song Bank:

- Performance, echo and backing tracks; lyrics

#### Resources:

- Untuned percussion: woodblocks, claves
- Props: images of barbecue meals, rainwear, umbrellas, etc.
- Call-and-response blank rhythm grids (or pencil and paper)

### MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1 Sing a syncopated melody with rhythmic accuracy
- 2 Create a performance using the song's call-and-response structure, adding actions and props
- 3 Compose and perform a rhythmic piece with a call-and-response structure, and produce a score

### MUSICAL VOCABULARY

**Pitch:** melody

**Tempo:** beat

### WARM-UPS AND FOCUS-BUILDERS

- **Physical:** Invite the children to perform the actions with you while you read this shopping narrative:  
'Push your trolley down the supermarket aisles, steering left and right to avoid the shoppers. We're in the freezer section – reach up really high to grab some chicken legs and vegetarian sausages and add them to the trolley. Now reach down low for the salad and vegetables and put them in the trolley, too. Steer the trolley to the checkout!'
- **Vocal:** This song uses lots of stepping (next-door) notes. Warm up by singing this verse up and down the scale, three syllables per note: 'I've planned a barbecue you are invited, too. Let's hope the weather is sunny and hot!'. Start at a comfortable pitch and change the starting note each time.

|      |         |    |       |       |       |      |
|------|---------|----|-------|-------|-------|------|
| I've | planned | a  | bar   | - be  | - cue |      |
| C    | C       | C  | D     | D     | D     |      |
| you  | are     | in | - vit | - ed, | too   | etc. |
| E    | E       | E  | F     | F     | F     |      |

### STEPS TO SINGING

- Display the words and play the performance track, encouraging children to enjoy the humour and join in with the short week-day phrases (eg. 'Mon-day night'). These are always sung on one note.
- Notice that the song opens and closes with the same pessimistic phrase, sung to a slower tempo.
- Teach the song using the echo track so that children can absorb and learn each melodic phrase thoroughly.
- Note that the verse and chorus use the same melody, except for the opening phrase. The last line of the chorus (bar 20) is basically the same as that of the verse (bar 12), with a few embellishments.
- Learn the verse phrase by phrase using the echo tracks, emphasising the syncopated (off-beat) rhythms.
- When singing the chorus, make a feature of the higher opener, keeping the tone strong and in tune. Notice that each 'response' phrase (eg. 'drowned the burger buns') begins on the off-beat (bars 15, 17 & 19).
- Sing the words with sardonic humour but emphasise the important change of words in the chorus for Verse 5 ('The sun came out...'), which reverses the mood.

# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Sing a syncopated melody with rhythmic accuracy

- Explain that the melody moves between straight rhythms (ie. 'Monday night'/'rain came down') and syncopated ones ('Went to a barbecue'/'drowned the burger buns').
- There are two different syncopated rhythms: 'Went to a barbecue' starts on the first beat of the bar, but 'drowned the burger buns', for example, begins on an off-beat. Mark the difference by introducing a clap (X) on each absent first beat: eg. 'X And the rain came down', 'X drowned the burger buns', 'X I got the barbecue blues'. This will help singers to find the entry point for each phrase.
- The claps could be replaced with beats played on untuned percussion, eg. woodblocks or claves.



**Can children** sing a syncopated melody accurately?

## 2 Create a performance using the song's call-and-response structure, adding actions and props

- Develop the performance potential of this song by dividing children into two groups and singing it as a call-and-response piece:
  - Group A sings the call (the straight rhythms in bars 6, 8, 10, 14, 16 and 18).
  - Group B sings all the remaining syncopated phrases (responses).
  - Invite a small solo group to sing the slower intro and outro sections.
- Suggest that singers wear macs or rainwear and carry umbrellas to underpin the humour. Invent actions for the rain coming down and the sun coming out, and add props: perhaps enlarged images of the different foods, or a PowerPoint slideshow of the barbecue disasters!



**Can children** sing a call-and-response song in two groups? ...create a performance with actions and props?

## 3 Compose and perform a rhythmic piece with a call-and-response structure, and produce a score

- Working in pairs, ask the children to select an untuned percussion instrument and make up a short call-and-response piece, as follows:
  - Pupil A plays the call: the familiar 'Monday night' rhythm from the song (three beats followed by a rest)
  - Pupil B improvises a four-beat answer based on the rhythm of a barbecue meal, eg. big fat sausages, salmon fillets, veggie burgers in a bun...; then swap roles.
- Spend some time practising this call-and-response activity, then agree on four 'food' responses and draw them in a composition grid to create a score.
- Invite each pair to perform their piece to their peers, and encourage pupils to interpret each other's scores.



**Can children** compose and perform a rhythmic call-and-response piece? produce a score of their piece?

## CROSS-CURRICULAR LINKS

**PSHE:** Healthy eating



Pupils' achievements in music can be recorded using the following three-tiered approach. The criteria are based on the 'assessment opportunities' listed in the notes for each song.

### Some pupils achieved beyond expectation and can:

- create new performances based on other numbers
- compose and perform 'call-and-response' rhythmic pieces

Examples:

- Pupil and his group devised new clapping pattern based on the number six
- Pupil created and performed a barbecue call-and-response piece and score

### PUPILS' NAMES

### Most pupils can:

- work on a group performance with a more challenging clapping pattern
- sing a syncopated melody with rhythmic accuracy
- sing in two groups as a call and response piece

Examples:

- Pupil successfully managed the **Four white horses** clapping game in a group of four
- Pupil sang **Barbecue blues** confidently with correctly syncopation
- Pupil sang the 'response' group part in **Barbecue blues** accurately and rhythmically

### PUPILS' NAMES

### Some pupils made less progress and can:

- sing a traditional clapping song game in four-time
- create a performance with actions and props

Examples:

- Pupil played the four-beat version of **Four white horses** with a leading partner
- Pupil chose to bring his sou'wester and wellies to participate in the performance

### PUPILS' NAMES

# Learning Objectives Overview

## Lower Key Stage 2, Year 4



**Some pupils achieved beyond expectation and can:**

**Most pupils can:**

**Some pupils made less progress and can:**

|        |   |  |  |   |
|--------|---|--|--|---|
| TERM 1 | 1 | <ul style="list-style-type: none"> <li>improvise short pentatonic patterns using voices and 'blues' notes</li> <li>perform a song in pairs with their own lyrics and actions</li> <li>identify the number of bars in phrases of different lengths</li> </ul> | <ul style="list-style-type: none"> <li>sing short melodies as a solo/small group with a sense of shape and expression</li> <li>accompany a song with a rhythmic ostinato played over the beat</li> </ul>                           | <ul style="list-style-type: none"> <li>sing a song while moving to the beat</li> <li>sing short melodies with a sense of shape and expression</li> <li>invent gestures or dance moves for a song</li> </ul> |
|        | 2 | <ul style="list-style-type: none"> <li>sing a second part of a song accurately, with expression and with changes of tempi</li> <li>play an accompaniment on ukulele or guitar</li> <li>improvise a melody using tuned percussion</li> </ul>                  | <ul style="list-style-type: none"> <li>sing a second part of a song with sound effects</li> <li>play an accompaniment on tuned percussion, iPad or tablet app</li> <li>write new words for a song</li> </ul>                       | <ul style="list-style-type: none"> <li>sing a song with some actions</li> <li>play a one-note accompaniment</li> <li>play a simple two-note ostinato</li> </ul>   |
| TERM 2 | 1 | <ul style="list-style-type: none"> <li>compose a piece of music creating different sounds for the weather</li> <li>listen to a piece of music which describes the weather</li> <li>recognise simple notation related to football team names</li> </ul>       | <ul style="list-style-type: none"> <li>sing with clear articulation</li> <li>recognise simple rhythmic notation</li> <li>perform the link football rhythm for a class rondo and continue with their own composed melody</li> </ul> | <ul style="list-style-type: none"> <li>sing the song with actions for the characters</li> <li>play the famous football rhythm</li> </ul>  |
|        | 2 | <ul style="list-style-type: none"> <li>sing accurately showing an awareness of phrasing and shape of melody</li> <li>compose a short rhythmical piece based on calypso rhythms</li> </ul>  | <ul style="list-style-type: none"> <li>sing in unison and in parts</li> <li>clap accurately rhythms from the song: clap their own name rhythms</li> </ul>  | <ul style="list-style-type: none"> <li>show an awareness of melodic shape</li> <li>improvise very simple rhythms on one note</li> </ul>   |
| TERM 3 | 1 | <ul style="list-style-type: none"> <li>sing a song in unison and can sing confidently in two parts</li> <li>create a backing for a rap, and perform their rap confidently and rhythmically</li> </ul>  | <ul style="list-style-type: none"> <li>sing in unison and add some simple movement to the performance</li> <li>create ostinati patterns on pitched instruments</li> </ul>  | <ul style="list-style-type: none"> <li>create a simple backing track for an accompaniment to their rap</li> <li>sing the song in unison</li> </ul>  |
|        | 2 | <ul style="list-style-type: none"> <li>sing a song in unison with well-tuned higher notes: sing confidently in two parts</li> <li>create rhythmic patterns which can be played on tuned or untuned percussion</li> </ul>                                     | <ul style="list-style-type: none"> <li>sing in two parts shaping the phrases and controlling their breathing for each phrase</li> <li>create a rap about making new friends performing with their own backing track</li> </ul>     | <ul style="list-style-type: none"> <li>create a simple eight-beat body-percussion pattern</li> <li>sing in unison with increasing confidence</li> </ul>   |



Song 1

# This little light of mine

An expressive call-and-response spiritual based on a pentatonic scale

## WHAT YOU'LL NEED:

### Song Bank:

- Performance, backing and echo tracks; lyrics

### Resources:

- Pitched instruments: tuned percussion, ukuleles or guitars (notes D, E, G, A, B and B flat)
- A recording of *This little light of mine*, sung with an American accent
- YouTube: audio or video footage of gospel or spiritual songs
- YouTube: footage of gospel choirs

## MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1 Sing in a blues/gospel style with expression and dynamics
- 2 Improvise using the voice and tuned percussion on the notes of the pentatonic scale
- 3 Choreograph a performance with an improvised section

## MUSICAL VOCABULARY

|                   |  |
|-------------------|--|
| <b>Pitch:</b>     | pentatonic, blues' note,                         |
| <b>Structure:</b> | verse, chorus, call and response, echo, phrase   |
| <b>Tempo:</b>     | off-beat   |
| <b>Texture:</b>   | melody and accompaniment, unison, solo, ensemble |
| <b>Other:</b>     | improvise  |

## WARM-UPS AND FOCUS-BUILDERS

- **Physical:** Fill an imaginary glass with your favourite drink! Open your throat wide to take a large gulp, feeling the stretch at the back of your mouth. Stretch and yawn, inhaling air into your abdomen, then sigh the air out.
- **Vocal:** Create short phrases for the children to echo, using one or two notes from the G pentatonic scale (G, A, B, D and E), sung to different vowel sounds, eg.

G    A    G    G  
doo doo doo doo

As the responses become more confident, increase the number of notes used in each call; try starting and ending on the 'home note' G.

## STEPS TO SINGING

- Listen to the Sing Up performance track and pose questions to children: How many times do they hear the phrase 'This little light of mine' in the opening chorus? (*three*) Which two of the responses on the words 'I'm gonna let it shine' are the same as each other? (*first and third*)
- Play the performance track again, joining in with the chorus and listening to the words of the verse. Watch out for the 'blues note' (B flat), which occurs at various points; have a signal to indicate that it is coming up; this will help children prepare for it.
- Practise singing the phrase 'shows what the power of love can do' alone, and then put it into context with the rest of the verse.
- Once confident, put the whole song together, singing first with the performance track and then with the backing.

# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Sing in a blues/gospel style with expression and dynamics

- Listen to a recording of this popular song and watch some footage of spirituals that show movements and vocal improvisation. Can children add their own slight American accent when singing along? Discuss how the vocalists have used the tone of their voice, movement and dynamics to add expression to their performance.
- Add shape to the song using dynamics and different vocal textures:
  - Add a little *crescendo* through the long notes ('shine' and 'mine')
  - Start the first verse with a small group singing. Increase the number of singers from line 3 gradually, until the whole group are singing for the chorus.
  - The second verse could be split into solos for each day of the week, with everyone joining in for Sunday. This will help bring the song to an exciting climax!



**Can children** sing short melodies (individually or in small groups) tunefully and with shape and expression?

## 2 Improvise using the voice and tuned percussion on the notes of the pentatonic scale

- Extend the warm-up activity by singing words from the song on notes from the pentatonic scale. Introduce the 'blues' note (B flat) to the improvisation:  

|      |         |       |     |    |       |     |    |       |   |
|------|---------|-------|-----|----|-------|-----|----|-------|---|
| G    | A       | A     | G   | G  | A     | B   | Bb | A     | G |
| This | lit-tle | light | Let | it | shine | Let | it | shine |   |
- Invite the children to improvise their own phrases and select a few to sing them as 'responses' to 'This little light of mine' in the chorus. This creates a gospel style of singing.
- Using pitched instruments, play some short rhythmic patterns on the note G for the children to copy. Gradually develop this by introducing more pentatonic notes along with the blues note (B flat). Invite children to work in pairs to create their own calls and responses to perform to the rest of the group.



**Can children** improvise short patterns using voices and instruments on the pentatonic scale and the 'blues' note?

## 3 Choreograph a performance with an improvised section

- Practise moving to the beat while singing the song: start by swaying from side to side, then add an off-beat clap – 1, 2, 3, 4. Make sure shoulders are relaxed.
- Invite children to suggest gestures for the verses: eg. for 'love', beat hands together on chest to indicate a heartbeat.
- Practise playing one of the children's call-and-response patterns on instruments for the length of one chorus.
- As a group, decide how to structure the song using some of the elements explored (dynamics, improvisation, off-beat claps, etc.). Give a performance in a gospel style.



**Can children** sing the entire song at the same time as moving to the beat?

## CROSS-CURRICULAR LINKS

**History:** Slavery

**PSHE:** Sharing our talents

**R.E.:** Explore festivals of light from different cultures and religions

### Song 2

## Juba

An African American playground song in a jazz/blues style

### WHAT YOU'LL NEED:

#### Song Bank:

- Performance, backing and echo tracks; lyrics

#### Resources:

- Untuned percussion: African drums and shekere (or maracas)
- Paper and pens to write new lyrics
- YouTube: footage of gospel choirs

### MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1 Enhance musical expression through actions and lyrics
- 2 Gain an understanding of phrasing, texture and song structure
- 3 Create a group performance using movement, instruments and new lyrics

### MUSICAL VOCABULARY

|                   |  |
|-------------------|--|
| <b>Pitch:</b>     | ascending, descending  |
| <b>Tempo:</b>     | beat, pulse, back-seat   |
| <b>Timbre:</b>    | tone   |
| <b>Structure:</b> | phrase, introduction, ostinato, outro (coda), verse and chorus |

### WARM-UPS AND FOCUS-BUILDERS

- **Physical:** Standing in a circle, do some simple body-percussion patterns on the rhythm of 'yellow hat'. This activity could be played over the backing track to help consolidate the rhythm and underlying pulse.
- **Vocal:** Experiment with different vocal tones and body percussion using the same rhythm but on the word 'Juba':

|                | <b>Leader</b>       | <b>Echo</b>         |
|----------------|---------------------|---------------------|
| <b>Shout</b>   | <i>Juba [clap]</i>  | <i>Juba [clap]</i>  |
| <b>Whisper</b> | <i>Juba [click]</i> | <i>Juba [click]</i> |

Invite different children to take the role of leader, using new vocal tones (high, low, squeaky, etc.) and movements (eg. stamps).

### STEPS TO SINGING

- Listen to the performance track, joining in on the word 'Juba' and clicking fingers on the off-beats. Notice how the word 'Juba' is sung on the same note each time, but ascends for 'Juba **up**' and descends for 'Juba **down**'.
- Can children identify phrases that repeat? Which one has a different ending? ('*You gave me the skin*' – *the note at the end is higher than previously*.)
- Sing along with the performance track, and indicate to the group how many times they have sung the final four 'Juba's so that everyone ends together.

# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Enhance musical expression through actions and lyrics

- 'Juba' is a word given to people who are good at singing or dancing, so adding actions (either improvised or choreographed) is an ideal way to bring the music to life.
- Sing through the song with the backing track, modelling some suitable actions for the children to join in with: point left and then right for 'Juba this' and 'Juba that'; mime putting a hat on for 'yellow hat', etc. Ask children to work in pairs to create their own actions for the rest of the song.
- Staying in pairs, challenge them to create new lyrics based on the song by filling in the gaps:

*Juba \_\_\_\_\_ and Juba \_\_\_\_\_, Juba wore \_\_\_\_\_*

*Bend over double trouble.*

*You \_\_\_\_\_ and you \_\_\_\_\_*

*You \_\_\_\_\_ and you \_\_\_\_\_*

*You \_\_\_\_\_ and you \_\_\_\_\_*

*And that's where my ma-ma's troubles begin.*

The new lyrics could be about a subject they are studying, or to do with friendships and sharing.



**Can children** give an energetic performance of the song in pairs, incorporating new lyrics and appropriate actions?

## 2 Gain an understanding of phrasing, texture and song structure

- Display the lyrics for everyone to see and put on the performance track. Encourage everyone to count 1–2–3–4 in time with the beat. Can they work out how long various phrases are: the 'Juba' introduction (4), the first verse – 'Juba ... double trouble' (3), the middle 'Juba's' (2), the 'Juba' outro (4)?
- The children should notice that most phrases are two or four bars long. The only section with three bars is the first verse; the introduction is the same as the outro (or 'coda').
- As a group, discuss how to divide up the phrases between singers to vary the texture. Could different children act as 'leader' to create a call-and-response texture? Can the word 'Juba' be sung as a solo by different people each time?



**Can children** identify accurately the numbers of bars in different phrases?

## 3 Create a group performance using movement, instruments and new lyrics

- First, agree on the structure of your song, selecting some of the new lyrics that different children have created to form additional verses. Sing this through together and then add some textural variation using soloists and call-and-response singing.
- Next, add some percussion: have a small group of children playing the first beat of the bar on African drums or other untuned percussion. Using the rhythm from the vocal warm-up, invite another small group to play this pattern on the shekere or maracas. Select rhythms for the new verses taken from the new lyrics.
- Ask individuals to create their own dance moves to the song words.



**Can children** accompany the song with a rhythmic ostinato played in time over the beat?

## CROSS-CURRICULAR LINKS

**Geography:** Find Africa and America on a globe

**Literacy:** Rhyming couplets

**PSHE:** Sharing



Pupils' achievements in music can be recorded using the following three-tiered approach. The criteria are based on the 'assessment opportunities' listed in the notes for each song.

### Some pupils achieved beyond expectation and can:

- improvise short pentatonic patterns using voices and 'blues' notes
- perform a song in pairs with their own lyrics and actions
- identify the number of bars in phrases of different lengths

Examples:

- Pupil incorporated B flat into their ostinato pattern for ***This little light of mine***
- Pupil (as part of a pair) invented new lyrics and performed ***Juba*** to the class as a duo
- Pupil worked out the structure of each phrase of ***Juba***

### PUPILS' NAMES

### Most pupils can:

- sing short melodies as a solo/small group with a sense of shape and expression
- accompany a song with a rhythmic ostinato played over the beat

Examples:

- Pupil was part of a small group who sang the first verse of ***This little light of mine*** as a confident solo
- Pupil sustained a rhythmic pattern on a shekere throughout the song

### PUPILS' NAMES

### Some pupils made less progress and can:

- sing a song while moving to the beat
- sing short melodies with a sense of shape and expression
- invent gestures or dance moves for a song

Examples:

- Pupil moved from foot to foot rhythmically throughout the performance of ***This little light of mine***
- Pupil invented dance moves for ***Juba***
- Pupil sang each phrase of ***This little light of mine***, breathing appropriately at the end of each one

### PUPILS' NAMES

Song 3

# Plynie statek

A traditional Polish playground song with a call-and-response structure

## WHAT YOU'LL NEED:

### Song Bank:

- Performance and echo tracks

### Resources:

- Pitched instruments: tuned percussion (using notes D E F G A Bb)

## MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1 Sing songs with a call-and-response structure, incorporating actions and changes of tempo
- 2 Use tuned percussion to accompany a song
- 3 Improvise using tuned percussion movement, instruments and new lyrics

## MUSICAL VOCABULARY

|                   |                                       |
|-------------------|---------------------------------------|
| <b>Tempo:</b>     | accelerando                           |
| <b>Duration:</b>  | pulse, beat, rhythm                   |
| <b>Pitch:</b>     | D minor                               |
| <b>Structure:</b> | call and response, phrase             |
| <b>Texture:</b>   | solo, unison, ostinato, accompaniment |
| <b>Other:</b>     | improvise                             |

## WARM-UPS AND FOCUS-BUILDERS

- **Physical:** Simon says you must do this!
  - Clap this syllabic rhythm pattern – it will be used as a command for changing actions.
  - Model a four-beat clapping rhythm for everyone to copy. On the signal 'Simon says you must do this', change to a new four-beat action, eg. swing hips right, left, forwards and backwards; clap front, clap back, right, left, etc.
  - As leader, you can change the action at any time, but instruct the children to wait until they hear the 'change' command before copying you.
  - Try getting faster and, when players are confident, choose a new leader.
- **Vocal:** Standing in a circle, tap feet to a steady pulse. Model vocal sounds or words taken from the song over this pulse and encourage children to echo you. For instance: 'eh, oh', 'bing, bang, bong', 'wa bee du dai', 'bananoov', 'podia', etc.

## STEPS TO SINGING

- Listen to the performance track; can children recognise the solo 'call' and the group 'response' as they arise in the song? What is the language used in the song? (Polish)
- Now listen to the slower version several times to establish the correct pronunciation of the words; ask any Polish speakers to help. Model the response words and melody and invite the children to echo you. Why is the response melody easy to sing? (The melody is the same each time)
- Listen to the call on the slower version, encouraging children to copy: this will help everyone to learn the words. Sing the call together, then try using a soloist or small group.
- Finally sing through the whole song accompanied by the backing track. Watch out for the accelerando (getting faster).

# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Sing songs with a call-and-response structure, incorporating actions and changes of tempo

- Share the translation: 'A ship sails laden with bananas and all who load sing this song: "pass me the basket of bananas!"'
- Stand in a tight circle and sing with the slower version backing track, adding a clap on the word 'Hey!'
- Add actions after the clap, from the word 'Podaj': hands to the right, touch your own knees, hands to the left, clap. Sing again with the actions and try performing to the faster tempo.
- Invite children to suggest other actions, such as swinging hips right, left, forwards, backwards, etc.
- Ask a confident child to adopt the role of 'caller' and to suggest the actions.
- Perform the song to an audience using the backing track, getting faster each time. Why not invite your audience to join in with the actions!



**Can children** sing accurately and with expression while performing the actions?

## 2 Use tuned percussion to accompany a song

- Prepare tuned percussion with the notes: D, E, F, G, A, Bb
- First create an ostinato accompaniment using the notes D and A (as for the tune on 'Podaj') and play it at the slower pulse. Now sing along with this accompaniment.
- Next, model ostinatos for the calls and the responses, encouraging children to sing them to the note names.  
for the call: D A BbA  
for the response: A G F E
- Invite different children to play each of these accompaniments while everyone sings along.
- Develop aural and performing skills by challenging children to pick out the repeated response melody by ear (A G F G E F E D E)



**Can children** keep a steady pulse for an ostinato to match a chosen tempo?

## 3 Improvise using tuned percussion

- Use pitched percussion on the notes D E F G A. This could be shared between two players: child 1 with notes D E F; child 2 with notes A G F.
- Invite children to work in pairs to create a call-and-response improvisation using these notes. One child creates an eight-beat call starting on the note D; the partner answers with an eight-beat response beginning on note A.
- Always limit the movement to adjacent notes: this replicates the original melody, which moves mostly by step. Ask children to perform their improvisations to their peers, encouraging active listening and positive feedback.



**Can children** improvise an eight-beat pattern on three or five notes, moving by step?

## CROSS-CURRICULAR LINKS

**EAL:** New language (Polish)

**Geography:** Poland

**sing up**

Love learning, start singing



**Song 4**

# A young Austrian

An African American playground song in a jazz/blues style

## WHAT YOU'LL NEED:

### Song Bank:

- Performance, echo and backing tracks; lyrics

### Resources:

- Pitched instruments: tuned percussion (F major: F G A Bb C D E F), ukuleles or guitars
- Tablet or iPad guitar app.
- Cards with images of the cumulative 'interruptions' in the song (avalanche, Saint Bernard, Grizzly Bear, etc.) Bb)

## MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1 Sing the harmony part of a two-part song accurately, with actions and sound effects
- 2 Play an accompaniment to a song
- 3 Create new words to fit with an existing melody

## MUSICAL VOCABULARY

|                 |  |
|-----------------|--|
| <b>Pitch:</b>   | chords (F major, C7)                       |
| <b>Timbre:</b>  | different sounds for each part of the song |
| <b>Texture:</b> | melody, harmony                            |
| <b>Tempo:</b>   | waltz time                                 |

## WARM-UPS AND FOCUS-BUILDERS

- **Physical: Follow Me!** Play a piece of 4/4 music to provide a steady pulse. Create a body percussion pattern or vocal sound for children to echo eg.

**[Leader]** stamp, stamp, stamp, stamp

**[echo]** stamp, stamp, stamp, stamp

**[Leader]** clap, clap, clap, clap

**[echo]** clap, clap, clap, clap

**[Leader]** stamp, stamp, clap, clap

**[echo]** stamp, stamp, clap, clap

Change the leader but keep to four-beat patterns.

- **Vocal: Matching Pairs** Prepare two sets of pictures of the yodeller's 'interruptions' and label them 1 and 2. Hand out the cards in a random order.

Child one with avalanche card calls out 'Avalanche' and the child with the matching card makes the appropriate vocal sound effects, inviting everyone to copy. Ask pupils to think of new interruptions and make images for these to extend the game.

## STEPS TO SINGING

- Listen to the performance track and mark the 3/4 pulse on body percussion: *knee clap clap, knee clap clap...* keeping in time and adding the sound effects.
- Listen to the melody of part two taking care to jump up to the notes of the yodel.
- Sing part one and two together, listening to maintain a musical balance.
- Display the picture cards in order to remind the singers of the sequence of events. Add sound effects to the song, ensuring that each sound is strictly in time.

# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Sing the harmony part of a two-part song accurately, with actions and sound effects

- Listen to the recording of this song. Decide on actions for each part of the story eg. avalanche – hands spinning in front, or 'rumbling' on knees. Listen again, adding the chosen actions.
- Repeat this process but adding actions *and* sound effects. These could be vocal or created on instruments but children need to anticipate when to introduce the sounds to the song.
- Sing the 'verse' of the song.
- Listen to the melody and harmony parts for the chorus and rehearse each one separately. Once children are confident, divide the group into two, and try both together. Take particular care over the first three notes 'Yo – lay – dee' of each part.
- Sing the whole song, working on the timing of each sound, especially the final 'bang' which needs to be placed very accurately.



**Can children** sing the melody or harmony accurately in two parts accurately, whilst doing actions?

## 2 Play an accompaniment to a song

- The song uses two chords; F (F A C) and C7 (C, E, G, Bb)
- Set up individual notes for chime bars and expose appropriate xylophone notes by removing adjacent bars. Display chord charts for guitar, or ukuleles.
- Have a guitar app on iPad or tablet set up for these chords: set the time signature to 3/4 and tempo to 120.
- Divide the class into 2 groups for each chord: F and C7. Children on pitched percussion can play two notes of the chord but ukuleles must choose one chord, either F or C.
- Guitars will need to play E major with a capo on fret 1 to produce the chord of F.
- Guitar apps can play both chords: the sequence is:  
VERSE: F // C7 // C7 // F      CHORUS: F // C7 // SHH, SHH etc. C7 // F //
- Rehearse the song with the accompaniment then choose a small group to play for the song. Remember to rotate players, allowing everyone a turn.



**Can children** play chords on pitched instruments with confidence?

## 3 Create new words to fit with an existing melody

- Yodelling is not solely for Austrians! Encourage children to write an alternative version based on new characters and 'interruptions', then decide on appropriate sound effects eg.  
*A young cowboy went riding out on the prairie today,  
When he met with a stampede as he started to say  
Move 'em out – Whoop-i-ti-yi-yay, Whoop-i-ti-yi-yay, [dudddy-un, duddle-un]  
Whoop-i-ti-yi-yay, Whoop-i-ti-yi-yay, [dudddy-un, duddle-un]*
- Perform the new song with actions and sound effects.



**Can children** create new verses and chorus, with appropriate sound effects and actions?

## CROSS-CURRICULAR LINKS

**Geography:** Countries

**Literacy:** Stories and sequencing



Pupils' achievements in music can be recorded using the following three-tiered approach. The criteria are based on the 'assessment opportunities' listed in the notes for each song.

### Some pupils achieved beyond expectation and can:

- sing a second part of a song accurately, with expression and with changes of tempi
- play an accompaniment on ukulele or guitar
- improvise a melody using tuned percussion

Examples:

- Pupil sang the second part of the song with expression
- Pupil played both accompaniment chords on the ukulele
- Pupil and Pupil improvised a call and response using all five notes

### PUPILS' NAMES

### Most pupils can:

- sing a second part of a song with sound effects
- play an accompaniment on tuned percussion, iPad or tablet app
- write new words for a song

Examples:

- Pupil sang the second part of the song and created suitable sound effects
- Pupil used an app to create a chordal accompaniment on guitar
- Pupil and Pupil wrote new words, and created appropriate sound effects

### PUPILS' NAMES

### Some pupils made less progress and can:

- sing a song with some actions
- play a one-note accompaniment
- play a simple two-note ostinato

Examples:

- Pupil sang the song with enthusiasm and was able to perform some simultaneous actions
- Pupil played a one-note accompaniment on A for *Plynie statek*

### PUPILS' NAMES

Song 5

# The giant's garden

A expressive narrative song about the weather, inspired by Oscar Wilde's *The Selfish Giant*

## WHAT YOU'LL NEED:

### Song Bank:

- Performance, echo and backing tracks; lyrics

### Resources:

- Tuned percussion: notes D, E, F, G, A, Bb, C# and D' (D minor scale)
- A large selection of untuned percussion and sound-makers
- Paper and pencils
- Recordings of 'weather' music, eg. Chopin 'Raindrop' Prelude, Debussy *Jardins sous la pluie*
- A sequencing app for recording sound and/or video

## MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1 Sing a song with musical expression and changes in dynamics and mood
- 2 Compose a piece of music using different weather sounds
- 3 Use musical terminology to describe a piece of music

## MUSICAL VOCABULARY

|                   |   |
|-------------------|---|
| <b>Duration:</b>  | quavers, staccato, legato, articulation |
| <b>Dynamics:</b>  | piano, forte, crescendo, diminuendo     |
| <b>Pitch:</b>     | D minor, stepping notes                 |
| <b>Structure:</b> | verse                                   |

## WARM-UPS AND FOCUS-BUILDERS

- **Physical:** Standing in a circle, start a sound (eg. rubbing hands) and ask the children to join in one at a time around the circle. When the first sound has gone around the whole circle, start a new sound and go around the circle again, eg. tongue clicks, loud claps, stamping feet (like a giant!). Try several different sounds before ending with open hands and no sound. This is really effective, as gradually everyone stops and there is silence.

- **Vocal:** First to 'la' and then to 'loo', sing an 'up and down' stepping-note phrase starting on the note D, with a jump at the end; ask the children to echo back.

**D E F G A G F E D A D**  
la la la la la la la la la la la

Repeat several times, each time changing the sound (eg. 'lee', 'law') and raising the starting pitch by one note.

Try singing in different ways: staccato (short and detached) or legato (smooth); piano (quiet) or forte (loud); or with a crescendo or diminuendo.

## STEPS TO SINGING

- Listen to the performance track, paying particular attention to bars 7–8 ('And I'm bouncing off the windows...').
- Using the slower echo track, sing this phrase several times for accuracy.
- Now rehearse the final line of each verse (bars 9–10 and the last bar). Ensure that the rest is in place on the first beat of the bar and that the notes are clear and distinct with no sliding – not even on 'ice'!
- Listen to the slower echo track and sing the words with clear articulation. Really emphasise the consonants and vowel sounds.

# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Sing a song with musical expression and changes in dynamics and mood

- Sing the song with the faster backing track and then with the slower one. Ask the children to share preferences, supporting their choices with musical reasons where possible.
- Sing the song unaccompanied and try varying the tempo for each verse. Which verses should be slower or faster eg. could verses 1 and 2 be fast and verses 4 and 5 slower?
- Different weather produces different sounds. Harness the children's knowledge and consider how you might vary the dynamics for the weather in each verse.
- Singing with the backing track, try making some verses staccato and others legato. Can the children sing staccato and very quietly at the same time? Try some other expressive 'mixes'.



**Can children** sing accurately using different dynamics and varying the articulation to create a mood?

## 2 Compose a piece of music using different weather sounds

- Prepare your pitched instruments with the notes of the D minor scale and write a selection of weather words on cards: rain, sun, fog, lightning, hail, snow, ice, wind, thunder, hurricane, haze, cyclone, etc.
- Discuss ways to achieve weather sounds using voices and/or instruments. Remind children of the names of the interrelated dimensions of music and explain that these are the building blocks of music-making.
- Organise children into small groups and give each one a 'weather card'. Invite each group to compose a short piece inspired by the weather named on the card. Record each group's composition as a video or sound, using a sequencing app.
- Play the recordings in a random order. Alternatively, create a card sequence and play back in that order, perhaps creating a graphic score of the final version.



**Can children** choose appropriate sounds and musical elements to evoke a particular type of weather?

## 3 Use musical terminology to describe a piece of music

- Listen to a piece of music that describes the weather, eg. Debussy *The snow is dancing* or *Jardins sous la pluie*. A search online for 'Weather in classical music' will give a long list of possible pieces. You may want to vary the focus according to the prevailing weather at the time!
- Encourage the children to use musical terms to describe what they hear and how they think the music represents the weather. Can they find any similarities or differences between their own compositions and the piece they have just listened to?



**Can children** use musical terminology to describe the music they hear and the music they have composed?

### CROSS-CURRICULAR LINKS

**English:** Literacy

**Geography:** Weather systems

Song 6

# My fantasy football team

A fun, rhythmic song about football-playing animals, in the style of a football chant

## WHAT YOU'LL NEED:

### Song Bank:

- Performance, echo and backing tracks; lyrics

### Resources:

- Tuned percussion: notes C, D, E, F and G
- A large selection of untuned percussion, including football rattles
- Props: balls, and cards displaying football team names and rhythms

## MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1 Sing a song with clear articulation and expression, and add actions
- 2 Recognise simple rhythmic notation
- 3 Compose and perform a whole-class piece of music

## MUSICAL VOCABULARY

**Duration:** rhythm patterns, crotchet, quaver, minim

**Pitch:** melody, D major,

**Structure:** verse, refrain, rondo, sequence

## WARM-UPS AND FOCUS-BUILDERS

- **Physical:** Arrange children into groups of four or five and give a ball to each group. Clap together the 'football rhythm' in bars 19–20, and then add the words 'Foot-ball is the game, I'll tell you my – team's name!'. In each group, Child 1 bounces the ball on each strong beat while chanting the rhyme (as the others clap), then says a football team name as they pass the ball to Child 2 – and so on. The pass can be rolled, thrown or kicked, depending on space and energy-levels. Try to keep a steady beat and control of the ball!

- **Vocal:** Sing together 'Which team is the best?' (same rhythm as 'Football is the game') using two 'cuckoo' notes, eg.

G E G G E  
*'Which team is the best'*

Each child in turn then sings a rhythmic response, using the same two notes. The question could be about any sport or sports personality. This activity is a great way to encourage solo singing.

## STEPS TO SINGING

- Listen to the performance track. Can children identify the number of different pitches (not notes) used in the melody?
- Now listen again, this time encouraging children to clap the rhythmic responses and join in with 'Now that's cool! ... Really cool!'
- Play the echo track and repeat the lines of the song; then sing the lines slowly, without accompaniment, making sure that each word or syllable is clearly articulated. Have children noticed that the melody moves mainly by step?
- Listen to the slower version of the last verse. Sing the line '...of my **fan**-tasy **foot**-ball **team**!', encouraging long warm notes and no shouting!
- Rehearse speaking the words for any tricky verses, then try singing the whole song.

# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Sing a song with clear articulation and expression, and add actions

- Clap the rhythms of the various characters and team names in the song (eg. 'hairy caterpillar' – 'Aston Villa'), and then say them with exaggerated teeth and lip movements.
- There are 16 animal characters – invite the children to suggest an action for each one. Have everyone copy the action of the child who invented it, or appoint a soloist or solo group.
- Sing the song using the slower backing track, making sure that the words are sung clearly and with expression. Choose soloists for some verses.
- Add the chosen actions and then sing the whole song with the backing track. Invite children to strike a pose for the final 'That's cool!' (eg. the famous Usain Bolt pose!).



**Can children** articulate words clearly when singing and simultaneously sing with expression and perform actions?

## 2 Recognise simple rhythmic notation

- Prepare some cards, each one displaying the name of a football team (use names with different numbers of syllables, and perhaps team colours). Then make another set of cards, showing rhythms for the team names. Use crotchets, quavers and minims.
- Say and clap the rhythms of the chosen teams, asking children to echo.
- Arrange the children in small groups and distribute the cards. Can children match the team names to the rhythm patterns?
- Ask each group to join together any two names/patterns and then say and clap the sequence. Have each group clap their sequence to the class for other children to identify.
- Now ask each group to create a four-pattern sequence (this can involve repeated words) and then play it on percussion instruments to form a short, rhythmic performance piece.



**Can children** correctly match the rhythm of the team names to the appropriate rhythmic notation?

## 3 Compose and perform a whole-class piece of music

- Clap the 'football' rhythm at the end of the song, and then invite children to play it on their chosen instrument or using body percussion.
- Using the football-team rhythm patterns, ask each group to create a (two-bar) melody on a pitched instrument, using only the notes C, D, E, F and G.
- Create a whole-class 'rondo' by alternating all the small-group melodies with the clapped football rhythm. Decide on an order for performance, eg. A: football rhythm (*all*); B: a group plays their composed melody; A: football rhythm (*all*); C: another group plays their composed melody, and so on.
- Record a performance on video, inviting constructive critique from peers.



**Can children** perform as part of a large-scale piece and compose a simple five-note melody?

## CROSS-CURRICULAR LINKS

**English:** Alliteration, syllables

**Geography:** Towns in the UK or around the world





Pupils' achievements in music can be recorded using the following three-tiered approach. The criteria are based on the 'assessment opportunities' listed in the notes for each song.

### Some pupils achieved beyond expectation and can:

- compose a piece of music creating different sounds for the weather
- listen to a piece of music which describes the weather
- recognise simple notation related to football team names

Examples:

- Pupil led their group to create a series of different sounds for the weather, which she then sequences using an 'app'
- Pupil was able to describe the music using the interrelated dimensions of music, but they could also compare their ideas to the piece
- Pupil correctly identified the rhythms and was able to notate their own rhythms

### PUPILS' NAMES

### Most pupils can:

- sing with clear articulation
- recognise simple rhythmic notation
- perform the link football rhythm for a class rondo and continue with their own composed melody

Examples:

- Pupil sang the song ensuring that every word was clear pronounced, and their face was animated and expressive
- Pupil was able to match the rhythm patterns with the correct football team names
- Pupil played their melody in time with the beat set by the linking football team rhythm

### PUPILS' NAMES

### Some pupils made less progress and can:

- sing the song with actions for the characters
- play the famous football rhythm

Examples:

- Pupil was able to perform all of the actions with the song, occasionally joining in with the words
- Pupil was able to play the famous football rhythm as part of the class rondo

### PUPILS' NAMES

### Song 7

## Be cool

A catchy unison song by Bob Chilcott on an environmental theme, in a laid-back jazz style

### WHAT YOU'LL NEED:

#### Song Bank:

- Performance, echo and backing tracks; lyrics

#### Resources:

- A wide range of pitched and unpitched instruments and sound sources
- An audio recording app
- A backing track, alternating two bars each of Dm6/9 and A7(b9) on a loop
- Recordings of other jazz songs or pieces with a similar tempo or feel
- Paper and pencils; pictures of the effects of global warming

### MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1 Sing a song accurately with an awareness of phrasing and melodic shape
- 2 Improvise in a jazz style
- 3 Compose a short piece on the theme of global warming

### MUSICAL VOCABULARY

|                   |                                   |
|-------------------|-----------------------------------|
| <b>Duration:</b>  | syncopated                        |
| <b>Pitch:</b>     | jazz chords (Dm6/9 and A7b9)      |
| <b>Structure:</b> | verse, chorus, loop ostinato      |
| <b>Tempo:</b>     | beat                              |
| <b>Texture:</b>   | unison, tutti, accompaniment      |
| <b>Other:</b>     | accent, graphic score, soundscape |

### WARM-UPS AND FOCUS-BUILDERS

- **Physical:** Clap some rhythms against a jazz-track backing for the class to echo; try inviting new leaders. Still with the backing, establish a pattern for everyone to clap together (tutti): this might be the rhythm of the chorus 'Look here, look there, let's all be aware' – but take care over this! Then go around the group inviting children to improvise a clapping pattern of the same length in between your chosen tutti rhythm. Praise those who respond rhythmically.
- **Vocal:** Discuss words connected with global warming (hot deserts, ice melting, etc.) and encourage the children to say them with different expressions – thoughtfully, angrily, etc. Using a backing loop of the jazz chords Dm6/9 and A7b9 (see next page, Musical Development 2), sing 'hot deserts' expressively on the note A for children to echo; then invite volunteers to lead with their own improvised words and single-pitch melodies. Can children improvise on two notes, A and D?

### STEPS TO SINGING

- Play the performance track and encourage children to click to the beat while they listen. Can they identify the highest notes in the song? (*in the chorus, on 'Look here' and 'let's all'*)
- Listen again, and this time count the beats: count loudly on beat 1 but 'think' 2, 3 and 4 (1, 2, 3, 4). This should help children to get a feel for the syncopation of the words.
- Click the beat to the track while whispering the words. Ensure that children are really listening to the recording.
- Sing along with the slower echo track, learning a phrase at a time. Focus on matching sung rhythms exactly to the recording.
- Ask the children to prepare for singing by breathing in quietly – and to use this breath to hold the longer notes.

# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Sing a song accurately with an awareness of phrasing and melodic shape

- Rehearse the chorus with the slower echo track.
  - Ask the children to think the sound of the starting note, breathe and then sing with open mouths.
  - Warm the sound on the 'oo' in each 'look'. Keep the sound bright: try lifting the eyebrows to support and maintain the pitch.
  - Emphasise consonants marked with an accent but don't shout.
  - 'Listen to the warning' should be quiet, but keep the energy and don't get slower. 'Be cool' should be like a whisper but not too breathy: clear diction is needed here.
- Now listen to the verse on the slower echo track. Can children use their hands to show the shape of the melody? Show them a score with the 'dots' joined up to illustrate the rise and fall of the melodic line.
- Say the words and clap the rhythm with the echo, listening hard to make sure that it's accurate. Can children identify where they need to be particularly careful (eg. on 'clean', 'al-ways' and 'world' in Verse 1)? Sing the echo for verses 1 and 2.
- Finally, sing through the whole song with the backing track; it should feel very relaxed and laid back.



**Can children** sing rhythmically and in tune, changing the articulation and dynamics as necessary?

## 2 Improvise in a jazz style

- Create a backing track on a tablet or computer using the jazz chords Dm6/9 (D, F, A, Bb and E) and A7b9 (A, C#, E and Bb). Most apps will let you alter the chords quite simply – ask your music leader to help! Create two bars of Dm6/9 then two bars of A7b9; copy and paste to make eight bars.
- Play your eight bars, allowing it to 'loop' (repeat continuously). Encourage children to improvise over the backing, either singing on the note A or playing an A on an instrument of their choice.
- Once everyone has practised, allow each child to improvise in turn over the backing. Finish with a big round of applause in true jazz style! Every contribution is to be valued. Some children will be more adventurous when they have another go.
- For those who are ready, develop improvising skills by using two notes, A and D; and then try three notes: D, E and F.



**Can children** improvise on one note over a backing loop?

## 3 Compose a short piece on the theme of global warming

- Discuss what the children know about global warming. Put together a list of ideas and find or create some pictorial representations of the effects of global warming; encourage research into how we can help.
- Arrange the children into small groups. Invite each group to make a graphic score, using their pictures, and then create a soundscape. Make available a variety of sound sources – percussion instruments, or instruments the children play in First Access or at home. Sound sources could be almost anything, eg. kitchen utensils.
- Record the children's soundscapes and manipulate them using the effects on the app or computer programme; consider putting the sounds in a sequence to create a longer class composition. Enjoy listening together to the recording(s)!



**Can children** create a graphic score on a theme of global warming?

**Can children** create a soundscape to be recorded into an app or computer programme?

## CROSS-CURRICULAR LINKS

**Geography:** Countries (names, location, hemisphere)

**PSHE/Citizenship:** Taking responsibility for the local environment

**Science:** The effects of pollution on the natural world

Song 8

# Janie Mama

A beautiful gentle calypso sung as a round

## WHAT YOU'LL NEED:

### Song Bank:

- Performance, echo and backing tracks; lyrics

### Resources:

- A selection of untuned percussion
- Recordings of some well-known calypsos, eg. *Day-O*, *Island in the Sun*, *There's a hole in my bucket*
- A set of rhythm cards based on the words from the song (four of each one)

## MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1 Sing accurately in unison and in parts with an awareness of phrasing
- 2 Listen to and discuss some well-known calypso songs
- 3 Compose and perform a short rhythmic piece

## MUSICAL VOCABULARY

|                   |                           |
|-------------------|---------------------------|
| <b>Duration:</b>  | rhythm, syncopation       |
| <b>Pitch:</b>     | melody (step, leap)       |
| <b>Structure:</b> | round                     |
| <b>Texture:</b>   | unison, four-part harmony |
| <b>Other:</b>     | up-beat, calypso          |

## WARM-UPS AND FOCUS-BUILDERS

- **Physical:** Sit in a circle and all say and clap the children's names. Repeat until everyone recognises their own rhythm (some will be the same). Then clap a name rhythm, at which the children with that rhythm should get up and find another seat. The last person to sit down becomes the new leader. If there is only one person with a particular rhythm, they will be the leader!
- **Vocal:** Sing down a scale together, singing 'ya, ya, ya, ya, ya' on each note to make the jaw work, eg.

C ya, ya, ya, ya, ya  
B ya, ya, ya, ya, ya  
A ya, ya, ya, ya, ya  
G ya, ya, ya, ya, ya etc.

Change the sound to 'ba', 'ma' or 'la'.

## STEPS TO SINGING

- Listen to the performance track and ask the children to explain what happens to the melody when the song starts again (bar 21). (*It becomes a round, building to four parts*)
- Learn one line at a time, listening to the slower echo track. Say the names 'suzika', 'turnmina' and 'yavana' along with the recording. Then say 'ya tu' and 'i ya' in rhythm, and finally sing just these words.
- Most words have one note per syllable. Make sure that children are singing the second note of the words/ syllables that have two notes: line 1, '-ma' and line 3, 'ya'.
- Sing the whole song in unison with the performance track.

# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Sing accurately in unison and in parts with an awareness of phrasing

- Listen to the slower echo track and sing with the echo:
  - Take care on the up-beats for 'ya tu', 'i ya' and 'na turn-' – sing both syllables.
  - On the third 'Janie Mama', check that children are singing the second note for '-ma'.
  - Hold onto the long notes for their full value (they will sound against the other parts).
- Hand-mark the outline of the melody, or invite the children to show the contour with their hands. Try joining the 'dots' on the score to find the highest or lowest notes. Which notes stay the same?
- Each four-bar line should be sung in one breath. Rehearse each line several times and then try putting the whole song together in unison.
- Once the children are confident, divide into two groups and sing the song as a round in two parts: the second part begins after the first four bars. Then try dividing the group into four and singing a four-part round.
- Would any children like to sing a solo verse?? Janie Mama (John) is calling out to the girls. Can children emphasise the call – a bit like 'hello'?



**Can children** sing in unison and then in parts? ...recognise the shape of the melody and sing each line with one breath?

## 2 Listen to and discuss some well-known calypso songs

- Play short excerpts from a selection of calypso songs, eg. *Day-O*, *Island in the Sun*, *There's a hole in my bucket*. Do the children recognise any of them?
- Can children identify from these songs any musical characteristics of calypso? (eg. *four-beat metre*; *lively*, *syncopated rhythms*; *call-and-response structure*).
- The lyrics in a calypso are often witty or humorous and the language is often not quite English. The songs were first sung on plantations in the Caribbean and the workers did not want their masters to understand them; the result is a little like today's 'text speak'. For a challenge, try creating some 'text' lyrics to fit the melody of the song, and then have a go at singing them.



**Can children** use musical vocabulary to describe calypso songs?

## 3 Compose and perform a short rhythmic piece

- Create a set of cards showing word rhythms from the song, eg. 'Janie Mama', 'suzika', 'ya tu', 'turnmina', 'yavana'; also include some name rhythms for children in the group. Make four cards for each word rhythm. Say and clap these rhythms together.
- Show some cards to the children; can they identify the name from the notation?
- Arrange the children into groups of four and give each group a set of cards. Invite them to sequence four cards and play the resultant rhythm (this could include repetition).
- Now ask each group to play their chosen sequence as a round on untuned percussion, one child entering at a time.
- Invite the groups to decide how they would like to start and finish their rhythmic rounds, and then perform them to one other.



**Can children** sequence name rhythms to make a coherent piece? ...play the rhythms as a round?

### CROSS-CURRICULAR LINKS

**Geography:** Caribbean islands

**History:** Slavery

**Languages:** Spanish, Creole



Pupils' achievements in music can be recorded using the following three-tiered approach. The criteria are based on the 'assessment opportunities' listed in the notes for each song.

### Some pupils achieved beyond expectation and can:

- sing accurately showing an awareness of phrasing and shape of melody
- compose a short rhythmical piece based on calypso rhythms

Examples:

- Pupil sang the melody and the harmony parts with clear legato on the longer notes and phrases
- Pupils were able to use the different rhythms from the song to create their own coherent rhythmic piece

### PUPILS' NAMES

### Most pupils can:

- sing in unison and in parts
- clap accurately rhythms from the song: clap their own name rhythms

Examples:

- Pupil sang all the phrases of the song accurately and was able lead one of the groups when singing as a round
- Pupil clapped her name rhythm accurately and was able to recognise rhythmic phrases from the song
- Pupil played their melody in time with the beat set by the linking football team rhythm

### PUPILS' NAMES

### Some pupils made less progress and can:

- show an awareness of melodic shape
- improvise very simple rhythms on one note

Examples:

- Pupil sang the song, and showed the melodic contour by copying the 'patterning'
- Pupil improvised on one note, but the improvisations were exactly on the beat

### PUPILS' NAMES

**Song 9**

# I wish I knew (how it would feel to be free)

An uplifting gospel classic with a serious message about triumphing over adversity

## WHAT YOU'LL NEED:

### Song Bank:

- Performance, echo and backing tracks

### Resources:

- The words of the song with rhyming scheme underlined
- Two lists of words: What is freedom? What is the opposite?
- A list of rhyming words from the song written on paper or card and placed in a hat
- News stories or resources about children overcoming difficulties in their homes or in other countries
- Sequencing 'Apps' on tablet or iPads

## MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1 Sing the song in unison adding movement and gesture to the performance
- 2 Create new words for a song or rap about freedom and overcoming adversity
- 3 Create a backing rhythm track for a new rap or song

## MUSICAL VOCABULARY

|                   |                                      |
|-------------------|--------------------------------------|
| <b>Duration:</b>  | syncopation                          |
| <b>Dynamics:</b>  | loud, quiet, crescendo, diminuendo   |
| <b>Pitch:</b>     | leap, repeated melody, change of key |
| <b>Structure:</b> | phrase                               |
| <b>Texture:</b>   | unison                               |

## WARM-UPS AND FOCUS-BUILDERS

- **Physical:** PASS THE HAT
  - Place the rhyming words from the song into a hat or other container.  
Pass the hat around the group while chanting this rhyme:  
*I am lucky to be me, in a country that is free*  
*I will always try to share this ideal to make things fair.*
  - When the chant is finished, the child holding the bag takes a card from the hat and the game continues.
  - Once every child has a card, ask them to read their word aloud and then get into groups with other children who have a rhyming word. In their groups can they make a list of other words which rhyme with theirs?
- **Vocal:** Singing the register using the two lists of words. Each child in turn responds with a word from one of the lists which they sing in the appropriate mood.

e.g. Teacher sings on any notes: 'Good morning Teagan'.  
Teagan responds: 'I am free!' on any notes but with a happy voice and smiley face.

## STEPS TO SINGING

- Listen to the performance track; can the children explain what happens to the pitch in verse 4? (The music changes key/gets higher)
- Learn one line at a time, listening to the slower echo track. Can the children mark the beat? How many bars are in each echo phrase? (4 bars)
- Practice singing the long notes on the words 'wish', 'how', 'free', 'me', etc. Try to encourage a longer vowel sound and a short, crisp consonant on 'wish'.



# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Sing the song in unison, adding movement and gesture to the performance

- Learn the song from the performance tracks and then sing with the backing tracks.
- Ask the children to aim to sing each phrase in one breath; this will put feeling and energy into the words and give shape to the melody.
- Listen to a recording of the song sung in Gospel style (have a look on YouTube) and encourage children to add movement or actions as they listen.
- As a group, decide on movements to use throughout the song and try these with the performance track.
- Once everyone is confident, sing the song through, this time adding the agreed movements.



**Can children** sing in tune and sing through the four-bar phrases? ...sing and move simultaneously?

## 2 Create new words for a song or rap about freedom and overcoming adversity

- Using the framework of rhymes from the song and those used in the warm-up activities, ask the children write their own words for a rap. For instance: 'I wish I .....' - 'Say 'em '.....'
- Discuss any information about children who have overcome adversity, or live in a country that does not allow freedom of speech (eg. Malala Yousafzai, who was shot for wanting to study). Can the children use ideas from this discussion to help frame their words?
- As a class, write down the words for a rap and then divide into small groups to practise saying these rhythmically. Encourage children to tap or clap a steady pulse as they say the words.



**Can children** write words for a rap and speak them rhythmically in small groups?

## 3 Create a backing rhythm track for a new rap or song

- Using Garage Band or a similar app, create a rhythmic backing to fit with the new song or rap:
- Choose the appropriate tempo and create the number of bars required e.g. 20 bars
- Using 'smart' drums, drag and drop the instrument icons onto the screen to create a steady rhythmic pattern.
- Record the resulting rhythm into the track for four bars, then copy and paste this pattern.
- Use this rhythmic backing as the basis for the new rap or song and rehearse this in groups. Encourage children to include some actions or movement.
- Invite each group to perform to the rest of the class.



**Can children** set an appropriate tempo? ...create a rhythmic pattern to fit with a song?

## CROSS-CURRICULAR LINKS

**Geography:** Children from other countries facing adversity

**History:** Civil Rights movement and equality

**PSHE/Citizenship:** Being proud of who you are

Song 10

# Tongo

A call-and-response song from Polynesia

## WHAT YOU'LL NEED:

### Song Bank:

- Performance, echo and backing tracks

### Resources:

- Tuned instruments using the pentatonic scale (D E F# A B)
- Ukuleles: chord diagrams for D major and B minor
- Ocarinas and note charts
- A selection of untuned percussion including drums

## MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1 Sing a call and response in two parts
- 2 Compose short call-and-response phrases on tuned instruments
- 3 Create an ostinato accompaniment with ukulele chords and untuned percussion

## MUSICAL VOCABULARY

|                   |   |
|-------------------|---|
| <b>Pitch:</b>     | tonic, pentatonic                         |
| <b>Duration:</b>  | dotted rhythm                             |
| <b>Texture:</b>   | two part, accompaniment                   |
| <b>Dynamics:</b>  | piano, forte                              |
| <b>Tempo:</b>     | faster, slower                            |
| <b>Structure:</b> | call-and-response, echo, phrase, ostinato |

## WARM-UPS AND FOCUS-BUILDERS

- **Physical:** Chant these words as a call and response, adding movement appropriate movements such as cutting down a tree, paddling a canoe, looking out to sea.  
(C) We create our boats from the Koa tree,  
(R) We create our boats from the Koa tree,  
(C) We carve out the wood; we float it on the sea.  
(R) We carve out the wood; we float it on the sea.  
(C) We paddle our canoe on the vast ocean blue,  
(R) We paddle our canoe on the vast ocean blue,  
(C) We travel many miles to keep in touch with you.  
(R) We travel many miles to keep in touch with you.
- **Vocal:** How long can you hold a note? Choose one note and sing together to any vowel sound; hold it for as long as possible. Make sure the note doesn't slide down towards the end: good upright posture and deep breaths will help with this.

When you think you have run out of breath, pull in tummy muscles to keep going a little longer. Change the note and

try to increase its length a little each time.

## STEPS TO SINGING

- Listen to the performance track together; can children count the number of phrases they can hear? (four) How many times is each phrase sung? (four – each phrase is sung twice and echoed twice)
- Listen to the performance track again; this time can children identify how many different pitches the song uses? (five – the notes of the pentatonic scale, including a low and a high B)
- Sing each phrase to the children, asking them to echo, or use the echo track.

# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Sing a call and response in two parts

- Learn the song from the performance track, singing in two groups (one for the calls; the other for the responses). When secure, try singing without any accompaniment.
- Explain that the activity of holding on to long notes earlier will now be applied to the notes of the song: you are going to challenge each group to hold onto the last note of their phrase while the other group sings; this will create a two-part texture.
- Conduct the children using a gesture such as an outstretched hand to signal that they should hold onto the note. Invite any confident children to take over the role of conductor.
- Sing the song with different dynamics. Either agree these as a group before singing, or encourage the children to sing loud or soft as they think fits your conducting gestures. Try this in unison first and then as a round.



**Can children** sing in two parts at different dynamics, sustaining a long note as an accompaniment to the melody?  
**Can children** sing confidently when unaccompanied?

## 2 Compose short call-and-response phrases on tuned instruments

- Provide everyone with a tuned instrument (eg. xylophone, chime bars). Working in small groups and using the notes of the pentatonic scale (D E F# A B), invite one child in each group to make up a short melody on three notes. Ask the rest of the group to echo it to create a call-and-response structure – they may need to write down the order of their notes. Give everyone a chance to play the 'lead' role.
- Once everyone has had a go, invite each group to select one tune to teach to the rest of the class.
- Combine the selected tunes from each group to create a longer melody made up of the four phrases. Play these phrases as a call-and-response using a variety of dynamics (eg. piano (quiet) and forte (loud))



**Can children** create a short melody using notes from the pentatonic scale?  
**Can children** play their melodies with a variety of dynamics?

## 3 Create an ostinato accompaniment with ukulele chords and untuned percussion

- Divide the class into five groups:
- A group to sing the melody
- Two groups of ukulele players: group 1 should play chord of D for eight beats (to accompany the call) and then group 2 should follow this with eight beats on the chord of Bm (for the response).
- A group to create a short ostinato on tuned percussion using ideas from their pentatonic phrases.
- A group playing simple rhythms on untuned percussion.
- Ocarina players to can play a simple drone on the note D (to represent the conch shell players on the canoes).



**Can children** play a simple accompaniment pattern and keep going while others sing?

## CROSS-CURRICULAR LINKS

**Geography:** Polynesian Islands in the Pacific Ocean

**History:** Travelling to other islands

**PSHE/Citizenship:** Working as a team



Pupils' achievements in music can be recorded using the following three-tiered approach. The criteria are based on the 'assessment opportunities' listed in the notes for each song.

### Some pupils achieved beyond expectation and can:

- sing a song in unison and can sing confidently in two parts
- create a backing for a rap, and perform their rap confidently and rhythmically

#### Examples:

- Pupil understood immediately that to create a more interesting texture they had to hold onto the long note against the tune
- Two pupils were involved in animated discussion about the tempo of their backing track, so that they could rap alongside confidently

### PUPILS' NAMES

### Most pupils can:

- sing in unison and add some simple movement to the performance
- create ostinati patterns on pitched instruments

#### Examples:

- Pupil sang the unison line confidently and with appropriate expression and actions to suit the words
- Pupil created a suitable ostinato to accompany the song

### PUPILS' NAMES

### Some pupils made less progress and can:

- create a simple backing track for an accompaniment to their rap
- sing the song in unison

#### Examples:

- Pupil worked with the group to produce a very simple backing track, but found that it was too fast
- Pupil sang the song in unison supported by a small group

### PUPILS' NAMES

### Song 11

# Consider yourself

A cheery song from the musical *Oliver*, about the warm welcome offered by Fagin's gang of pickpockets

## WHAT YOU'LL NEED:

### Song Bank:

- Performance, echo and backing tracks; lyrics

### Resources:

- A selection of tuned and untuned percussion
- Drum or beatbox app
- Paper and pens

## MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1 Sing a song accurately, with clear diction and well-tuned phrases and high notes
- 2 Compose a piece in duple metre with a call-and-response structure
- 3 Create and perform a rap about making new friends

## MUSICAL VOCABULARY

|                   |                           |
|-------------------|---------------------------|
| <b>Duration:</b>  | rests                     |
| <b>Pitch:</b>     | melody, semitone          |
| <b>Structure:</b> | call and response, chorus |
| <b>Tempo:</b>     | beat, duple metre         |

## WARM-UPS AND FOCUS-BUILDERS

- **Physical:** Play the performance track and count to eight out loud, starting on the syllable 'con-**si**-der'; emphasise the odd numbers while you count (1, 2, 3, 4, 5, 6, 7, 8). How many eights are there up to the end of the chorus in bar 20 (*four*)? In groups, invite the children to create four eight-beat patterns using body percussion to accompany this part of the song: these could include marching, clapping hands, banging fists, etc. Perform your patterns as you listen to the recording.

- **Vocal:** Sing up and down this phrase in semitones, repeating it a semitone higher each time. If you are using a keyboard, you will be playing neighbouring black and white notes.

la - di - da - di - dah  
C C# D C# C

Now chant some of the song's quicker phrases ('If it should chance to be'/'Nobody tries to be', etc.), keeping clear articulation of lips and teeth.

## STEPS TO SINGING

- Listen to the performance track, clapping the rhythm for 'Consider yourself'. How many times does this appear? (*twelve, but the rhythm is also used for 'We've taken to you', 'There isn't a lot' and 'we don't want to have'*)
- Listen to the opening chorus (without the repeat) and identify how many times you hear the highest note (*three*). What happens to the pitch when 'Consider yourself' returns after the middle section? (*the melody goes higher, and the last note is the highest and longest of the song*)
- Use the slower echo track to teach each phrase of the chorus. Listen carefully to the tuning in the first phrase ('Con-**si**-der your-self'): the notes move in very small steps (semitones), unlike the leap to 'at'.
- Teach the middle section in a similar way, noticing that the melody is repeated a note higher on 'Always a chance...'
- Sing each phrase with good breath control, particularly the final phrase that rises at the end. Encourage children to listen carefully to their tuning when using the backing track and to hold the note for its full value.

# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Sing a song accurately, with clear diction and well-tuned phrases and high notes

- Use the echo tracks to learn the melody, paying attention to the articulation of the words in each rising semitone figure: 'Con-**si**-der your-self', 'Ta-**ken** to you', 'If **it should** chance to be', etc. Rehearse these separately as needed: try chanting and clapping the rhythms at a slower tempo, gradually increasing the speed.
- Sing this arpeggio figure to 'ah': A-C#-E-A-C#-A-E-C#-A. Repeat it a note higher each time, until you reach the pitch of the last phrase; then sing the last phrase.
- Sing a long, held note to 'ah'. Then rehearse the last note with hardly any 's' sound at all, but ensure that the 's' is placed exactly by all singers. Encourage children to look at the leader or conductor for this ending.



**Can children** sing the melody accurately, particularly in the semitone phrases?

**Can children** make their words clear and hold the last note in tune?

## 2 Compose a piece in duple metre with a call-and-response structure

- Clap each eight-beat phrase of the chorus, one phrase at a time, and identify the sections as A (call), A1 (response), A (call) and A2 (different response). The responses are different rhythmically and melodically but the call is the same each time.
- Organise the children into small groups and ask them to create eight-beat rhythmic phrases using body percussion for A, A1 and A2; then put them into the A, A1, A, A2 sequence.
- Transfer the sequences to untuned percussion, or to tuned percussion using a limited number of notes (eg. E, F, G, A and C').



**Can children** compose a short rhythmic piece using the structure A, A1, A, A2?

**Can children** transfer their piece to pitched or unpitched percussion?

## 3 Create and perform a rap about making new friends

- Discuss what it's like to make new friends, perhaps while on holiday or in a new class. Ask the children to write down their ideas and develop them into a poem to chant in a rap.
- Create a rhythmic backing track using a drum or beatbox app, or alternatively record children making their own beatbox sounds, using words such as 'boots 'n' cats', 'bom', 'tsss', etc.
- Rehearse the raps each with its own backing track, and either perform them with the backing tracks or record them over the backing tracks.



**Can children** write a simple rap to chant?

**Can children** create a simple backing for their rap?

## CROSS-CURRICULAR LINKS

**English:** Rhyme and syllabic patterns

**History:** Life for children in the Victoria era

**PSHE/Citizenship:** Making friends – making the right choices

Song 12

# Baião de ninar

A traditional Brazilian song with a bossa nova rhythm, sung in Portuguese

## WHAT YOU'LL NEED:

### Song Bank:

- Performance, echo and backing tracks; lyrics

### Resources:

- Tuned percussion: notes C, D, E, F, G, A and Bb
- Untuned percussion: shakers, casaba

## MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1 Sing a round with confidence and increasing accuracy of pitch
- 2 Arrange a song for tuned and untuned percussion instruments and body percussion
- 3 Play a phrase by ear on tuned percussion

## MUSICAL VOCABULARY

|                   |   |
|-------------------|---|
| <b>Duration:</b>  | syncopation, bossa nova rhythm            |
| <b>Pitch:</b>     | melody, step, semitone                    |
| <b>Structure:</b> | call and response, round                  |
| <b>Tempo:</b>     | pulse                                     |
| <b>Texture:</b>   | unison, two parts, harmony, accompaniment |

## WARM-UPS AND FOCUS-BUILDERS

- **Physical:** Play the performance track and ask children to invent body-percussion patterns lasting eight beats (eight stamps, claps, chest drums, knee-taps, etc.). Can the children work with a partner to create an eight-beat pattern that combines different body-percussion sounds? Perform these for the rest of the class to copy.
- **Vocal:** Sing the first phrase of the song to 'ah', taking care with pitching the notes. Hold the last note. Now sing the phrase again together, but this time invite everyone to sing it at their own speed – fast, slow or in between. Start together, then hold the last note until you are in unison; repeat, going up a semitone each time. Encourage dedicated listening to tune the long note: this will build confidence for part-singing. Can children think of other songs that begin with this opening sequence of notes? (*Oh, when the saints*)

## STEPS TO SINGING

- Listen to the unison performance track and ask children to show the relative pitch of each phrase by using their hands (*phrase 1 – low; phrase 2 – high; phrase 3 – low*).
- Listen to the slower echo track. Sing the melody for the first phrase to a vowel sound (*ah, eh, ih, oh*, etc.) and then try the words. Speak and then sing them to rehearse the pronunciation.
- Now learn the second phrase with the slower echo track. Listen for the higher note at the start of the phrase, and rehearse singing the last note of phrase 1 and then the first note of the phrase 2, to support the tuning.
- Learn the last phrase in a similar way: this should be easier as the words are repeated.
- Sing the whole song in unison, practising the pronunciation of the words as needed.



# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Sing a round with confidence and increasing accuracy of pitch

- Learn the song as outlined above. To help with accurate pitching, try singing it to 'ah'. Repeat each bar or phrase as necessary to establish the pronunciation.
- Ask the children to listen carefully when singing the first and last notes of each phrase. Mark a steady pulse with the feet (1, 2), then divide into two groups and have half the class singing, and the other half marking the pulse; then swap roles. Ask what's different about the start of each phrase (*phrases 1 and 2 start after '1'; phrase 3 starts after '2'*). How many counts are there on the long note '-āō'? (1, 2, 1)
- Now try singing each phrase in one breath. Ensure children stay relaxed and keep their shoulders level.
- Sing the song in unison (one part) until confident, and then divide the group and sing bars 23–36 in two parts with the performance track.
- A good test of accuracy and confidence is to sing unaccompanied, without any help or prompts. Rehearse any part that falters and then sing in harmony again.



**Can children** sing the melody accurately, with one breath for each phrase?

**Can children** sing their part confidently in the two-part version?

## 2 Arrange a song for tuned and untuned percussion instruments and body percussion

- Count the two-bar pattern '1-ey & a 2-ey & a', repeating it first slowly and then gradually a little faster. Clap together the rhythm as indicated by the note names below.
- Divide into two groups and sing the pitches to the note names (all sing the Gs in the middle phrase) while you provide the count.

| Group 1  |          |          |          | All      |          |          |          | Group 2  |          |          |          |
|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|
| 1 ey & a | 2 ey & a | 1 ey & a | 2 ey & a | 1 ey & a | 2 ey & a | 1 ey & a | 2 ey & a | 1 ey & a | 2 ey & a | 1 ey & a | 2 ey & a |
| E        | E        | F        | E        | E        | G        | G        | E        | E        | E        | E        | E        |
| C        | C        | D        | C        | C        | G        | G        | C        | C        | C        | C        | C        |

- Now divide into three groups and share out some tuned percussion. Teach each group a different one of these four-bar phrases, inviting pupils to play one or two notes, as best suits their playing experience. Once confident, try playing these as an accompaniment for the unison version of the song: the first pattern starts in bar 6.
- Create body-percussion patterns that change for each phrase; and add a gentle shaker or cabasa part, playing '1-ey & a 2-ey & a...'. .
- Bring these ideas together in a performance, using voices (unison and two parts), tuned percussion, and body percussion/shakers.



**Can children** count the pattern '1-ey & a 2-ey & a' slowly and then up to tempo?

**Can children** accompany the song using tuned percussion, body percussion or shaker instruments?

## 3 Play a phrase by ear on tuned percussion

- Begin with the last phrase of the song. How many different pitches can the children identify (*three – C, D and E*)? Starting on a C, can they play the melody by ear on tuned percussion? (C–E–C–D–C)
- Now try phrase 1 (bars 5–9): how many pitches does this melody use (*five – C, D, E, F and G*)? Can the children identify where the melody moves by step and where it takes a small jump?
- Invite children to practise playing either phrase 1 or phrase 3 on tuned percussion. If you have Bb on your instruments, ask any Gifted and Talented children if they can play the middle phrase (bars 10–14) by ear. The notes are C, D, E, F, G, A and Bb.



**Can children** play phrase 1 or 3 on tuned percussion? ...play phrase 2 on tuned percussion?

### CROSS-CURRICULAR LINKS

**Dance:** Bossa nova

**Geography:** Where is Brazil?

**MFL:** Portuguese



Pupils' achievements in music can be recorded using the following three-tiered approach. The criteria are based on the 'assessment opportunities' listed in the notes for each song.

### Some pupils achieved beyond expectation and can:

- sing a song in unison with well-tuned higher notes: sing confidently in two parts
- create rhythmic patterns which can be played on tuned or untuned percussion

Examples:

- Pupil was able to sing the higher notes staying centred on the pitch and with a clear and bright tone
- Pupils created some interesting rhythmic patterns on body-percussion which they immediately played as a melody using the notes E F G A and C

### PUPILS' NAMES

### Most pupils can:

- sing in two parts shaping the phrases and controlling their breathing for each phrase
- create a rap about making new friends performing with their own backing track

Examples:

- Pupil sang the echo part for **Baião de ninar** showing good breath control in each phrase: pronunciation improved with several repetitions
- Pupils wrote a strong rap which they chanted in time with their own backing track of recorded beat-box sounds

### PUPILS' NAMES

### Some pupils made less progress and can:

- create a simple 8- beat body-percussion pattern
- sing in unison with increasing confidence

Examples:

- Pupil was able to create a simple 8-beat body-percussion pattern which they performed in time with the song
- Pupil sang the song in unison – is learning how to control his breathing for the higher and longer notes

### PUPILS' NAMES

# Learning Objectives Overview

## Upper Key Stage 2, Year 5



Some pupils achieved beyond expectation and can:

Most pupils can:

Some pupils made less progress and can:

|        |   |   |  |  |
|--------|---|---|--|--|
| TERM 1 | 1 | <ul style="list-style-type: none"> <li>record a range of sounds of different timbres and sequence them with pictures</li> <li>create and perform a melodic ostinato, keeping in time with the song</li> </ul> | <ul style="list-style-type: none"> <li>sing phrases in tune, sustaining long notes for their full length</li> <li>perform different rhythmic patterns to accompany a song</li> <li>use a variety of sound-makers (acoustic and electronic) for 'bone effects'</li> </ul> | <ul style="list-style-type: none"> <li>perform in a group, keeping time together</li> <li>use mime and actions to underpin the words</li> <li>change tone and dynamics to suit the meaning of the words</li> </ul> |
|        | 2 | <ul style="list-style-type: none"> <li>sing accurately and with expression, warming the tone on the longer notes</li> <li>sing a second part to the main melody</li> </ul>                                    | <ul style="list-style-type: none"> <li>compose a short descriptive piece using the interrelated dimensions of music (elements)</li> <li>describe the history and purpose of a song</li> <li>write lyrics for a new verse</li> </ul>                                      | <ul style="list-style-type: none"> <li>sing a song melody with increasing confidence</li> </ul>  |
| TERM 2 | 1 | <ul style="list-style-type: none"> <li>improvise a short pattern in response to the call <b>Mama don't allow</b> accompany the song using chords</li> </ul>   | <ul style="list-style-type: none"> <li>sing the song with expression, and in two parts</li> <li>write lyrics for a new version of the song including appropriate actions</li> <li>can correctly identify the change of chord</li> </ul>                                  | <ul style="list-style-type: none"> <li>create a drone accompaniment</li> </ul>   |
|        | 2 | <ul style="list-style-type: none"> <li>write words for a song and confidently create a melody over the chord sequence</li> <li>sing the melody and then play the melodic riff by ear</li> </ul>               | <ul style="list-style-type: none"> <li>play the melodic riff starting on D</li> <li>sing the songs with expression and feeling</li> </ul>  | <ul style="list-style-type: none"> <li>sing in unison</li> </ul>   |
| TERM 3 | 1 | <ul style="list-style-type: none"> <li>sing the song in three part harmony</li> <li>create a gentle piece of music with a graphic score</li> </ul>  | <ul style="list-style-type: none"> <li>sing in two parts and explain the purpose of the song</li> <li>create and play a simple drumming part to accompany the song</li> </ul>  | <ul style="list-style-type: none"> <li>improvise nonsense words for a new lullaby</li> </ul>   |
|        | 2 | <ul style="list-style-type: none"> <li>sing independently in three part harmony, and adopt a solo role</li> <li>play a simple accompaniment to a song</li> </ul>  | <ul style="list-style-type: none"> <li>sing with increasing confidence and accuracy</li> <li>play a single line of an accompaniment</li> </ul>   | <ul style="list-style-type: none"> <li>chant a rap composed by the group</li> <li>choose instruments to create a short soundscape</li> </ul>   |

### Song 1

## Dem Bones

A traditional spiritual with cumulative lyrics, based on a four-note pattern

### WHAT YOU'LL NEED:

#### Song Bank:

- Performance, echo and backing tracks; lyrics

#### Resources:

- Tuned instruments: any instruments using the notes C, F, G and A
- Untuned percussion and sound-makers; recorded/electrical sounds
- A camera and recording equipment (opt. 'MadPad' or 'SonicPics' app on tablet)
- An annotated image of a skeleton
- Pencils and paper for drawing

### MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1 Explore ways to use actions, dynamics, and different sound-makers to enhance musical expression
- 2 Create a melodic ostinato accompaniment and build up layers of sounds
- 3 Create, perform and record melodic and rhythmic accompaniments

### MUSICAL VOCABULARY

|                  |                                   |
|------------------|-----------------------------------|
| <b>Pitch:</b>    | interval                          |
| <b>Duration:</b> | syncopation, quavers, semiquavers |
| <b>Tempo:</b>    | pulse                             |
| <b>Texture:</b>  | layers                            |
| <b>Timbre:</b>   | recorded sounds                   |
| <b>Dynamics:</b> | crescendo, diminuendo             |

### WARM-UPS AND FOCUS-BUILDERS

- **Physical:** Play a game of 'Follow the Leader': sitting or standing in a circle, create sounds on body percussion and encourage everyone to join in. Gesture for different children to take over the leader role, creating sounds from the feet up to the head. This should all be done without using any verbal prompts.
- **Vocal:** Start by marking the pulse with gentle side-steps on the spot. Once the pulse is established, create a variety of 'calls' using different vocal tones, and invite everyone to echo. Get children to take turns leading with their own calls on different sounds.

### STEPS TO SINGING

- Play the performance track and listen out for the note that keeps recurring; can they sing this note with the recording each time it comes? There is a different sound in the rest before the word 'dry'; what sounds can they hear in this gap? How many different pitches does the melody contain? (4)
- Display the lyrics and annotated skeleton for everyone to see, and encourage them to sing along as you play the performance track once again. This will help them learn about the anatomy of the skeleton as they sing.
- Sing the whole song, adding different sounds in the rest before 'dry' each time. Ensure that the word 'dry' is sung after the sound. If appropriate, invite a small group to add the harmony at the end.

# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Explore ways to use actions, dynamics, and different sound-makers to enhance musical expression

- As a group, sing the song along to the backing track, inviting children to add their own actions that will help them remember the sequence of words.
- Think about the types of sounds that could be used to represent the different bones. What vocal tone, instruments and other sound-makers could be used to create these sounds? This is a great opportunity to explore how recorded/electrical sounds can be used to create musical effects. Can children produce sounds that go from a low to a high pitch as the words progress up the body?
- During the song, the volume should increase (*crescendo*) as each new bone is introduced, then decrease (*diminuendo*) as the order is reversed. Encourage children to engage with this dynamic shape, increasing the volume without shouting or slowing down the tempo.



**Can children** produce sounds that reflect the different parts of the body, using a variety of sound-makers?

**Can children** sing a melody accurately with dynamic contrast?

## 2 Create a melodic ostinato accompaniment and build up layers of sounds

- The melody is made up of four notes: middle C, F (the 'home note' or 'Doh'), G and A. Working in small groups, ask the children to create a four-beat melodic pattern that can be repeated to create an ostinato accompaniment to the song.
- Ask each group to perform theirs to the rest of the class, and decide together which one seems to work best. Invite the children to decide how many people should play this ostinato (listening to the balance with the singers).
- Choose eleven different sounds to represent each of the bones and create an eight-beat rhythm for each one, based on the name of the bone. Play these rhythms as an accompaniment to the appropriate verse.



**Can children** create and perform a melodic ostinato in time with the song?

**Can children** perform different rhythmic patterns to accompany the song?

## 3 Create, perform and record melodic and rhythmic accompaniments

- Encourage children to draw pictures and take or source photographs of the bones and body-parts mentioned in the song.
- Divide children into eleven groups and assign each group one of the rhythmic ostinatos that match the various bones. Practise performing these at the appropriate points.
- Use an app such as SonicPics or MadPad to sequence photos and record appropriate sounds over the top. The resulting videos could then be used as part of a grand performance.



**Can children** produce and record a range of sounds of different *timbres* and sequence them with pictures?

## CROSS-CURRICULAR LINKS

**Art and Design:** Drawing pictures and taking photographs of different bones

**History:** Spirituals and the slave trade

**Science:** Learning the names of parts of the skeleton

Song 2

# Poverty knock

A lyrical weavers' folk song from the industrial revolution, focusing on the hardships they suffered

## WHAT YOU'LL NEED:

### Song Bank:

- Performance, echo and backing tracks

### Resources:

- Prop-box containing nineteenth-century-style costumes and a home-made large card shuttle

## MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1 Sing a lyrical melody with appropriate phrasing and a keen sense of rhythm
- 2 Communicate the mood and lyrics of a song using clear diction, vocal expression and dynamic contrast
- 3 Create a dramatic group performance with costumes, additional words and expressive movement

## MUSICAL VOCABULARY

|                   |  |
|-------------------|--|
| <b>Duration:</b>  | syncopation                                      |
| <b>Dynamics:</b>  | crescendo  |
| <b>Structure:</b> | verse and chorus                                 |
| <b>Tempo:</b>     | faster, slower,<br>time signature,<br>waltz time |
| <b>Timbre:</b>    | melody with<br>accompaniment,<br>solo            |

## WARM-UPS AND FOCUS-BUILDERS

- **Physical:** Form a circle and start to tap and clap this pattern, repeating several times with everyone joining in: *tap-clap-clap, tap-clap-clap*, etc. Invite children to lead with different movements and body percussion to create the same three-beat pattern (1–2–3, 1–2–3); this is good preparation for the  $\frac{3}{4}$  time signature ('waltz time').
- **Vocal:** Stretching arms upwards, open mouths for a big yawn! Slowly let the arms fall down, allowing the voices to follow. Do this three or four times, and then create some tongue-twisters using vocabulary from the song, eg. 'gape at the gaffer grateful for guttle'; 'fratchin' for a fraction of the fresh fragments'; 'she sings with the soggy strings'. Speak or sing these tongue-twisters slowly at first, then gradually increase the tempo.

## STEPS TO SINGING

- The song tells a story of life in the mills. Display the words and listen to the performance track; where do the children think the song comes from? How was life different in the nineteenth century? Are there any words that they are unfamiliar with, and what do they think they mean? ('gaffer' – *the boss*; *fratchin'* – *arguing*)
- Invite children to join in with stamps after the words 'Poverty, poverty knock' in the chorus. Explain that this rhythm was supposed to represent the sound of the looms working in the factories. Sing through the chorus with the recording.
- The verse has the same melody as the chorus, so try to sing it along with the recording. Rehearse any phrases that have an extra note at the start (eg. 'By dipping ...').

# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Sing a lyrical melody with appropriate phrasing and a keen sense of rhythm

- Sing through the song with the backing, marking the three beats in a bar for the first eight bars.
- Ensure that the rhythm of 'morning' is accurate: the first syllable needs to be short, with the next word beginning before the second beat (forming 'syncopation'). This rhythm is the same for each verse (on the words 'going', 'wages', 'wet our', 'shuttle', 'poor head') and also for 'poverty' at the end.
- In the chorus, keep the word 'knock' short by making sure that you stop the sound well before you stamp.
- Listen again to the performance track, this time focusing on where each phrase begins and ends. There is a long note at the end of each phrase – this needs to be sustained for four beats. Demonstrate to the group how to hold the note; it might help to add a small *crescendo* through it.



**Can children** sing phrases in tune, sustaining long notes for their full length?

## 2 Communicate the mood and lyrics of a song using clear diction, vocal expression and dynamic contrast

- Invite the children to decide how to vary the volume and character of different verses of the song. Are there ways that they can alter the number of singers to make dynamic contrasts and reflect the words?
  - In verse 3, the word 'fratchin' means to argue; do they think this should be sung loudly or softly? What tone of voice should they use? And how many singers?
  - In verse 5, the words describe how the shuttle can sometimes cause injuries. What character should they sing this with – happy, sad, scared?
  - The words in verse 6 suggest an individual is talking; would this be suited to a solo singer?
- This song tells how hard life was and how many people lived in poverty. Sing the word 'poverty' with a clear 'p' at the start, so that the meaning really comes across.



**Can children** change the tone and volume of their voices to suit the words?

## 3 Create a dramatic group performance with costumes, additional words and expressive movement

- Invite everyone to select or bring their own nineteenth-century costume for a grand performance.
- As a group, discuss how to position everyone on the performance area. For instance, you might have some singers in a semicircle, with eight more children behind holding up a large card shuttle.
- Once everyone is dressed, equipped and in position, sing through the song, being sure to maintain the dynamics and scorings decided on previously.
- Invite the children to suggest further ways to enhance the dramatic presentation of the song, for instance through facial expressions, miming and other actions. In verse 5, one person could fall down as they sing 'gives some poor woman a clout', remaining on the ground for the rest of the song, with a chorus of dancers having to move around them.



**Can children** perform in a group, keeping in time with each other and using actions to underpin the words?

## CROSS-CURRICULAR LINKS

**History:** Research children working in mills and factories during the industrial revolution

**Literacy:** Alliteration, dialect words, syllables





Pupils' achievements in music can be recorded using the following three-tiered approach. The criteria are based on the 'assessment opportunities' listed in the notes for each song.

### Some pupils achieved beyond expectation and can:

- record a range of sounds of different timbres and sequence them with pictures
- create and perform a melodic ostinato, keeping in time with the song

Examples:

- Pupil used IT confidently to record a range of sounds of different timbres, and sequenced them with images
- Pupil composed an ostinato on a xylophone and played to accompany the song

### PUPILS' NAMES

### Most pupils can:

- sing phrases in tune, sustaining long notes for their full length
- perform different rhythmic patterns to accompany a song
- use a variety of sound-makers (acoustic and electronic) for 'bone effects'

Examples:

- Pupil sang tunefully and watched the conductor for coming off at the end of phrases
- Pupil composed rhythm patterns based on the names of bones
- Pupil explored many ideas for bone 'sounds'

### PUPILS' NAMES

### Some pupils made less progress and can:

- perform in a group, keeping time together
- use mime and actions to underpin the words
- change tone and dynamics to suit the meaning of the words

Examples:

- Pupil participated in the group's role in the performance, with agreed and coordinated actions
- Pupil (as part of a pair) used their voice expressively to reflect the lyrics

### PUPILS' NAMES

**Song 3**

# Keep the home fires burning

A patriotic and nostalgic song written in 1914 at the start of World War 1

## WHAT YOU'LL NEED:

### Song Bank:

- Performance, echo and backing tracks; lyrics

### Resources:

- Pitched instruments: tuned percussion; brass instruments if available
- A range of children's books about WW1
- Paper and pencils – rhyming dictionary
- YouTube: recordings of *Keep the home fires burning* and the Military Wives Song *Wherever you are*

## MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1 Sing with expression and an appreciation of the song's history and purpose
- 2 Write new lyrics to match an existing melody
- 3 Compose a fanfare in memory of the men and women who were involved in WW1

## MUSICAL VOCABULARY

|                   |  |
|-------------------|--|
| <b>Duration:</b>  | dotted rhythm                          |
| <b>Pitch:</b>     | rising phrase, F major scale, arpeggio |
| <b>Structure:</b> | verse and chorus                       |
| <b>Texture:</b>   | unison                                 |
| <b>Other:</b>     | fanfare                                |

## WARM-UPS AND FOCUS-BUILDERS

- **Physical:** March on the spot to these words:  
*Soldiers marching, soldiers marching*  
*Wave the flag, wave the flag*  
*Marching off to war.*  
*Cheer them on their way*  
*Soldiers marching, soldiers marching*  
*Wave the flag, wave the flag*  
*March back to your door!*  
*They'll be back some day!*

On the words 'wave the flag', lift arms high and wave from side to side. Raise a triumphal fist for 'cheer them on their way' and salute smartly on the final line.

- **Vocal:** With lips slightly apart, hum any note and feel the buzz in the lips. Now hum up five notes and back down again, starting on F and slowly then increase the speed. Sing an arpeggio to 'ah' (C E G C G E C), ensuring that each note is clear without any sliding in between.

Try the same pattern on different starting notes and to different sounds (eg. ba, ta, yum, etc.).

## STEPS TO SINGING

- Listen to the performance track. Talk about the sentiments behind key phrases such as 'and although your heart is breaking' and discuss what they mean. Can children identify how the melody emphasises the lyrics? (The melody rises to the word 'breaking' and the tempo slows down.)
- Establish the meaning of 'keep the home fires burning', then use the echo track to learn the melody.
- Listen to the verse again and notice the rhythms used for 'ready', 'stirring', 'call for men'. Clap these rhythms, saying the words in time, and then sing through the verse.
- Using the backing track, sing through the whole song: keep the long notes smooth and don't let them tail off – sustain the musical energy right through each one.

# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Sing with expression and an appreciation of the song's history and purpose

- Listen to the performance track and compare it to other recordings of the song from YouTube. Invite the children to work in pairs or small groups, reflecting on tempo, pitch, instruments used and emotional impact.
- Display the words, and invite the children to identify key words within the lyrics. Discuss how this will affect the way they sing the song; for instance, do some words need to be louder, or quieter, than others?
- Some children may have had the experience of saying goodbye to family members who have gone to areas of conflict; now sing the song for those people with fresh insights.



**Can children** sing the song with expression and emotion, demonstrating dynamic contrasts?

## 2 Write new lyrics to match an existing melody

- Read through the words of verse 1 together while marking time with tapping feet. Ask which words have longer sounds, ('side', 'glen', 'men', 'long', 'sing this cheer-y song') and then establish the number of beats per line.
- Which lines of the song rhyme? ('glen' – 'men'; 'long' – 'song')
- Use the internet to find extracts of letters from WW1 soldiers and nurses and listen to the Military Wives song *Wherever you are*, which is based on extracts from wartime letters.
- Ask pupils to imagine themselves in one of those wartime roles; what would they write home about?
- Invite children to write words for a new verse, following both rhythmic and rhyming patterns.



**Can children** create and sing a new verse for a wartime song?

## 3 Compose a fanfare in memory of the men and women who were involved in WW1

- Sing through the arpeggio, low to high and back – C E G C or F A C F – and play these notes on tuned percussion or brass instruments.
- Listen to the fanfare patterns in the song, then say and clap the word rhythms for 'stirring call for men' and 'as the soldiers pass along'. Create a pattern from short repeated rhythmic ideas within the lyrics, eg. 'let no tears, let no tears'; 'keep the home fires, keep the home fires'.
- Model a fanfare pattern on the notes of the C arpeggio to one of these rhythms, then arrange children into pairs to create their own fanfare to commemorate WW1 soldiers and nurses.



**Can children** create a simple fanfare using word rhythms from the song?

## CROSS-CURRICULAR LINKS

**History:** World War 1 and other more recent conflicts

**Geography:** A study of countries

**Literacy:** Writing new lyrics; reading books and letters about the War

**Song 4**

# Winter wonderland

A seasonal song written in the 1930s

## WHAT YOU'LL NEED:

### Song Bank:

- Performance, echo and backing tracks; lyrics

### Resources:

- A selection of instruments and sound-makers: tuned and untuned percussion, other sounds sources, tablets or iPads
- Pictures of winter weather

## MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1 Sing accurately and with expression, warming the tone on the longer notes
- 2 Sing in two parts with increasing confidence
- 3 Compose a piece of descriptive music using the interrelated dimensions of music (elements)

## MUSICAL VOCABULARY

|                   |                                 |
|-------------------|---------------------------------|
| <b>Duration:</b>  | dotted rhythm                   |
| <b>Dynamics:</b>  | crescendo, diminuendo           |
| <b>Pitch:</b>     | octave, chromatic               |
| <b>Structure:</b> | introduction, verse, chorus     |
| <b>Texture:</b>   | unison, two part, accompaniment |
| <b>Other:</b>     | compose                         |

## WARM-UPS AND FOCUS-BUILDERS

### • Physical: Follow the leader

Model different actions using body percussion for the children to copy: eg. rub hands together, pat up your arms to your shoulders, tap your chest or abdomen, tap on thighs, shins, feet, etc. Move back up the body to the neck, face and head. Vary the volume (dynamics) of the sounds.

- **Vocal:** Sing up and down the scale of C major to 'ah' and then to numbers (1, 2, 3, 4, 5, 6, 7, 8, 7, 6, 5, 4, 3, 2, 1). Now change the key to D. When the children are confident with the scale, sing it as a round in two parts:

*Part 1:* start slowly

*Part 2:* start when part 1 gets to the number 3. Sing with different leading consonants, eg. ba, ra, ma

## STEPS TO SINGING

- Listen to the performance track of the song, focusing on the chorus, and then use the slower track to learn the words. The longer words ('ring', 'lane', etc.) need to be sung with a warm tone and full of energy. Sing through the vowel sound and only close on the final consonant just before singing the next word.
- When the melody is secure, become familiar with the harmony part: listen to the slower harmony part after the words 'in the meadow ... a snowman' and take care with the leaps (1 to 8 to 6 to 1). Ask children to sing the scale in their heads, only singing out loud on these four numbers.
- Once secure with the notes, add the words and see if you can put the two parts together.

# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Sing accurately and with expression, warming the tone on the longer notes

- When you listen to the performance track, be aware that some notes are held on longer; can children identify these?
- Sing a major scale together, starting on E flat and using numbers as in the warm-up.
- Now split into three groups: Group 1 – sing 1, 2, 3, 4, 5 \_\_\_\_\_ (hold onto 5); Group 2 – sing 1, 2, 3 \_\_\_\_\_ (hold onto 3); Group 3 – sing 1 \_\_\_\_\_ (hold). Listen to the sound; does it 'feel' good? Ask the children to sing the same notes again, this time making it feel warmer. Can they hold the notes until you signal for them to stop?
- The song is about two people in love! They are enjoying the 'magical' winter world with snow falling on the ground. Sing through the verse and chorus, 'warming' each of the longer notes. Ask the children to create a magical sound with their voices as they sing.



**Can children** sing expressively, creating a magical sound with well-sustained long notes?

## 2 Sing in two parts with increasing confidence

- Revisit the slower harmony part again and sing the phrases 'in the lane'/'here to stay', moving up by one step and repeating as necessary.
- Focus on the phrase '... a snowman ... he is known as Parson Brown', noticing how the melody moves by leap and step. Indicate this with hand patterning, inviting the children to copy the shape with their hands.
- Listen to harmony part for 'No, man no! But you can do the job while you're in town!' Notice the leaps followed by very small steps.
- Sing through with the harmony part, 'warming' long notes, and repeat until secure.
- Divide the group into two halves and rehearse melody and harmony several times for each group. Sing the phrases rehearsed above, this time stopping on the words 'lane' and 'stay' to hear the harmonic 'scrunch'. Sing the whole song with the backing track.



**Can children** sing one part of a two-part song, keeping notes sustained and in tune?

## 3 Compose a piece of descriptive music using the interrelated dimensions of music (elements)

- Invite children to choose an instrument or other sound source to create the sounds of a snowy day.
- Using your hand, slowly sweep around the circle of children, and as your hand passes each child, ask them to create a gentle sound on their instrument. This can create section 1 of your piece.
- For the next section, ask each child to choose a number between 1 and 8. Set up a pulse and start counting so that children play their sound on the chosen numbers. Repeat this ostinato, indicating *crescendo* or *diminuendo* with your hand. Aim for light 'magical' sounds.
- Decide on an ending as a group, and put the three sections together to create a wintery composition!



**Can children** choose an instrument or sound source and use different elements and sounds to create music?

## CROSS-CURRICULAR LINKS

**Science:** Weather systems



Pupils' achievements in music can be recorded using the following three-tiered approach. The criteria are based on the 'assessment opportunities' listed in the notes for each song.

### Some pupils achieved beyond expectation and can:

- sing accurately and with expression, warming the tone on the longer notes
- sing a second part to the main melody

Examples:

- Pupil sings clearly, with shape and expression particularly on the long-held notes
- Pupil and Pupil can sing a second part with the main melody

### PUPILS' NAMES

### Most pupils can:

- compose a short descriptive piece using the interrelated dimensions of music (elements)
- describe the history and purpose of a song
- write lyrics for a new verse

Examples:

- Pupil and Pupil composed a short descriptive piece for the winter scene, using crescendo and diminuendo effectively
- Pupil explained how important songs were to the troops and families at home

### PUPILS' NAMES

### Some pupils made less progress and can:

- sing a song melody with increasing confidence

Examples:

- Pupil sang the melody with increasing confidence and accuracy, especially on the notes that moved by leap

### PUPILS' NAMES

**Song 5**

# Mama don't allow

An expressive song from North America about breaking the rules, with an opportunity to improvise rhythmic responses

## WHAT YOU'LL NEED:

### Song Bank:

- Performance, echo and backing tracks; lyrics

### Resources:

- Tuned percussion (notes A, C, D, E and G) and pitched instruments (flute, guitar, ukulele)
- Untuned percussion
- Paper and pencils
- YouTube: for different versions of the song
- Tablet app with instruments

## MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1 Sing a song with expression and an understanding of its history and purpose
- 2 Write new lyrics for a given melody
- 3 Play and improvise as a solo performer and as part of a group

## MUSICAL VOCABULARY

|                   |                                 |
|-------------------|---------------------------------|
| <b>Duration:</b>  | semibreve, minim, tie           |
| <b>Pitch:</b>     | minor chord (Am, Em), intervals |
| <b>Structure:</b> | call and response               |
| <b>Tempo:</b>     | pulse, beat                     |
| <b>Texture:</b>   | solo                            |
| <b>Other:</b>     | improvise                       |

## WARM-UPS AND FOCUS-BUILDERS

- **Physical:** Standing in a circle, set a steady pulse with gently tapping feet. Check that everyone is looking up and listening as they mark the beat. Clap together the rhythm of the words 'Mama don't allow' (bars 9 and 10) – this will be the 'call'. When this is secure, invite each child to invent their own four-beat pattern as a 'response', going around the circle. Encourage and praise invention!
- **Vocal:** Still in a circle, demonstrate a variety of vocal sounds (eg. buzzing lips, 'ng', 'zz'), encouraging children to copy and then invent their own sounds. Clap together the phrase 'Mama don't allow' and, going around the circle, have each child in turn provide their own vocalisation as a 'response'.

## STEPS TO SINGING

- Listen to the performance track while tapping a very quiet beat on the knees. Can children identify how many beats there are on the word 'here' each time? (*six beats: a semibreve tied to a minim*)
- Play the performance track again and investigate what is the same about each line of the song and what is different. (*the word rhythms are the same, the melody is different*)
- Listen again to line 3 (bars 9–12), noticing the small steps between the notes. Sing this phrase together, taking care with these intervals.
- Sing the song with the backing track. Make sure that children hold the long notes and sing accurately the descending phrase in line 3.



# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Sing with expression and understanding of a song's history and purpose

- This song invites people to break the rules in a light-hearted way. Establish why it is important to have rules.
- Listen to the performance track and compare this to recordings of the song on YouTube, including a bluegrass version. Ask the children to discuss differences.
- Sing the song with the backing track, marking the pulse by gently clapping or tapping feet.
- Can children think *why* the words are about what you can't do? Can they identify people who have had restrictions imposed on their lives by others, eg. slaves or those living under a dictatorship?
- Sing through the song again, communicating their tone and meaning.



**Can children** sing the song with expression?

**Can children** clap or stamp on the beat while singing?

## 2 Write new lyrics for a given melody

- The words are very repetitive, following the pattern AABA. Can the children suggest alternatives to 'Mama', 'Teacher', 'Peter'? Who else can make the rules, and who can break them? Ask them to write their new words for the song on paper, or display on a whiteboard.
- Can children think of other actions or sounds to include in the song, eg. lip buzzing, swinging hips? These could be linked to the new words in the song, ie. as a response in bars 3–4.
- Sing the song through, inviting solos where appropriate.



**Can children** write new lyrics for the song?

**Can children** sing a new version of the song including appropriate actions or sounds?

## 3 Play and improvise as part of a group and as a solo performer

- Have each child choose an instrument (pitched or unpitched) and sit in a circle. Don't forget tablet instruments!
- Building on the Physical warm-up activity, encourage children to play their own four-beat rhythm pattern in response to the call 'Mama don't allow'. Guitars and ukuleles can improvise rhythms on the chords of Am and Em. Pitched instruments will need the notes A, C, D, E, G and A. Allow time for students to improvise pitched responses.
- Group the children according to their instrument (eg. percussion). Make up new words relating to the chosen instruments and invite children to play responses to the words: eg. 'Mama don't allow no shaking maracas in here' – followed by a two-bar response from those playing maracas. Guitars or ukuleles may need to respond as a solo.
- Using the backing track, invite children to improvise as a solo, small group, or even whole class together. The emphasis must be on the fun of playing a 'forbidden' instrument!



**Can children** improvise a short pattern on an instrument in response to a 'call'?

## CROSS-CURRICULAR LINKS

**History:** 'Blues' and slavery; rules  
**PSHE:** Creating rules for the group

**Song 6**

# Madina tun Nabi (the city of the Prophet)

A modern nasheed (Islamic song) in two parts, with a drone accompaniment

## WHAT YOU'LL NEED:

### Song Bank:

- Performance, echo and backing tracks; lyrics

### Resources:

- Tuned percussion (xylophones, chime bars, glockenspiels) and pitched instruments (guitars, ukuleles)
- Untuned percussion: tambourines or jingles, hand drum
- Tablet instruments: xylophone or metallophone, guitar or keyboard
- YouTube: footage of this song
- Leads to connect iPads/tablets to speakers

## MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1 Sing a song in two parts with expression and an understanding of its origins
- 2 Use major chords to create a drone accompaniment
- 3 Create a performance using an improvised melody and an accompanying drone

## MUSICAL VOCABULARY

|                   |                                  |
|-------------------|----------------------------------|
| <b>Duration:</b>  | syncopation                      |
| <b>Pitch:</b>     | melody, octave, G major, D major |
| <b>Structure:</b> | verse, chorus                    |
| <b>Texture:</b>   | two-part harmony, drone          |
| <b>Other:</b>     | improvisation                    |

## WARM-UPS AND FOCUS-BUILDERS

- **Physical:** Stand in a circle with feet slightly apart. Ask the children to watch as you demonstrate this breathing cycle, and then try it all together.
  - breathe in: lift your arms above your head
  - breathe out: lower your arms, bending over as you run your hands down your legs to your feet (reminding anyone with back problems to be particularly careful)
  - breathe in: walk your hands out in front of you as far as you can (similar position to a press-up)
  - breathe out: walk your hands back to your feet, then run up your legs...
  - breathe in: slowly uncurl your spine, lifting up your head last. You should now feel stretched and be standing tall!
- **Vocal:** Start with a hum ('mm') on one note, lips slightly apart. Feel the lips buzz and then open into the vowel sound 'ah' on the same note. Try substituting other vowel sounds ('eh' as in egg, 'ih' as in ink, 'oh', 'oo'), raising the pitch one step higher each time.

Then try singing down five notes starting with 'mm-ah', etc.

## STEPS TO SINGING

- Listen to the performance track, following the melody part, and alert children to the tempo changes after the introduction. Invite them to imitate the singing of 'tun': can they 'sing through' the 'n' sound? The words of the chorus are repetitive, so encourage the children to join in with these.
- Now listen to the verses. Sing Verse 2, ensuring that children jump the octave from 'the' to 'city' without sliding. Say and clap the word rhythms for accuracy.
- Listen again, this time following the harmony part. Invite children to join in on 'ah' and 'oh', and make sure that the high 'oh' is two beats long. Sing each note cleanly – no sliding!
- Once the song is secure, sing it through with the backing track.

# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Sing a song in two parts with expression and an understanding of its origins

- Listen to other recordings of this song, eg. the one by A'ashiq al-Rasul on YouTube, which adds extra harmony and more verses.
- Sing the melody for the chorus and then try the harmony part. Divide the group into two, and try singing the two parts together. Invite individuals to sing a solo line and experiment with the number of singers, considering together how you might vary the texture.
- This song celebrates the beautiful city of Madina in Saudi Arabia, the city of the Prophet. Sing with animated faces and maintain vocal energy, especially in Verse 2. Spend some time working on the articulation of the words.
- Sing through in two parts with the backing track, trying out the children's suggestions for solo or group singing.



**Can children** sing the second part of a two-part song, using expression and maintaining vocal energy?

## 2 Use major chords to create a drone accompaniment

- This song uses two chords: G (G, B and D) and D (D, F# and A). Play these chords to the children. Listen to the performance track and invite children to change position (stand up/sit down) when they hear a chord change: G is the 'home' key (sit down); D is the 'away' chord (stand up).
- Divide the group into two and give out tuned percussion such as xylophones, chime bars and glockenspiels (you could also use guitar, ukulele or notes on an app). Ask one group to play the notes of G major, and the other D major; rehearse playing each chord so that the notes sound exactly together.
- In Verse 2, play a drone (repeated note) on a D throughout, returning to the chords for the chorus.
- Now sing the whole song, using the chords and drone to accompany.



**Can children** correctly identify when the chords change during the song?

**Can children** play the notes of a major chord at the appropriate times during the song?

## 3 Create a performance using an improvised melody and an accompanying drone

- Ask the children to keep a steady pulse on the note D, creating a drone.
- Make available the notes G, A, B, C and D (on any instruments, including apps) and invite children to take turns at improvising a melody in time to the drone. Can anyone work out the notes for the original melody? It starts on the note D.
- Now arrange the children into small groups. Ask them to work together to improvise a melody over the drone; add hand drum, tambourine or other 'jingle' rhythms as desired. Encourage children to swap roles frequently and to perform their compositions to their peers.



**Can children** keep a steady pulse on a drone note?

**Can children** improvise a simple melody in time with an accompanying drone?

## CROSS-CURRICULAR LINKS

**Geography:** Important cities

**RE:** World religions



Pupils' achievements in music can be recorded using the following three-tiered approach. The criteria are based on the 'assessment opportunities' listed in the notes for each song.

### Some pupils achieved beyond expectation and can:

- improvise a short pattern in response to the call 'Mama don't allow'
- accompany the song using chords

Examples:

- Pupil was able to sustain a changing improvised pattern in time with the pulse of the song
- Pupil accompanied the song using the two chords G and D on the guitar, which they then transferred to a guitar app

### PUPILS' NAMES

### Most pupils can:

- sing the song with expression, and in two parts
- write lyrics for a new version of the song including appropriate actions
- can correctly identify the change of chord

Examples:

- Pupil was able to sing both parts of the song, and then sing expressively in two parts
- Pupil wrote a new version of the song which they taught the rest of the group, along with the actions
- Pupil demonstrated that they could hear the change of chords by standing or sitting at the correct time

### PUPILS' NAMES

### Some pupils made less progress and can:

- create a drone accompaniment

Examples:

- Pupil played the drone on 'D' keeping to a steady pulse for most of the time

### PUPILS' NAMES

**Song 7**

# Firework

An inspirational Katy Perry rock anthem enjoyed by dance and pop fans, sung in two parts

## WHAT YOU'LL NEED:

### Song Bank:

- Performance, echo and backing tracks; lyrics

### Resources:

- A sequencing app
- Paper and pencils, or a flip chart

## MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1 Sing a song in two parts with expression and an understanding of the words
- 2 Create a backing part using a sequencing app
- 3 Create a song on a given theme, to be played over the recorded backing

## MUSICAL VOCABULARY

|                   |   |
|-------------------|---|
| <b>Duration:</b>  | crotchet, quaver, minim                   |
| <b>Dynamics:</b>  | crescendo                                 |
| <b>Pitch:</b>     | A major, melody                           |
| <b>Structure:</b> | verse, chorus, bridge, ostinato (or riff) |
| <b>Tempo:</b>     | pulse, beat                               |
| <b>Texture:</b>   | accompaniment, harmony, unison            |
| <b>Other:</b>     | tone, chest voice, head voice             |

## WARM-UPS AND FOCUS-BUILDERS

- **Physical:** Divide into three groups. Set up a steady beat (1, 2, 3, 4, 1, 2, 3, 4...), perhaps inviting a child with a good sense of pulse to play it on a wood block. Then add these rhythms, one at a time:
  - Group 1: stamp on 1 and 3 (minims) – make sure that this is well-established
  - Groups 2: join in, tapping knees on 1, 2, 3, 4 (crotchets) in time with the wood block
  - Group 3: join in, clapping 1 + 2 + 3 + 4 + (quavers) Conduct where to stop and start and rotate the patterns so that each group tries each one.
- **Vocal:** Stand facing sideways, hands by sides. Take a deep breath, then sing a very low note to 'oo' and slide up the vocal range, raising arms at the same time. Get louder as you get higher and change the sound to 'whee' near the top; then gradually lower arms and slide back down. This is an excellent activity to support breath control and for warming the whole vocal range; it also encompasses the chest and head voices.

## STEPS TO SINGING

- Listen to the performance track and ask the children to identify the message of the chorus. (Focusing on the positive)
- Listen to the slower echo track. Learn the melody of the chorus and sing through until established. Then divide into two groups and learn the second part of the chorus, still using the slower track.
- Learn the verse, bridge and coda sections in the same way, rehearsing until children are confident on each part. Try singing unaccompanied to check that the notes are accurate, and listen to the echo track again if necessary.
- Encourage children to breathe, opening their mouths wide and singing with their 'high' voices for the chorus (following on from the Vocal warm-up). Look at Katy Perry singing this song on YouTube!
- Ensure that singers have good posture, standing tall with heads level, not looking down or lifting chins high.

# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Sing a song in two parts with expression and an understanding of the words

- Listen to the unison verse on the performance track. Notice that the phrases are short, with words that ask questions about feelings. Rehearse the words and sing with the backing track.
- Listen to the slower echo version of the bridge and chorus and ask how they differ from the verse (*in two parts*). Learn each part separately and sing until confident. Encourage children to hold the notes on 'ig-nite', 'light', 'let' and 'shine'.
- Crescendo slightly (get warmer) on the longer notes in the chorus ('fire-work', 'what' and 'worth') to help the tone; be careful not to shout.
- In the middle eight (bars 46–53), use the consonants to launch the 'oo' sound in 'boom' and 'moon'.
- Sing through the song with both parts together. Ask the children to suggest a suitable occasion on which to perform this song (eg. a Help for Heroes event or an assembly celebrating people's unique qualities).



**Can children** warm the sound on the long notes without shouting?

## 2 Create a backing part using a sequencing app

- *Firework* is in A major and the verses are sung to a repeated sequence of four chords: A, G, F#m and D. Use this chord sequence to record your own backing for a song.
- On a sequencing app, use the 'spanner' to set the following:  
Tempo: 120      Key: A major  
Bars: eight      Metronome: on  
Instruments: smart drums, smart bass, smart strings, audio recorder
- Record a drum pattern, then a bass part and finally the string chords. Divide the children into three groups, recording one part each. Play back to see if the effect is suitable. Ensure that the recording keeps to the metronome beat (as in the Physical warm-up)



**Can children** keep in time with the metronome to record their part?

## 3 Create a song on a given theme, to be played over the recorded backing

- Read through the words of the song, identifying any word rhymes (eg. 'paper thin', 'caving in').
- Can children suggest some rhetorical questions about feeling shy, and how this might make you feel in certain situations? This could prompt some interesting discussions if handled sensitively.
- In small groups, ask the children to suggest some words for their own short songs on a theme of promoting self-esteem: this could be a class effort with each group creating two lines.
- Play the recorded accompaniment from the previous activity and ask the children in groups to create a melody to fit the words. Once they are happy with it, encourage them to perform it to the rest of the class.
- The song could be developed by adding a bridge or chorus section.



**Can children** create the words and melody for a song on a theme similar to the one in *Firework*?

## CROSS-CURRICULAR LINKS

**PSHE/Citizenship:** Celebrating strengths

**PE/Dance:** Street dance

**Technology:** Using sequencers to create a song backing

Song 8

# Three little birds

A Bob Marley reggae classic, with opportunities for adding an instrumental riff and percussion backing

## WHAT YOU'LL NEED:

### Song Bank:

- Performance, echo and backing tracks; lyrics

### Resources:

- Tuned percussion. Notes for:
- D major scale (D, E, F#, G, A, B, C# and D')
- chords of D major (D, F# and A) and G major (G, B and D)
- A recording of Bob Marley singing this song

## MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1 Sing a song in three parts with an understanding of its history
- 2 Play a melodic riff by ear
- 3 Create an accompaniment using tuned and untuned percussion

## MUSICAL VOCABULARY

|                   |                                   |
|-------------------|-----------------------------------|
| <b>Duration:</b>  | syncopation                       |
| <b>Pitch:</b>     | D major, G major, melody, harmony |
| <b>Structure:</b> | melodic riff (ostinato)           |
| <b>Texture:</b>   | accompaniment, harmony, unison    |
| <b>Other:</b>     | reggae, internalise               |

## WARM-UPS AND FOCUS-BUILDERS

- **Physical:** Divide into two groups, A and B. Create a steady four-beat pulse with a wood block or cow bell, and then demonstrate a stamp on beats 1 and 3 and a chest slap on beats 2 and 4. Count together '1, 2, 3, 4', then ask Group A to count out loud/stamp beats 1 and 3 and Group B to count/slap beats 2 and 4 – internalising the beat. Now try counting the reggae rhythm together: '1 **and** 2 **and** 3 **and** 4 **and**'.
- **Vocal:** Sing some nonsense words on the note D for the children to echo, eg. '*do-be do-dah*'. Ask for some other made-up words, then change the note to G and invite children to improvise their words for the rest of the class to echo; repeat on the note B. Divide into three groups – one for each of the notes D, G and B. Choose some nonsense words and count the children in to sing them together on their respective notes.

## STEPS TO SINGING

- Listen to the performance track, and stamp and chest-slap the reggae beat along with the drum pattern. Notice where the singers enter.
- Listen to the slower echo version of the melody and sing back as indicated.
- Still using the slower echo track, listen to the higher harmony part and repeat until singers are confident; then learn the lower harmony part in the same way.
- Now try these two parts together – the higher part starts on G and the lower part on D.
- Once the harmony parts are secure, put them together with the melody. Enjoy singing the song with the mostly unison verse.



# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Sing a song in three parts with an understanding of its history

- Listen to Bob Marley singing this song. Explain that when the song was written people were concerned about equality, so the words have a deeper significance than it might seem.
- Listen to the melody for the verse. Can the children identify words that are sung on the off-beat (syncopated)? (eg. *smile, pitch and sweet*)
- Listen particularly to the phrase 'this is my message to you'. Rehearse until each part is secure and then sing it in three parts, unaccompanied. Ask a child to stand in the middle of the group to hear the three parts. Is one part louder, or are they well balanced?
- Sing the song through, emphasising this last phrase of the verse.



**Can children** sing the right notes of the chords in the harmony sections?

## 2 Play a melodic riff by ear

- The instrumental riff in the introduction uses only four notes: D, E, F# and A (in D major) and G, A, B and D (in G major). The pattern is the same for each chord.
- Listen to the riff on the backing track. The first one starts on D: can the children identify when the chord changes to G?
- Working in small groups, invite children to play this riff by ear on tuned percussion. Ask those who can play it to teach it to the rest of their group.
- Listen to the recording, and ask children to identify where the riff stops (*for the verse*). Can they play along?



**Can children** play the riffs starting on D and G?

## 3 Create an accompaniment using tuned and untuned percussion

- Divide into two groups and create a backing pulse as in the Physical warm-up. Substitute untuned percussion for the stamps and the chest slaps, putting an emphasis on beats 2 and 4.
- Switch to tuned percussion, and ask one group to play the notes of the D major chord (D, F# and A) and the other group to play G major (G, B and D), dividing the notes amongst themselves.
- Rehearse changing from D major to G major: the chords aren't played at the same time!
- The chorus starts on a D chord. Ask the children to put up their thumbs when it changes to G (*for two bars, on 'ev-'ry lit-tle thing's gon-na be al-l[back to D]right*).
- Divide into four groups and rehearse singing the chorus with the chords played on tuned percussion, one chord per bar; add the untuned percussion backing. Then sing the chorus with the backing track and the percussion accompaniment.
- Finish with a performance, deciding who will play the different elements, including the instrumental riff.



**Can children** keep a steady pulse playing on the required beat? ...recognise when a chord changes from D to G?

## CROSS-CURRICULAR LINKS

Geography  
History  
PSHE/Citizenship: Equality



Pupils' achievements in music can be recorded using the following three-tiered approach. The criteria are based on the 'assessment opportunities' listed in the notes for each song.

### Some pupils achieved beyond expectation and can:

- write words for a song and confidently create a melody over the chord sequence
- sing the melody and then play the melodic riff by ear

#### Examples:

- Pupil wrote some very moving words for her song about a child she knew who was very positive and happy despite serious injuries
- Pupils sang the chorus melody and immediately played the melodic riff on each of the chord changes

### PUPILS' NAMES

### Most pupils can:

- play the melodic riff starting on D
- sing the songs with expression and feeling

#### Examples:

- Pupils were able to play the melodic riff on D after they had seen the riff being played
- Pupil sang the songs with expression and feeling, 'warming' the long notes to create a small crescendo

### PUPILS' NAMES

### Some pupils made less progress and can:

- sing in unison

#### Examples:

- Pupil joined in with the unison sections of the song

### PUPILS' NAMES

**Song 9**

# A keelie

A traditional call-and-response song from Ghana

## WHAT YOU'LL NEED:

### Song Bank:

- Performance, echo and backing tracks

### Resources:

- Access to body percussion videos (YouTube)
- Djembe drums or untuned percussion

## MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1 Sing tunefully in three-part harmony, increasing the tempo
- 2 Create a simple drum accompaniment
- 3 Perform a song with actions or body percussion

## MUSICAL VOCABULARY

|                   |                                  |
|-------------------|----------------------------------|
| <b>Duration:</b>  | rhythm patterns, pulse           |
| <b>Metre:</b>     | 4/4                              |
| <b>Pitch:</b>     | unison, harmony                  |
| <b>Structure:</b> | call-and-response                |
| <b>Texture:</b>   | unison, harmony, body percussion |

## WARM-UPS AND FOCUS-BUILDERS

- **Physical:** Standing in a circle, explore the different sounds that can be produced using hands, feet and other parts of the body. Try tapping on thighs, stamping, clicking, patting chest abdomen, rubbing hands together, etc. Send each sound round the circle like a 'Mexican Wave'. Now create a four-beat body-percussion pattern for children to copy, eg. **stamp** stamp **pat** pat **stamp** stamp **click** (rest). Vary the pattern but keep to four beats.
- **Vocal:** Sing up and down on a major triad (eg. notes F, A C) to different vowel sounds; change key each time to warm up the whole voice range.

Oo oo oo oo ah oh ee oh eh  
F A C A F F F F F

## STEPS TO SINGING

- Listen to the unison performance track and join in with the response 'Mo paco meeno sway'.
- Demonstrate the call 'A Keelie Makolay', holding onto the first note. Ask the children to echo.
- Practice the link bar 'Yeah, yeah'.
- Listen carefully to the phrase 'Mo paco meeno sway' and ask the children what happens each time it is repeated? (Goes up a step but the fourth time it drops to a low note.) Rehearse the change to the low phrase until secure.
- Choose a soloist for the call and another to take over for verse 2.
- Rehearse singing slowly and then faster for the final time.

# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Sing tunefully in three-part harmony, increasing the tempo

- Sing through the song in unison and then listen to the recording with the harmony parts. Can the children identify the three parts? (One part is higher than the melody and one is lower.)
- Teach the lower line first, singing line by line with the recording, then divide into two groups, with one half singing the melody and the other the new part.
- Now focus the listening to the higher part of the recording. Can some children join in with this higher part?
- Ask the children to hold the first note of their part, eg. 'Mo' – the chord created is: C ( low part ) , A (high part ) and F (melody).
- Do this for each change of chord so that the children can hear their part within the texture to help with tuning.
- Split the class into groups and choose soloists. Try a performance beginning in unison and moving into three parts, getting faster the last time.



**Can children** sing confidently as part of an unaccompanied performance? ...sing in two or three parts tunefully?

## 2 Create a simple drum accompaniment

- Play the performance track and encourage everyone to click on beats 1 and 3.
- Ask children to choose words or phrases from the song that have interesting rhythms and invite individuals to play the rhythm of their word on a djembe or other African drum (eg. 'Keelie Makolay' or 'mo paco')
- Choose one or two of these rhythms and build up a repeated rhythmic accompaniment to add for the first two verses. Rehearse at a faster tempo for the third time.
- Invite small groups to take turns playing this accompaniment while everyone else sings along in harmony.



**Can children** keep a steady pulse on a drum or clapping?

**Can children** create an ostinato accompaniment using word rhythms from the song?

## 3 Create actions or body percussion for a performance of the song

- Play the performance track and demonstrate the body-percussion pattern used in the warm-up to the group. Encourage them to join in with this as the song progresses.
- Now invite children to suggest new four-bar patterns using body percussion. Invite individuals to demonstrate these for the group to copy.
- Select three patterns and divide the children into three groups. Play the performance track again and get the three groups to perform the three patterns starting four beats apart to create a round, eg.  
*Pattern 1: chest, click, chest, clap    Pattern 2: chest, click, clap, click    Pattern 3: stamp, stamp, clap, stamp*
- Decide on a performance structure, for instance:
  - Begin with body percussion, go into the singing.
  - Begin with the singing and go into body percussion,
  - Sing and play body percussion simultaneously – this will need rehearsing so keep the singing going)



**Can children** keep a steady pulse with body percussion? ...sing accurately while playing body-percussion patterns?

### CROSS-CURRICULAR LINKS

**Geography:** Africa (Ghana)  
**PSHE:** Working as a group

**Song 10**

# Baloo baleerie

A beautiful traditional lullaby from the Shetland Islands

## WHAT YOU'LL NEED:

### Song Bank:

- Performance, echo and backing tracks; lyrics

### Resources:

- Tuned percussion: glockenspiels, metallophones (notes F, G, A, C and D – pentatonic scale)
- Annie Lennox 'Dream Angus', a Scottish lullaby

## MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1 Sing in two parts with expression, accuracy and an understanding of the song's purpose
- 2 Compose a gentle piece of music and create a graphic score
- 3 Improvise a short lullaby using nonsense words

## MUSICAL VOCABULARY

|                   |   |
|-------------------|---|
| <b>Duration:</b>  | 'scoth snap' rhythm                           |
| <b>Pitch:</b>     | melody, pentatonic                            |
| <b>Structure:</b> | verse, chorus                                 |
| <b>Tempo:</b>     | bar, pulse, metre (3/4)                       |
| <b>Texture:</b>   | unison, two-part voices, drone, accompaniment |

## WARM-UPS AND FOCUS-BUILDERS

- **Physical:** Have everyone lie in a space, arms by sides and feet falling apart (a yoga pose!). Shut eyes, relax and concentrate on breathing as you listen to Annie Lennox *Dream Angus*. Let the floor support your backs: breathe in and out slowly in time with the gentle pulse of the music. Slowly sit up. (Alternatively, sit and gently sway in time with the music.) How did the song make the children feel? Ask them to explain the purpose of a lullaby.
- **Vocal:** Sing the note 'F' to 'oo' and hold the note while the children copy. Then sing each note of the pentatonic scale (F, G, A, C and D) in the same way, with children copying. Divide the group into two: one group holds the note F while the other sings an A. Hear the harmony, and swap the notes between the groups. Try singing F with G, then with A followed by C (high and low) and D (high and low).

## STEPS TO SINGING

- Say 'Baloo baleerie' and then the words of the verses slowly for children to copy. Play the performance track: what do children think the words mean? (*baloo is the Scots word for lullaby – baleerie is a nonsense word – and the song draws on the changeling myth: Verse 1, 'Go away, little fairies ... from our home now'; Verse 2, 'Down come the pretty angels ... to our home now'; Verse 3, 'Sleep soft, my baby ... in our home now'*)
- First learn the chorus melody by listening to the unison echo track. Encourage the children to breathe through the long phrases.
- Listen to the echo track and clap the rhythm of the words. Point out the rhythms for 'Gang a-wa' and 'fae-ries' – the rhythm for 'faeries' is known as a 'scotch snap'.
- Repeat each phrase until rhythm and melody are confident, then sing through the whole song with the backing track.

# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Sing in two parts with expression, accuracy and an understanding of the song's purpose

- Listen to the performance track. Can pupils define the characteristics of this lullaby? (*gentle undulating melody, quiet dynamics, nonsense words, etc.*) Have they noticed how adults use a different voice when they speak to babies?!
- Use the echo tracks to learn the melody. Listen especially carefully to where the melody line jumps up (eg. 'baleerie' and 'Gang a-wa') and rehearse these jumps as necessary.
- Now learn Part 2. Try to achieve a 'scrunchy' sound on 'baloo' each time, and listen out for the drop on 'balee' at the end of the chorus. Listen first to Part 2 in the verse, especially from 'a-wa' to 'peerie', where the melody line drops down.
- Rehearse the coda, particularly the final 'balee' in the melody. At the end, Part 2 is higher than the melody, with the music becoming quieter as the baby falls asleep.



**Can children** maintain a part in a two-part song? ...keep in tune when sustaining a long quiet note?

## 2 Compose a gentle piece of music and create a graphic score

- Sitting in a circle, ask a child to play a simple drone on the note F, on any instrument. Match the pulse of the song and play on the first beat of each bar (1, 2, 3...).
- Set up two metallic tuned instruments with the notes F, G, A, C and D (pentatonic scale). Pass the instruments around the circle, taking it in turns to improvise a short, gentle melody over the drone.
- Get into small groups, each with metallic tuned percussion. Ask each group to create several short melodies using the notes F G A C and D and to devise a way of writing them in a score so that they could also be played by others – perhaps with bubbles or stars, etc.
- Encourage the children to develop these melodies into a piece of music that will help a baby go to sleep. Play these to the class, with an accompanying drone, using the scores.
- Do any children remember being played gentle soothing music when they were babies?



**Can children** compose some gentle melodies using the pentatonic scale?

**Can children** create a graphic score that could be used by others?

## 3 Improvise a short lullaby using nonsense words

- Ask the children if they can remember any 'special' words they used when they were younger. Do their parents use 'baby' words with them sometimes?
- Go around the room playing this short game: say 'I put the baby to sleep by singing...' and invite each child to provide a nonsense word in turn, eg. 'la, la, la' or 'wooby dooby'.
- Can children sing the chorus melody using their nonsense words or phonic sounds? Would anyone like to sing a solo chorus? This should be enjoyable, though the lullaby might not send a baby to sleep!



**Can children** sing the melody of the chorus using their own nonsense words?

## CROSS-CURRICULAR LINKS

**English:** Writing words of their own, especially using phonic sounds from lessons  
**Geography:** Places around the world



Pupils' achievements in music can be recorded using the following three-tiered approach. The criteria are based on the 'assessment opportunities' listed in the notes for each song.

#### Some pupils achieved beyond expectation and can:

- sing the song in three part harmony
- create a gentle piece of music with a graphic score

Examples:

- Pupil sang the song in unison, and was able to sing the harmony after just one hearing
- Two pupils worked together to create a lullaby in 3/4 which they then transcribed as a graphic score

#### PUPILS' NAMES

#### Most pupils can:

- sing in two parts and explain the purpose of the song
- create and play a simple drumming part to accompany the song

Examples:

- Two pupils sang the song confidently in two parts and could explain the purpose of the lullaby
- Pupil used ideas from the body-percussion rhythms to create a drum pattern which she played in time with the song

#### PUPILS' NAMES

#### Some pupils made less progress and can:

- improvise nonsense words for a new lullaby

Examples:

- Pupil was able to make up nonsense words for a lullaby following their own tempo and melodic line

#### PUPILS' NAMES



**Song 11**

# Kis na banaayaa

A song that explores how our world, and the different creatures that inhabit it, came into existence

## WHAT YOU'LL NEED:

### Song Bank:

- Performance and echo tracks

### Resources:

- Tuned instruments (notes D E F# G A B)
- Untuned percussion: triangle, Indian bells, singing bowl, etc.
- Tablet with recording app or guitar/ukulele chord boxes for D, G and E major
- Soundmakers: tubes, metallic objects, paper, plastic, etc.
- Picture cards showing animals and objects mentioned in the song

## MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1 Sing unaccompanied in two or three parts, with an understanding of the song's purpose
- 2 Play a simple accompaniment on tuned instruments
- 3 Compose a soundscape for some of the creatures in the world

## MUSICAL VOCABULARY

|                   |   |
|-------------------|---|
| <b>Duration:</b>  | quavers, crotchets, minims                              |
| <b>Structure:</b> | call-and-response, coda, phrase                         |
| <b>Texture:</b>   | a cappella, accompaniment, two-part, three-part, unison |
| <b>Pitch:</b>     | harmony, major, parallel                                |
| <b>Timbre:</b>    | smooth, metal, pizzicato                                |

## WARM-UPS AND FOCUS-BUILDERS

- **Physical:** STEP THE PULSE! Stand in a circle facing inwards and put on the performance track. As the song starts, take four slow small steps into the centre and then four small steps back. Take four steps to the left, then turn and take four steps back to the right. Repeat the sequence four times.
- **Vocal:** SING A SCALE!
  - Start on C and sing the major scale (C D E F G A B C). Sing at a steady pulse, up and down using numbers for each note: 1 2 3 4 5 6 7 8 7 6 5 4 3 2 1. Repeat this sequence on a different starting note.
  - Divide the group into two, with one group starting the scale and the other beginning once they reach '3'; then try the same thing in three groups.

## STEPS TO SINGING

- Listen to the performance track and ask the children to comment on the number of verses (4) and also the structure of the phrases (each phrase has a four-bar call and a four-bar response).
- Use the echo track to learn each phrase in turn; can children hear which of the four phrases has a different rhythm and shape from the others? (Phrase 3)
- Invite children to sing with the performance track. Encourage them to breathe through each phrase, holding the long notes for their full value.

# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Sing unaccompanied in two or three parts, with an understanding of the song's purpose

- Listen to the performance track and ask the children how many voices they can hear (3). The song asks the question: What made the animals and creatures on earth, and what made me? It doesn't offer any answers – this may stimulate a useful discussion in an RE lesson!
- Once the melody part is secure, listen to the echo top harmony part. Remind them of the vocal warm-up when they sang parallel parts. Repeat until they are singing confidently.
- Divide the class into two. Give the children their starting note (D = melody; F# = top harmony part). Encourage them to sing together and listen to the beautiful harmony that they are creating, then swap parts.
- Now listen to the lower harmony part; how many different pitches does this part use? (2). Ask the children to show when the pitch changes by moving their hands up or down. Which of the phrases is different from the other two? (Phrase 1)
- Divide the class into three groups. Give each their starting note (lower harmony = A) and ask them to sing their notes together for a long 'ah'.
- Once everyone has 'tuned in' to their note, set a steady pulse and begin the song in three parts. Children's confidence will grow the more they sing unaccompanied.



**Can children** sing in two or three parts, holding their own part securely?

## 2 Play a simple accompaniment on tuned instruments

- Create an accompaniment using a combination of the following: ukuleles, beginner strings and guitar app.
- The chords are indicated in the music D G, and A; these can be played on ukulele from chord boxes or using an app.
- The three simple accompaniments below can be played on tuned instruments including beginner strings. The notes follow the pulse of the song; follow and play one line only. This needs to be played gently and sensitively. Limit the number of instruments playing.

|                |         |          |         |          |          |          |         |          |          |
|----------------|---------|----------|---------|----------|----------|----------|---------|----------|----------|
| <b>Part 1:</b> | A A     | B A      | A A     | A A      | A B      | B A      | A A     | A A      | A        |
| <b>Part 2:</b> | F# F#   | G A      | A A     | F# F#    | F# G     | G A      | A A     | F# F#    | F#       |
| <b>Part 3:</b> | D D     | D E      | E E     | D D      | D D      | D E      | E E     | D D      | D        |
| <b>Words:</b>  | Kis nay | Poolo ko | Kis nay | Poolo ko | Poolo ko | Poolo ko | Kis nay | Poolo ko | Banaayaa |

Repeat the last two bars for the ending.



**Can children** play an accompaniment in time with the pulse?

## 3 Compose a soundscape for some of the creatures in the world

- Divide the children into small groups. Give each group a card with a picture from the song (eg. flowers, fish). Ask them to find sounds that they feel represent their picture; these sounds could be vocal, sound-makers, instruments or body percussion.
- Incorporate some of these soundscapes in between the verses in a performance of the song.
- Use technology to record the soundscapes, and then experiment with changing the sound quality. What sights or movements do the new soundscapes bring to mind?



**Can children** compose an appropriate soundscape using a variety of media?

### CROSS-CURRICULAR LINKS

**Geography:** Places in the world

**RE:** World religions

**Science:** Animals, plants, planets, stars

**Song 12**

# Life is a highway

A thought-provoking pop ballad about the journey of life and the endurance of the human spirit

## WHAT YOU'LL NEED:

### Song Bank:

- Performance, echo and backing tracks; lyrics

### Resources:

- A selection of tuned and untuned percussion, and other sound sources
- A drum machine app or rhythm on a keyboard
- Paper and different-coloured pens

## MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1 Sing a song in two parts with increasing confidence and rhythmic accuracy
- 2 Create a graphic score for an imaginary journey through life
- 3 Compose and perform a rap about a journey

## MUSICAL VOCABULARY

|                   |                                |
|-------------------|--------------------------------|
| <b>Duration:</b>  | syncopation                    |
| <b>Pitch:</b>     | melody                         |
| <b>Structure:</b> | verse, chorus, bridge          |
| <b>Tempo:</b>     | beat                           |
| <b>Texture:</b>   | unison, two-part harmony, solo |

## WARM-UPS AND FOCUS-BUILDERS

- **Physical:** Stand in a circle and set a steady beat with tapping feet, then clap some rhythms for the children to copy. Include some patterns on the beat, and some syncopated ones that begin after the first beat. Next, clap a rhythm pattern to the beat followed by a gap of the same length, and invite each child in turn to add their own pattern in the gap. Rhythmic accuracy will improve with plenty of repetition.
- **Vocal:** Begin with good posture and take a few deep breaths to let out any tension. With lips slightly apart, hum up and down a minor broken chord: D-F-A-F D-F-A-F D. Add words to this pattern to work on articulation. Sing 'daily dining just decreases dining in the dark', or 'here the highway has become the habitat of hawks', etc.

## STEPS TO SINGING

- Listen to the performance track, tapping feet to the beat. Repeat, still tapping the beat, and ask the children to identify places where the singing starts after the beat. ('We won't hesitate', 'there's not much time', 'there's no load I can't hold')
- Listen to the slower echo track and learn the melody of the verse and the chorus ('Life is a highway...'). Repeat as necessary and chant the words to help with articulation and rhythm.
- For practice purposes, encourage children to keep the beat with their feet, and emphasise the first beat for the phrases that are syncopated (off-beat).
- Break the song into smaller sections to learn the rhythmic patterns, then sing along to the performance track.

# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Sing a song in two parts with increasing confidence and rhythmic accuracy

- There is an introduction before the singers start. Play the performance track, and listen out for the lead guitar before the first sung note. Play the introduction again and ask the children to be ready for the first word, 'Life's'.
- Listen to the slower echo tracks to learn the melody. Tackle a section at a time and repeat where necessary.
- Once the melody is confident, introduce the harmony part to the whole group, then divide the class in two and sing both parts together. Keep tapping the beat to help place the syncopation.
- Listen to the harmony part for the bridge section while tapping the beat. How many beats are there on the longest note? ('eye' – eight beats)
- With repetition, the children will soon learn this song from memory. Ask for some volunteer soloists to create variety in the texture of the verses.
- Think about arranging singers at different levels and ways of varying standing positions for a performance. This is a pop ballad, with a strong backing track, and it needs an appropriate performance style.



**Can children** sing the melody accurately and articulate the words clearly? ...sing a solo part in the verse?

## 2 Create a graphic score for an imaginary journey through life

- Discuss the title of the song and ask children to define a highway. Give the group a large sheet of paper and ask them to draw a road/highway. As they listen to the words, can they draw/map out some events that happen along this road? These can be sourced from the lyrics or be their own ideas.
- Organise children into small groups and invite them to create graphic scores of an imaginary journey through life. These could include homes, schools, membership of teams or clubs, favourite lessons, etc.
- Ask the children to choose a sound source/instrument for each image, and then plan a musical route through the score.
- Perform the pieces to the class, and share ideas for how they could be refined further.



**Can children** create a score that represents events in the journey of life?

**Can children** perform their score using interesting sound sources?

## 3 Compose and perform a rap about a journey

- Ask the children to identify rhyming words in the song: on/gone, door/anymore, soar/shore, etc.
- Using ideas from their graphic-score discussions, ask the children to create a set of rhymes focusing on the highway of life. Create short poems to be chanted to a backing.
- Create a backing using a drum machine app or keyboard rhythm so that children can practise chanting their raps to the beat. Consider include beatboxing or movement/dance – have fun with this!
- Invite each group to perform their 'Highway of life' rap to the class.



**Can children** compose a rap and perform it to the rest of the group?

## CROSS-CURRICULAR LINKS

**English:** Rhyming words

**Geography:** Places in the world

**PSHE/Citizenship:** Journeys, lifestyles and choices



Pupils' achievements in music can be recorded using the following three-tiered approach. The criteria are based on the 'assessment opportunities' listed in the notes for each song.

### Some pupils achieved beyond expectation and can:

- sing independently in three part harmony, and adopt a solo role
- play a simple accompaniment to a song

#### Examples:

- Pupil can sing either of the harmony parts with confidence: sang part of verse one as a solo
- Pupils were both able to play two lines of the accompaniment at a time, effectively creating their own chords

### PUPILS' NAMES

### Most pupils can:

- sing with increasing confidence and accuracy
- play a single line of an accompaniment

#### Examples:

- Pupils sang the songs with increasing confidence and accuracy, were able to sing the top part harmony
- Pupil could follow the grid to play the single line pitched accompaniment to the song

### PUPILS' NAMES

### Some pupils made less progress and can:

- chant a rap composed by the group
- choose instruments to create a short soundscape

#### Examples:

- Pupil could chant the group rap in time
- Pupils chose suitable instruments to describe a soundscape for elephants

### PUPILS' NAMES

# Learning Objectives Overview

## Upper Key Stage 2, Year 6



Some pupils achieved beyond expectation and can:

Most pupils can:

Some pupils made less progress and can:

|        |   |   |   |  |
|--------|---|---|---|--|
| TERM 1 | 1 | <ul style="list-style-type: none"> <li>• sing arpeggios and chromatic notes in tune</li> <li>• create and perform a call-and-response song around a C major triad</li> <li>• sing in harmony while clapping rhythms</li> </ul>  | <ul style="list-style-type: none"> <li>• create a melody from notes in the C major scale</li> <li>• sing syncopated rhythms accurately</li> <li>• sing confidently in group harmony, pitching starting notes accurately</li> </ul>  | <ul style="list-style-type: none"> <li>• work together to create a unified group performance</li> <li>• perform rhythms based on word patterns as a group</li> <li>• create clapping patterns to fit to a steady beat</li> </ul> |
|        | 2 | <ul style="list-style-type: none"> <li>• sing the second part of a song accurately and with appropriate expression</li> <li>• play the three primary chords in G major (G, C, D)</li> <li>• compose a song with a chordal accompaniment</li> </ul>  | <ul style="list-style-type: none"> <li>• sing the main melody of a song with accuracy of pitch and rhythm</li> <li>• use their voices to demonstrate ascending (rising) and descending (falling) phrases</li> <li>• compose a short piece using a pentatonic scale</li> </ul> | <ul style="list-style-type: none"> <li>• sing in a rock style with increasing confidence and accuracy</li> <li>• play one note from the chord of G</li> </ul>  |
| TERM 2 | 1 | <ul style="list-style-type: none"> <li>• sing intervals accurately, using their thinking voice to internalise the sounds</li> <li>• perform their compositions accurately using words rhythms from the song</li> <li>• create an eight bar drum pattern using untuned percussion, or apps, which create a backing for their song</li> </ul> | <ul style="list-style-type: none"> <li>• sing the melody accurately and smoothly</li> <li>• sing a pentatonic scale creating positive phrases about their peers</li> </ul>  | <ul style="list-style-type: none"> <li>• say and clap the word rhythms from the song with some support</li> <li>• recognise that the rhythm patterns change, but cannot articulate how they change</li> </ul>                    |
|        | 2 | <ul style="list-style-type: none"> <li>• sing harmony and melody together unaccompanied</li> <li>• perform their chords for the accompaniment to <b><i>Ain't gonna let nobody</i></b></li> </ul>  | <ul style="list-style-type: none"> <li>• sing the response phrase and then play accurately on pitched instruments</li> <li>• play the notes for one chord as part of the accompaniment</li> </ul>   | <ul style="list-style-type: none"> <li>• sing the melody</li> <li>• recognise the changes of chord</li> </ul>  |
| TERM 3 | 1 | <ul style="list-style-type: none"> <li>• improvise a melody using the notes of the Bhairavi Raag</li> <li>• create a rhythmic piece based on notated word rhythms from the song</li> </ul>  | <ul style="list-style-type: none"> <li>• sing the melodic echoes with attention to the phrasing</li> <li>• compose a song using the same chord sequence</li> </ul>  | <ul style="list-style-type: none"> <li>• sing the melody using the powerpoint of the words</li> <li>• create a rhythmic piece using technology</li> </ul>  |
|        | 2 | <ul style="list-style-type: none"> <li>• sing from memory in two parts, keeping a clear open tone on the high notes</li> <li>• compose a short melody for part of the chant</li> </ul>  | <ul style="list-style-type: none"> <li>• lead or conduct the group in a performance from a rhythm grid</li> <li>• play one chord in a sequence identifying whether it's a major or minor</li> </ul>   | <ul style="list-style-type: none"> <li>• chant the words for the 'tutti' section of <b><i>Shabuya</i></b></li> <li>• play one note from the chord sequence</li> </ul>  |

Song 1

# Hey Mr Miller

A song with three layers in a jazz–swing style

## WHAT YOU'LL NEED:

### Song Bank:

- Performance, echo and backing tracks

### Resources:

- Tuned percussion: xylophone, glockenspiel, chime bars (notes C, D, E, F, G, A, B, C and F sharp)
- Untuned percussion: a drum and some hand-held percussion (eg. woodblocks)
- YouTube/CD: a recording of Glenn Miller's *In the mood*

## MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1 Sing a syncopated melody accurately and in tune
- 2 Compose a syncopated melody using notes of the C major scale
- 3 Perform in a group with a good sense of ensemble

## MUSICAL VOCABULARY

|                   |                                    |
|-------------------|------------------------------------|
| <b>Pitch:</b>     | C major scale, arpeggio, chromatic |
| <b>Duration:</b>  | syncopation, swung rhythm          |
| <b>Tempo:</b>     | pulse, beat                        |
| <b>Texture:</b>   | layers                             |
| <b>Structure:</b> | four-bar phrases, ABC structure    |
| <b>Other:</b>     | scat syllables                     |

## WARM-UPS AND FOCUS-BUILDERS

- **Physical:** Using the music of Glenn Miller as a backing, mime playing the different instruments of a swing band: trombone, saxophone, trumpet, drums, piano, double bass.
- **Vocal:** Sing an ascending and descending arpeggio figure (C–E–G–E–C) to different sounds: eg. *ba, da, du, zu, wah*.

## STEPS TO SINGING

- Listen to the slowed-down version of the performance, taking note of the '*ba, ba, ba*' arpeggio figure and the '*Da ba da ba ba ba ba*' chromatic phrase. Sing each phrase separately, taking particular care with the tuning on the arpeggios and chromatic 'scat' phrases.
- Play the pulse on a woodblock while the children sing; this will help maintain the tempo and offset the syncopated rhythms. A confident child may like to take over playing the pulse.
- Sing the whole song through in unison first, then gradually add the second part, then the third if appropriate for your group. Decide on the dynamic range for each section, always being aware of the overall balance of the parts.



# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Sing a syncopated melody accurately and in tune

- The song is in a jazz-swing style, with an up-beat and jaunty melody. On the backing track, listen to the drummer playing a 'swung rhythm' typical of this genre; it sounds as though it is skipping along lazily.
- In order to achieve the music's jazzy character, it is important to feel the rhythmic lilt and take care with the syncopations in the melody line. Divide the group in two, with one half tapping the beat while the other sings or says the rhythm of the words ('Hey, Mister Miller ... all through the land.') Switch round so that everyone has a chance to feel how the syncopation fits against the pulse.
- Listen again to the start of *In the mood* by Glenn Miller and compare it to the section from bar 21 of *Hey Mr Miller*. Can children hear the similarity? This style of singing on nonsense syllables is known as 'scat'. Sing each note slowly to ensure tuning is really accurate, then speed up and sing it in rhythm. Can children make their voices sound like trumpets? Use the same approach for the subsequent chromatic phrase.
- Invite different children to clap rhythms from the song while you tap the pulse. Can the others work out which phrase it is?



**Can children** sing arpeggios and chromatic notes in tune?

**Can children** sing syncopated rhythms accurately?

## 2 Compose a syncopated melody using notes of the C major scale

- Divide children into three groups and challenge each to play a word-rhythm on untuned percussion. (Assign each group one section of the song to choose a word-rhythm from.) Tapping the pulse in the background, get each group to play their rhythm separately first; then see what happens when they put them all together. What happens to the volume and texture when fewer children play on each part?
- Invite children from each group to select tuned percussion and to play their rhythm using some of the notes from the scale of C major; start with C, D, E, F and G and, if available, add A, B, top C and F sharp. Can they create a melody with a syncopated rhythm, perhaps one taken from the song?



**Can children** perform syncopated rhythms in time with the pulse?

**Can children** create a melody using notes from the C major scale?

## 3 Perform in a group with a good sense of ensemble

- Sing through the song all together, ensuring that all entries and endings are accurately placed.
- Using some of the rhythms and melodies that children have composed, create an instrumental section to be performed after one rendition of the song.
- Rehearse the transition from the song to the composed piece and back again, ensuring that the tempo is maintained.



**Can children** work together to create a unified group performance in a jazz style?

## CROSS-CURRICULAR LINKS

**History:** Explore the role of music in WW2

**PE and dance:** Learn some lindy-hop or swing-dance steps

### Song 2

## Oleo

A traditional call-and-response song from Ghana, with opportunities for singing in three-part harmony

### WHAT YOU'LL NEED:

#### Song Bank:

- Performance, echo and harmony-part tracks

#### Resources:

- Tuned percussion: notes C, E and G (C major triad)
- Untuned percussion: djembe (or similar African drum), shekere, maracas, claves
- A recording device
- Enough space for children to compose and perform in groups

### MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1 Sing a call-and-response song with accurate harmonies and clear rhythmic articulation of the words
- 2 Work in groups to create a short call-and-response song by combining vocal improvisations
- 3 Create an expressive performance with movement and percussion parts

### MUSICAL VOCABULARY

|                   |                                  |
|-------------------|----------------------------------|
| <b>Duration:</b>  | syncopation                      |
| <b>Pitch:</b>     | harmony, chord, triad            |
| <b>Structure:</b> | echo, phrase, call-and-response, |
| <b>Texture:</b>   | solo, three-part harmony         |
| <b>Other:</b>     | 'scat' singing                   |

### WARM-UPS AND FOCUS-BUILDERS

- **Physical:** Standing in a circle, get children to echo some clapping patterns based on rhythmic fragments from the song. Gradually increase the length and complexity of the rhythms to see if children can memorise and reproduce the patterns accurately. Invite children to play this game in pairs, taking turns to be 'leader'.
- **Vocal:** Sing two 'cuckoo' notes (eg. G down to E on 'oo') and invite the children to echo. Extend this by using these notes to create longer phrases on 'scat' (nonsense) syllables like 'du', 'wah', 'bah', etc.

### STEPS TO SINGING

- After listening to the performance track, ask the children to describe what makes the song attractive; can they hear that the vocals alternate between one part for calls and three parts for the responses? This is known as 'harmony'.
- Now listen to the slowed down melody 'call', inviting children to join in with the echoes. Once confident, sing along with the full-tempo track.
- Once everyone is familiar with the main echo line, introduce the high and low harmony parts: listen to the performance tracks of each of these, then begin to learn each of them as a group.
- Sing through the whole song, with everyone joining in for the echoes. Start first with the high harmony response, followed by the main response, and then the low. Split the children into three groups and assign each of them one of the echo parts. Choose a solo singer for the call and then practise singing together in three-part harmony.

# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Sing a call-and-response song with accurate harmonies and clear rhythmic articulation of the words

- Set up a steady pulse with toe-taps, side-steps or other movements that can underpin claps. Once everyone is feeling the beat, clap the rhythm of each song phrase in turn, getting the group to echo, keeping in time with the beat. Repeat as necessary to ensure accuracy.
- Keep the pulse going and start to rehearse each of the three harmony parts in turn. Take particular care with the high harmony part's starting note in the second phrase ('oh li-yee, li-yee lay oh la la') as this can be tricky to pitch. Is everyone feeling how the rhythm sits over the beat and singing crisply, with a good sense of ensemble?
- Choose your three groups for the harmony. Build the harmony layers from the bottom upwards to give some support to the high harmony part. If appropriate for your group, a further challenge is to switch round the parts sung by each group.



**Can children** sing confidently in group harmony, pitching the starting notes of each response accurately?

## 2 Work in groups to create a short call-and-response song by combining vocal improvisations

- Supply children with tuned percussion instruments (eg. xylophones) and ask them to locate the three notes of the C major chord (or 'triad'): C, E and G. Play these notes in ascending order first (C–E–G), singing the note names as you play, then do the same thing but this time in descending order. Always play in time with a steady pulse.
- Now mix things up by playing these three notes in any order, eg. E–C–G, and perhaps developing the rhythm so that the notes are of different durations. Can children sing their melodies to scat syllables?
- Divide the class into small groups and help them to create their own 'scat' song by combining the melodies that they have made up and adding new 'scat' syllables. Sing through together first, then explore how the three-note melodies can be layered to create harmonies on the C major triad.
- Develop their compositions into call-and-response songs comprising three calls and three harmonised responses.



**Can children** work in groups to create and perform a call-and-response song around the C major triad?

## 3 Create an expressive performance with movement and percussion parts

- Sing the song through, encouraging everyone to clap on the first and third beats of every bar: 'Oleo, Oleo'. Invite one child to add a djembe part by playing on these beats.
- Demonstrate a new clapping pattern on the rhythm of 'oh la la'; ask everyone to join in with the claps on these words, then invite two or three children to play this on hand-held percussion instruments.
- Arrange everyone in a circle, encouraging them to sway from side to side to a steady pulse. Create short clapping patterns based on rhythmic fragments of the melody; get children to clap these patterns, producing claps with their neighbours' hands as well as their own.
- Once the percussion parts, vocal lines and clapping have all been rehearsed separately, try putting them all together for a grand performance. Make a recording and discuss tuning and rhythm afterwards as a group.



**Can children** sing in harmony while clapping rhythms to a steady beat?

## CROSS-CURRICULAR LINKS

**Geography:** Find Ghana on a map or globe

**PSHE:** Working as a team



Pupils' achievements in music can be recorded using the following three-tiered approach. The criteria are based on the 'assessment opportunities' listed in the notes for each song.

### Some pupils achieved beyond expectation and can:

- sing arpeggios and chromatic notes in tune
- create and perform a call-and-response song around a C major triad
- sing in harmony while clapping rhythms

Examples:

- Pupil sang the scat part as a solo against the other parts
- Pupil (as part of a pair) made up a call-and-response song using the notes C, E and G
- Pupil sang a harmony part and maintained the group's lapping pattern

### PUPILS' NAMES

### Most pupils can:

- create a melody from notes in the C major scale
- sing syncopated rhythms accurately
- sing confidently in group harmony, pitching starting notes accurately

Examples:

- Pupil composed a melody and their friend echo-played it
- Pupil sang all the syncopated rhythms of **Hey Mr Miller** accurately
- Pupil sang confidently as part of a group and maintained their part in **Oleo**

### PUPILS' NAMES

### Some pupils made less progress and can:

- work together to create a unified group performance
- perform rhythms based on word patterns as a group
- create clapping patterns to fit to a steady beat

Examples:

- Pupil participated in the performance of **Hey Mr Miller**, supported by the group
- Pupil performed the group rhythm, working with a partner
- Pupil made up simple clapping patterns that fitted to the pulse, supported by other players

### PUPILS' NAMES

**Song 3**

# Touch the sky

A fast-paced song based on a pentatonic scale

## WHAT YOU'LL NEED:

### Song Bank:

- Performance, echo and backing tracks; lyrics

### Resources:

- Pitched instruments: tuned percussion, other tuned instruments (notes F G A C D)
- Untuned percussion including small drums
- Word cards: cold wind, sky, mountains, ride, fly, chase, and other key words from the song

## MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1 Sing accurately in two parts, with dynamic contrast and expression
- 2 Explore ascending and descending phrases on the pentatonic scale using voices and tuned percussion
- 3 Compose a short piece using the pentatonic scale

## MUSICAL VOCABULARY

|                   |   |
|-------------------|---|
| <b>Duration:</b>  | off-beat  |
| <b>Pitch:</b>     | pentatonic melody, ascending, descending, harmony           |
| <b>Structure:</b> | verse, chorus, instrumental, intro, outro, phrase, sequence |
| <b>Texture:</b>   | accompaniment, solo, harmony                                |

## WARM-UPS AND FOCUS-BUILDERS

- **Physical:** Display the word cards and ask children to create their own actions for each one. Select four of these and build into an action sequence. Work in pairs, with one child leading a sequence of actions for their partner to copy, then swapping.
- **Vocal:** Starting on a low note, sing 'na, na, na, na, na' (ie. the 'teasing' tune, G E A G E) then repeat, starting on a higher pitch each time. Now sing it in a descending sequence, eventually returning to the starting note. Change the sound to 'ya', 'ga', 'ba' and 'da' to encourage open mouths for singing.

## STEPS TO SINGING

- Listen to the performance track together; how would everyone describe the tempo? The last word 'sky' is a long-held note; can children tell you what is added to the song at this point?
- Play the track again and listen to how the melody rises and falls throughout. Invite children to indicate the changes in pitch with hand-marking; can they identify the word on which the melody begins to rise? ('calling')
- Listen to the phrase 'I will ride, I will fly' and be aware of the repeating part ('chase the wind', etc.). Sing the chorus with the performance track, and then try performing with the backing track.

# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Sing accurately in two parts, with dynamic contrast and expression

- Listen to the slower version of the final chorus. Learn the melody first and, when this is secure, learn the harmony. Divide singers in half to sing the two parts – be prepared to spend time on achieving a good sound and a balance between the parts.
- Mark the pulse with a drum while everyone sings along. Be aware of the off-beat entries and the sustained notes in the melody: these are marked by two drum-beats.
- Ask the children to sing the two-part chorus with varying dynamics: loudly ... quietly ... starting quietly and gradually getting louder ... starting loudly and gradually getting quieter. Which do they prefer?
- Explore the verse lyrics and invite children to suggest any words or phrases that need to be emphasised.
- Sing the song to the backing track with the agreed dynamic contrasts.



**Can children** sing the melody accurately and expressively, using dynamic contrasts?

## 2 Explore ascending and descending phrases on the pentatonic scale using voices and tuned percussion

- Sing a rising phrase to 'la' that starts on F and uses the notes of the pentatonic scale (F G A C D). Invite children to copy the phrase and use their hands to mark the pitch shape.
- Divide the class into groups of four or five. Invite one child from each group to sing a short rising phrase beginning on F for the others to echo. Ensure everyone has a chance to be leader.
- Sing a short descending phrase to the group, eg. D D C A, then ask children to work in their groups to compose their own falling vocal phrases.
- Transfer these phrases to tuned percussion. Arrange children in pairs, with one child creating a rising (ascending) phrase and the other responding with a falling (descending) phrase.



**Can children** compose a short phrase that rises or falls in pitch?

## 3 Compose a short piece using the pentatonic scale, with an intro and outro

- Organise children into small groups of four or five and ask them to extend the previous activity by creating a vocal or instrumental piece consisting of three rising and falling phrases using the pentatonic scale on F. Model a strong beat for children to follow.
- Now split the class into four groups. Group 1 should keep the pulse, while the other three groups play different rhythm patterns against the pulse, using the pentatonic notes. Rotate the groups to allow everyone to experience every rhythm. Build a piece from these rhythms by deciding which order to introduce each of them.
- Ask each group to create an intro and an outro for the pentatonic piece using untuned percussion. Perform these to each other and ask peers to critique.



**Can children** demonstrate a rising or falling phrase vocally or instrumentally?

### CROSS-CURRICULAR LINKS

**PSHE:** Confidence building, self belief

**Geography:** Different features on a map

**Natural world:** Weather patterns



**Song 4**

# I wish it could be Christmas every day

A lively rock song with swung rhythms and a verse–chorus structure

## WHAT YOU'LL NEED:

### Song Bank:

- Performance, echo and harmony-part tracks

### Resources:

- Pitched instruments: tuned percussion, bells, guitars, ukuleles (notes G B D, C E G, D F# A)
- A selection of untuned percussion
- Access to technology, eg. a tablet with sequencing app such as Garageband

## MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1 Sing in a rock style, with accurate quaver rhythms (straight and swung)
- 2 Identify and play chords in the key of G major
- 3 Compose a simple seasonal song with a chordal accompaniment

## MUSICAL VOCABULARY

|                   |                                     |
|-------------------|-------------------------------------|
| <b>Duration:</b>  | rhythm (straight and swung quavers) |
| <b>Pitch:</b>     | primary chords, home key            |
| <b>Texture:</b>   | unison, accompaniment               |
| <b>Structure:</b> | intro, verse and chorus             |

## WARM-UPS AND FOCUS-BUILDERS

- **Physical:** Play the performance track, tapping a steady pulse or beat with your foot. Model a simple eight-beat 'hand-jive' pattern, eg. *knee, knee, clap, clap, chest, chest, head, head*. Invite children to work in pairs to create their own versions and choose one to accompany the verse of the song.
- **Vocal:** Create bell sounds with voices: sing 'ding' on the note G together, and then sing 'ding-dong' starting on a D and descending through the five notes to G. Vary dynamics by making D, B and G louder. Divide children into three large groups; each group should start to sing the bell pattern but hold on to a different note to create the chord of G:

Group 1: sing D and hold; Group 2: sing D, C, B and hold the B; Group 3: sing D, C, B, A, G and hold the G. Now try the same thing starting on a G and descending to C.

## STEPS TO SINGING

- Listen to the performance track. Can children identify the chorus words and describe how the third line of the chorus differs from the first? ('Ev'ry day' uses higher notes on the third line.) See if they can name two things that change for the choruses, eg. 'swung' rhythm, faster tempo, change of key, shape of the melody.
- Pupils will undoubtedly have heard this song played frequently in shops over the festive season, so encourage them to sing the chorus along with the backing track. Make sure that longer notes on the words 'ev'ry day', 'play'; 'bells', 'out', and 'Christmas' sustain their energy through to the end. Sing through the final long 'Christmas', placing the 's' at the very last moment.
- Play the performance track again.
- Invite the children to show the outline of the verse melody with hand patterning. Now sing through the verse, clapping the rhythms for the words 'on somebody's face; 'cover up your head' and 'sweet Santa Claus is on the way'.



# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Sing in a rock style, with accurate quaver rhythms (straight and swung)

- Warm-up voices by buzzing lips together while singing a falling arpeggio (C G E C). With one index finger, draw a line in the air that rises and falls, inviting the children to follow the line with their voices. Ensure that singers cover a wide vocal range.
- Speak and clap the rhythm of the words for the verse along with the performance track, then sing it with the backing. Now do this for the chorus, taking note of the change to bouncy (swung) rhythms.
- Watch a YouTube clip of Roy Wood performing his song. Invite the children to suggest ways in which to create their own really lively performance by adding movement, changing the texture (eg. using soloists on certain phrases) and using untuned percussion.



**Can children** sing the melody accurately and expressively, adding some movement?

## 2 Identify and play chords in the key of G major

- First play the chord of G to the class and ask them to sing the three notes from the chord, as in the vocal warm-up. Explain that when more than one note is sounded at the same time, it creates a 'chord'. Listen to the performance track and ask everyone to stand up every time they hear the 'home' chord (G).
- Play or sing the chords of G and C to the class, and ask children to find the notes from each chord on tuned percussion, guitars or ukuleles.
- The chord of D uses three notes D F# A – sing the notes then find them on the instruments.
- Divide the class into three groups and assign one chord to each group to play. Set up a beat and conduct the groups on when to play their chord. Invite confident children to take the conductor's role.



**Can children** identify the 'home' chord of G major by ear?

**Can children** find the correct notes for the chord of G, D or C major on pitched instruments?

## 3 Compose a simple seasonal song with a chordal accompaniment

- Create a chord sequence using chords G, C and D – these are called 'primary chords'. For instance:  
G /// C /// D /// G ///
- Play the chord sequence on pitched instruments or record on a tablet using a sequencing 'app'. Encourage the children to count the beats aloud as they play.
- Invite groups of children to write lyrics for a seasonal song to fit the same number of beats as their chord sequence. Next, compose a short tune to fit with the lyrics and chords, and perform the song to the rest of the class.



**Can children** play or sing the notes of at least one chord?

**Can children** create a melody to fit their chord sequence?

### CROSS-CURRICULAR LINKS

**Geography:** Weather patterns

**PHSE:** Homelessness, poverty



Pupils' achievements in music can be recorded using the following three-tiered approach. The criteria are based on the 'assessment opportunities' listed in the notes for each song.

### Some pupils achieved beyond expectation and can:

- sing the second part of a song accurately and with appropriate expression
- play the three primary chords in G major (G, C, D)
- compose a song with a chordal accompaniment

#### Examples:

- Pupil sang the second part of the song accurately, including the section that moves in leaps
- Pupil played the three chords of G, C and D using the ukulele

### PUPILS' NAMES

### Most pupils can:

- sing the main melody of a song with accuracy of pitch and rhythm
- use their voices to demonstrate ascending (rising) and descending (falling) phrases
- compose a short piece using a pentatonic scale

#### Examples:

- Pupil sang the main melody with a clear change in swung and straight quavers
- Pupil and Pupil created and performed a pentatonic piece with a clear intro and ending

### PUPILS' NAMES

### Some pupils made less progress and can:

- sing in a rock style with increasing confidence and accuracy
- play one note from the chord of G

#### Examples:

- Pupil sang with enthusiasm and energy throughout the performance
- Pupil was able to anticipate and play their note (G) as part of an accompaniment to the group song

### PUPILS' NAMES

**Song 5**

# Dona nobis pacem

A lyrical song meaning 'Give us peace' that can be sung as a three-part round

## WHAT YOU'LL NEED:

### Song Bank:

- Performance, echo and backing tracks

### Resources:

- A selection of untuned percussion
- Three sets of cards, one set for each section of the song, containing:
  - the sheet-music notation broken down into two-bar phrases
  - the words for these two-bar phrases on separate cards

## MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1 Sing a melody accurately and in a legato style
- 2 Keep a steady pulse in a 3/4 metre and identify different rhythm patterns
- 3 Compose and perform a simple piece on untuned percussion, using given rhythms

## MUSICAL VOCABULARY

|                   |                                     |
|-------------------|-------------------------------------|
| <b>Duration:</b>  | rhythm (straight and swung quavers) |
| <b>Pitch:</b>     | primary chords, home key            |
| <b>Texture:</b>   | unison, accompaniment               |
| <b>Structure:</b> | intro, verse and chorus             |

## WARM-UPS AND FOCUS-BUILDERS

- **Physical:** Invite children to mark a two-beat pulse counting '1, 2, 1, 2...'. Step forward with the left foot (LF) and keep the right foot (RF) behind. Then try this three-beat pattern ('1, 2, 3...'): LF forward, RF stays behind, LF returns; RF forward, LF stays behind, RF returns, etc. Divide into two groups and ask one group to mark a two-beat pulse and the other a three-beat pulse. Can the children work out how many times each group would have to step their pattern before arriving at beat one simultaneously? (three and two respectively) Try changing the lead foot.
- **Vocal:** Sing each of these vowel sounds on one note for three beats: 'oh'-'ah'-'ih' (as in ink)-'eh' (as in egg). Keep the sounds smooth and feel the differences in the tongue position and mouth shape. Repeat the pattern several times, going up a step each time.

## STEPS TO SINGING

- Can children identify the language? Do they know any other music or venue where Latin might be used?
- Listen to the performance track while counting '1, 2, 3; 2, 3; 3, 2, 3' etc. all the way up to eight. Can children work out how many times this eight-bar sequence is repeated in the unison version? (three)
- Demonstrate the pronunciation of the words, using the warm-up vowel sounds as appropriate.
- Listen to the track again and this time 'hand-mark' the pitch of the melody line. Talk about where the melody moves by step and where it moves by leap. In which section do the greatest leaps occur? (section 3, 'pacem'). Sing these leaps, avoiding any sliding between notes.
- Sing along with the slow track and repeat until each phrase is secure.
- Listen to the structure of the performance track: a three-part round that begins and ends in unison. Divide into three groups and sing along.
- Once singers are confident with all three sections of the song, try singing it to the backing track.

# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Sing a melody accurately and in a legato style

- Have the children listen while you sing or play these notes in a legato (smooth) style: C–D–E–F–G–A–Bb–C'–D'–C'–Bb–A–G–F–E–D–C. Then sing them to the numbers 1–9 and back and ask the children to join in.
- Sing the notes again, but now miss out (internalise) the '4'. Repeat, missing out 7 then 9.
- This time: sing 1 (*think* 2, 3) sing 4; then sing 1 (*think* 2, 3, 4) sing 5 – also try singing 1 and 8 (an octave) and 1 and 9. Invite children to make up 'thinking voice' patterns to try.
- To increase the challenge, sing the intervals 4–1, 5–1, 3–5 and 8–1, still thinking the intervening notes. Be careful not to slide on 8–1.
- Sing through the first eight-bar phrase using the vowel sounds from the Vocal warm-up. Keep the sounds smooth and warm on longer notes.



**Can children** sing various intervals by using a 'thinking' voice to hear the intervening pitches?

**Can children** sing in a legato style?

## 2 Keep a steady pulse and identify different rhythm patterns

- Listen to the performance track. Tap knees on the first beat and clap beats 2 and 3. Try adding the three-beat stepping pattern from the physical warm-up while singing the song.
- Make three sets of cards, one set for each eight-bar section of the song: each set should contain enlarged sheet-music notation broken down into four two-bar phrases, and the words for these two-bar phrases on separate cards.
- Get into three groups and give one set of cards to each group. Challenge children to match the words to the notation. Can they also identify phrases by the outline shape of the melody? When children have sequenced their cards, ask them to sing through their section.
- Invite children to clap one of the two-bar word rhythms for their peers to identify, eg. 'pacem' (bars 11–12, 19–20 and 27–28); can they hear that bars 7–8 are different?



**Can children** mark a steady 3/4 pulse to the performance track?

**Can children** identify rhythms from the song?

## 3 Compose and perform a simple piece on untuned percussion, using given rhythms

- Ask the class to clap through the various rhythmic patterns for each of the words 'dona', 'nobis' and 'pacem'. Clap and 'squeeze' to allocate the true value to longer notes, eg. bar 5 'Dona': clap-clap clap [*squeeze*].
- Invite children to create an eight-bar sequence using these word-rhythms, play it on untuned percussion and then share with peers. Explore children's ideas for sustaining longer notes on percussion and encourage them to experiment with timbre and texture.
- In groups, create an ostinato (repeated rhythm) using one of the word rhythms, eg. 'pacem, pacem' (bars 7–8). Invite children to play their rhythmic sequences over this ostinato, and then perform them to the class.



**Can children** clap different word rhythms accurately?

**Can children** compose a rhythmic piece on untuned percussion and perform it confidently to the class?

## CROSS-CURRICULAR LINKS

**PSHE and Citizenship:** Peace initiatives, World Peace Day

### Song 6

# Wonder

A 'feel-good' popular song in the rhythm and blues genre, based on the pentatonic scale

## WHAT YOU'LL NEED:

### Song Bank:

- Performance, echo and backing tracks; lyrics

### Resources:

- Tuned percussion: notes C, D, E, G and A (pentatonic scale)
- A selection of untuned percussion
- Drum machine app or software

## MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1 Sing from memory with attention to phrasing and dynamics
- 2 Create and perform a rhythmic backing using technology or untuned percussion
- 3 Compose a short song based on a pentatonic scale

## MUSICAL VOCABULARY

|                   |   |
|-------------------|---|
| <b>Duration:</b>  | syncopation                               |
| <b>Pitch:</b>     | pentatonic scale, melody                  |
| <b>Structure:</b> | repetition, verse, chorus, bridge, phrase |
| <b>Tempo:</b>     | four-beat rhythm, bar, pulse, beat        |
| <b>Texture:</b>   | unison, accompaniment, harmony            |
| <b>Other:</b>     | internalise                               |

## WARM-UPS AND FOCUS-BUILDERS

- **Physical:** Step on the spot marking the beat clearly (1, 2, 3, 4...) then add clicks on beats 2 and 4. Still stepping on the spot, invite children to add an alternative sound on the same beats, eg. a clap, thigh slap or chest drum.
- **Vocal:** Sing up and down a C pentatonic scale to 'woah' or 'oh' for the children to echo, eg.  
C D E G A G E D C  
oh oh oh oh oh oh oh oh oh

Using the same notes, improvise short vocal patterns for children to echo. Invite a confident child to adopt the leader's role.

## STEPS TO SINGING

- Play the performance track – children may already know the song – and introduce a stepping pattern on the pulse. Emphasise the first beat each time so that they can feel the syncopation on 'oh' in the chorus (bar 18) and 'go' in the bridge section (bar 24).
- Listen to the repeating bridge ('This light is contagious...'). Can children explain the impact of the repetition and the change of pitch on the final 'reach out and pass it on'? (sends an important message and marks the climax of the bridge)
- Listen to the recording of the verses. Ask children how many pitches are used in each verse phrase (four) and in the word 'woah' in the chorus (five, ie. the pentatonic scale).
- Finally, sing the song through together with the performance track.

# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Sing from memory with attention to phrasing and dynamics

- Display the lyrics and say and clap the rhythm of the verse for the children to echo back, emphasising the words 'I'm' and 'cause'.
- Play the backing track and invite children to sing just the first word of each verse, and to internalise (think) the rest of the verse.
- Sing the bridge, emphasising the key words ('light', 'reach') and syllables ('contagious', 'neighbours').
- Discuss with the children which words in the song carry the most important message, and therefore which phrases should be louder or quieter to ensure an effective performance.
- Ask children to shut their eyes and sing the song to the backing track. Appoint one child to be a critical listener and give feedback on the phrasing and dynamic contrast in the performance.



**Can children** sing the song from memory with attention to phrasing?

**Can children** introduce appropriate dynamic contrast to maximise impact in performance?

## 2 Create and perform a rhythmic backing using technology or untuned percussion

- Listen to the performance track or the recording by Emeli Sandé. Can children identify the instruments used to accompany the voice? (*piano and drums*)
- The drum patterns change in the different sections of the song. What differences can children hear? (*the verse has a regular four-beat pulse; the chorus contains more complicated patterns; the bridge has a much lighter pattern*)
- Encourage children to create an appropriate drum pattern for each eight-bar section, using a drum machine app or software. Copy and paste where necessary to ensure that the pattern is long enough. Alternatively, divide children into three groups, and ask each group to compose a rhythmic 'drum' pattern on untuned percussion for the verse, chorus or bridge respectively.
- Perform the song with the chosen drum patterns, inviting constructive peer critique.



**Can children** identify contrasting backing rhythms?

**Can children** create an eight-bar drum pattern using a drum machine app or untuned percussion?

## 3 Compose a short song based on a pentatonic scale

- Following on from the Vocal warm-up, invite children to improvise short vocal phrases to 'oh' using the pentatonic scale (C, D, E, G and A). They may like to use their own composed drum patterns as a backing.
- Get the children into pairs, and ask each child to name one special attribute of the other and then sing about it using the pentatonic scale: eg. 'Jo makes me feel good!' (C-D-C-E-G).
- Read through the words of the verse and identify the rhyming scheme (ABAB). Can the children create their own short poem based on this rhyming pattern, using ideas from the 'special attributes' activity?
- Invite children to use their words to compose a short song based on the pentatonic scale.
- Rehearse the songs, each with their own rhythmic backing track, and perform them to the whole group.



**Can children** sing independently using a pentatonic scale?

**Can children** create and perform a song in time to a composed rhythmic backing?

## CROSS-CURRICULAR LINKS

**Literacy:** Rhyming couplets  
**PHSE and Citizenship:** Friendship  
**RE:** Festivals of light



Pupils' achievements in music can be recorded using the following three-tiered approach. The criteria are based on the 'assessment opportunities' listed in the notes for each song.

### Some pupils achieved beyond expectation and can:

- sing intervals accurately, using their thinking voice to internalise the sounds
- perform their compositions accurately using words rhythms from the song
- create an 8 bar drum pattern using un-tuned percussion, or apps, which create a backing for their song

Examples:

- Pupil was able to sing intervals 5 – 1; 3 – 5 – 8; and 8 – 1 without sliding their voice
- Pupil was very confident both playing a rhythmic pattern, and also creating one using GarageBand app

### PUPILS' NAMES

### Most pupils can:

- sing the melody accurately and smoothly
- sing a pentatonic scale creating positive phrases about their peers

Examples:

- Pupil sang the melody accurately and could change the dynamics appropriately
- Pupil could identify word rhythms from the song, and could sing the phrases on their cards

### PUPILS' NAMES

### Some pupils made less progress and can:

- say and clap the word rhythms from the song with some support
- recognise that the rhythm patterns change, but cannot articulate how they change

Examples:

- Pupil could say the words rhythms from the song, and could clap them accurately with the some support

### PUPILS' NAMES



**Song 7**

# Ain't gonna let nobody

A hip-hop arrangement of a traditional spiritual, sung in unison and three-part harmony

## WHAT YOU'LL NEED:

### Song Bank:

- Performance, echo and backing tracks; lyrics

### Resources:

- Tuned percussion: notes for Cm (C, Eb and G) and G7 (G, B, D and F)
- A range of untuned percussion
- A sequencing app
- A beatboxing app or a recording device

## MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1 Sing in three parts with good ensemble and accurate pitching
- 2 Maintain a part in a chordal accompaniment
- 3 Create a rhythmic backing for a song using voices, apps or untuned percussion

## MUSICAL VOCABULARY

|                   |                                      |
|-------------------|--------------------------------------|
| <b>Duration:</b>  | rhythm, syncopation                  |
| <b>Pitch:</b>     | chords Cm and G7, melody             |
| <b>Structure:</b> | ostinato (plural ostinati), sequence |
| <b>Texture:</b>   | accompaniment, three-part harmony    |
| <b>Other:</b>     | beatbox, ensemble                    |

## WARM-UPS AND FOCUS-BUILDERS

- **Physical:** Say this rhyme together and follow the instructions. Take four steps forward then turn around, so you are ready to walk the other way in line 3.

**Keep on walking, keep on talking**

*Turn around and touch the ground.*

**Keep on walking, keep on talking**

*Hands in the air and make a sound. [woo!]*

Ask the children to suggest new words and a new sound for the last line, eg. 'Clap your hands and make a sound [yay!]'. Encourage higher sounds.

- **Vocal:** Take a good breath, then sing up the first five notes of a C minor scale (C–D–Eb–F–G), holding each note for two beats. Increase the count to four beats, then try six. How long can singers make their breath last?

## STEPS TO SINGING

- Listen to the performance track and count how many strong beats there are before the vocals begin (16). How many times does the chord sound before the singers start? (four)
- Introduce Melody 1, 2 and 3 by listening to each echo track in turn:
  - Melody 1: clap the rhythm with the recording and say the words; then sing it through, watching out for the syncopation on 'Keep on'.
  - Melody 2: clap the rhythm of 'let nobody turn me' and 'keep on walkin'; then sing with the echo, repeating as needed.
  - Melody 3: count the beats for the long 'Ain't' (three), and be particularly careful to observe the length of each 'no-'.

# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Sing in three parts with good ensemble and accurate pitching

- Sing the word 'no' up and down a Cm chord (C–Eb–G). Divide into three groups. This time sing up these notes but finish with a chord: Group 1 stops on and holds the G, Group 2 the C and Group 3 the Eb. Listen to the held chord. Does it sound 'sad'? Can children offer any other describing words for it?
- At bar 43 the three melodies are sung together, in harmony. Sing through each melody with the whole group, then divide again into three groups. Sing and hold 'let' in Melody 1, and 'Ain't' in Melody 2 and Melody 3, from the start of each part. This makes a C minor chord too.
- Establish Melody 1 then introduce Melody 2 – start after 'let' in Melody 1. When this is confident, add Melody 3 ('Ain't' comes in with 'let' in Melody 1).
- Rehearse the harmony section with the backing track, counting in to ensure accurate and confident entries. Remind children to listen as they sing. This will support a better ensemble sound and more accurate pitching.



**Can children** sing a part in a three-part harmony section, entering in the correct place and on the correct note?  
**Can children** identify high, middle and low notes in a Cm chord?

## 2 Maintain a part in a chordal accompaniment

- This song uses the chords Cm and G7. Can children identify the chord changes? Listen to the song and tap hands on shoulders for Cm and clap hands in the air for G7 (the chords are never played together!).
- Write out the chord sequence in the song for the children to follow.
- Divide into two groups and share out some pitched or tablet instruments. Group 1 will need the notes in Cm (if there is no Eb, just use C and G) and Group 2 will need the notes for G7 (G, B, D and F). Introduce the chords in turn, and encourage each group to play their chord when conducted. Invite any beginner ukulele players to play one chord only, in Group 1 or 2. Children with apps can play both chords.
- Choose a few children to play the chords while the rest of the group sing the melodies.



**Can children** hear the change of chords?  
**Can children** play their chord notes at the right time?

## 3 Create a rhythmic backing for the song using voices, apps or untuned percussion

- Encourage the children to create a rhythmic backing for the song in small groups, using the following ideas:
  - Create a vocal beatbox pattern and then record it into an app, with the tempo set to q = 144 – alternatively use a beatboxing app.
  - For a drum pattern on an app, set the tempo to q = 144 and record the various parts of the drum kit to create a repeated sequence or ostinato. Record this and use as a backing.
  - Make up some rhythms on untuned percussion to be played as repeated patterns or ostinati with the chords on tuned percussion.
- Try out the backings with the voices, and decide which to incorporate in your performance.



**Can children** create an appropriate rhythm as a backing for the song?

## CROSS-CURRICULAR LINKS

**Art and Design:** Graffiti

**PSHE and Citizenship:** Focus on life objectives

**PE/Dance:** Street dance

**Technology:** Using sequencers to create backing loops

**Sing Up Music:**  
supporting your music teaching

Page 2 of 2  
[www.singup.org](http://www.singup.org)

**sing up**  
Love learning, start singing

### Song 8

# Anderson's Coast

A haunting folk song in two parts about a man far from home and his true love

## WHAT YOU'LL NEED:

### Song Bank:

- Performance, echo and harmony-part tracks

### Resources:

- Tuned percussion: notes in C major (C, D, E, F, G, A, B, C' and D')
- Tablet instrument app (piano, guitar, xylophone)
- Recordings of folk songs, eg. Nancy Kerr and James Fagan at the Bath Festival, or Cockersdale *Wide Open Skies*

## MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1 Sing a two-part song from memory, focusing on phrasing, dynamics and accuracy of pitch
- 2 Recognise features of a folk song and compare different arrangements
- 3 Play the chorus by ear on pitched instruments

## MUSICAL VOCABULARY

|                   |  |
|-------------------|--|
| <b>Duration:</b>  | 'scotch snap' rhythm                                 |
| <b>Pitch:</b>     | C major scale, melody (step, leap), octave, arpeggio |
| <b>Structure:</b> | verse, chorus, refrain, call and response            |
| <b>Texture:</b>   | unison, accompaniment, harmony                       |

## WARM-UPS AND FOCUS-BUILDERS

- **Physical:** In a line, place right hand on the right shoulder of the person in front. Starting with the right foot, step slowly on the beat of this rhyme:

**Chaingang walk, government rags, mark us out** as Van Diemen's lags.

**Lash and chains, labour and pain, I'll never see my Annie's face again.**

Take the line for a walk or join up with the back of the line to make a circle. Ask how does it feel to have to walk joined together and at the same pace? Give some background about Australian penal colonies to help children empathise with the narrator. Say the rhyme again as you turn and walk back, this time starting on the left foot and with left hands on left shoulders.

- **Vocal:** Take a good breath and sing down and up the arpeggio figure G–D–B–D–G to 'ah'. Keep it smooth and light, without swooping. Sing it again, raising the pitch of the starting note each time and changing the vowel sound to 'eh' (as in egg), 'ih' (as in ink), 'oh' and 'uh'. Now divide into two groups: Group 1 sings C–G–E–G–C while Group 2 simultaneously sings G–E–C–E–G.

## STEPS TO SINGING

- Play the performance track and listen out for the shape of the Vocal warm-up ('and where are you my Annie?'). How many times is this sung (five)? Talk about the meaning of these words and join in with singing them.
- Play the chorus/refrain on the slower echo track and listen to the rhythm of 'Annie'. Can children clap this back accurately? Compare with the rhythms for eg. 'wait for' and 'not return to'. The rhythm for 'Annie' is a 'scotch snap', with the short note first; the other rhythms have the long note first. Sing the chorus together.
- Listen to the slower echo version of the verses. Sing the melody response to the first line ('And where are you...') and then sing the whole verse, paying attention to the steps and leaps in the melody. Once this is secure, learn the harmony part. Divide into two groups and try putting the two parts together.
- After Verse 3 the chorus goes into two parts. Listen to the harmony part and rehearse until the children are confident. Ensure that the ends of each phrase are together ('endure my fate and watch the moon' is one phrase without a breath in the middle).

# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Sing a two-part song from memory, focussing on phrasing, dynamics and accuracy of pitch

- Explain the context of the song then read the words. Can children describe the general mood or feeling?
- Using Google Earth, point out the location of the treacherous Bass Strait. This may help to explain why the singer fears he will not see his Annie again.
- Sing through the unison chorus and Verse 1, unaccompanied. Listen for accuracy of tuning, especially on the descending phrases.
- Listen to the harmony part for the response in Verse 2 ('And where are you...') and rehearse unaccompanied. Then sing both parts together. The harmony part follows the outline of the melody: should it be loud or quiet?
- Try singing the verses unaccompanied, using different dynamics. Which verses do children think should be loudest or the quietest?
- Encourage children to sing 'there's naught to do ... watch the moon' expressively and in one breath.
- Sing through the song by memory. When confident, encourage individuals to sing some verses as solos. Sing unaccompanied if you wish to develop your singers' confidence.



**Can children** sing a long phrase in one breath, with expression?

**Can children** vary the dynamics without slowing down or shouting?

## 2 Recognise features of a folk song and compare different arrangements

- Listen to the performance track. Can children describe the style of the music and some of its features? (eg. folk song, story line, verse/refrain, scotch snap rhythm)
- Listen to another version of the song (eg. by Nancy Kerr and James Fagan or Cockersdale). In what ways is it similar to or different from the Sing Up recording? (eg. unaccompanied, use of fiddle/viola, more harmony)
- Ask the children which version they like best, and why. How do the performances convey the meaning and mood of the words?



**Can children** use musical terms to describe a folk song?

**Can children** compare two versions of the song and identify similarities and differences?

## 3 Play the chorus by ear on pitched instruments

- Start with the response phrase 'And where are you my Annie?'. Sing the melody line.
- Using tuned percussion or virtual instruments, can children find the notes of this phrase? Give the starting note: high C.
- Sing the song and play this phrase each time. Invite children to find the notes for the harmony part (G-G-A-G-E-C-C-C) and play both parts together.
- Challenge the children to find the notes for and play the first phrase of the song. Explain that folk music is an aural tradition and is learned by listening to music, not by reading it.



**Can children** independently find the notes of the response phrase on tuned percussion or virtual instruments?

**Can children** play this phrase in time with the harmony part?

### CROSS-CURRICULAR LINKS

**Geography:** Australia and Tasmania

**History:** Colonial penal colonies



Pupils' achievements in music can be recorded using the following three-tiered approach. The criteria are based on the 'assessment opportunities' listed in the notes for each song.

### Some pupils achieved beyond expectation and can:

- sing harmony and melody together unaccompanied
- perform their chords for the accompaniment to  
Ain't gonna let nobody

Examples:

- Pupil sang the harmony part varying the dynamic range of the phrases and showing good breath control
- Pupils played the chordal accompaniment using their own ideas for rhythmic backing

### PUPILS' NAMES

### Most pupils can:

- sing the response phrase and then play accurately on pitched instruments
- play the notes for one chord as part of the accompaniment

Examples:

- Pupil sang the melody of the response phrase accurately and then played the melody on a glockenspiel
- Pupils sang the notes of the chord and played the chord accurately with the song

### PUPILS' NAMES

### Some pupils made less progress and can:

- sing the melody
- recognise the changes of chord

Examples:

- Pupil sang the melody and harmony part individually, but when the full texture was introduced, was only able to maintain the melody

### PUPILS' NAMES

**Song 9**

# Nobody knows (The Lumineers)

A soulful, lyrical ballad, which features in the film *Pete's Dragon*

## WHAT YOU'LL NEED:

### Song Bank:

- Performance, echo, rehearsal and backing tracks and Whiteboard Mode

### Resources:

- Paper sheets with names of characters from the film e.g. Pete, Elliot etc
- [Video of the song](#)
- A variety of tuned and untuned percussion
- Guitar or ukulele chord diagrams for D, (Bm), G, A
- Virtual instruments e.g. Tablet or iPad app such as GarageBand or Walk Band

## MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1 Sing the melody from memory with expression, attention to accuracy of rhythm and pitch
- 2 Create a rhythmic piece using word rhythms from names of the characters in the film
- 3 Compose a short song about friendships, using the same or similar chord sequence

## MUSICAL VOCABULARY

- Pitch:** falling phrases, major key, minor chord
- Duration:** minim, 4/4, 3/4 time signature
- Texture:** solo guitar, solo voice, two-part singing
- Timbre:** drum kit, piano, guitar, cello, voices, humming
- Dynamics:** crescendo, diminuendo, fade out
- Tempo:** speed, crotchet =82
- Structure:** verse, bridge, instrumental, chord sequence

## WARM-UPS AND FOCUS-BUILDERS

- **Physical:** stand in a circle, establish a strong steady pulse with feet, counting in 4 or 8. Chant this well-known rhyme clapping on beat 8:  
*How much wood could a wood chopper chop, if a wood chopper would chop wood [clap]? Repeat.*  
Chant the rhyme adding 'oo' on beat 8. Substitute words beginning with 'w' with a vocal sound such as 'zz', 'brr', 'shh', 'vv'. Chant. Repeat as a round in two or more parts with these substitutions, beginning on 'wood chopper'.
- **Vocal:** take a line for a walk. Sing on a vowel sound and, using your hand, indicate the direction of the voice. Focus on descending and ascending phrases.

E.g.



## STEPS TO SINGING

- Listen to the performance track, watch the video of the song or selected scenes from the film. Discuss the context and emotions expressed in the song.
- Ask children to notice how the texture of the song develops and what instruments they can hear.
- Learn the melody for each of the verses using the loop feature in the whiteboard. Can children identify the shape of the melody line? Can they find the words that have the longest duration? Can they count 4 beats in a bar and notice that the time signature changes to 3/4 during the humming section?
- Using the mixer visualisation in the whiteboard, turn off all parts except the lyrics and read them through together. Ask children to notice the rhyming scheme of each verse (mostly A-B-B-A, with some A-A-A-A).



# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Sing the melody from memory with expression, with attention to accuracy of rhythm and pitch

- Sing along to the melody echo tracks ensuring singers' response is accurate. Encourage them to breathe before each phrase and to hold the longer notes for their full value.
- Support breath with good posture and relaxed shoulders.
- Hum the link phrases with lips slightly open. Enunciate consonants clearly for the onset and end of words.
- Play the performance track using the whiteboard, displaying the notation. Ask children to comment on the shape of the melody and harmony lines.
- Next, select the harmony rehearsal track and listen, following the shape. Learn the part using the loop function and repeat until it is secure. Check the accuracy of the starting note in bar 23. Allocate singers to parts and rehearse together. Encourage singers to sing gently on the higher notes of the harmony part.
- Watch the video of The Lumineers recording the song. Can children describe the arc of the dynamics during the song and match this in their own singing?
- Sing the song through focusing on the last repeated phrase and holding the silence at the end.



**Can children** sing from memory, with control and with expression? ... sing the harmony part accurately?

## 2 Create a rhythmic piece using proper nouns of character from the story

- Use cards or printed sheets with the name of a character from the film on each one (e.g. Pete, Elliot, Grace, Jack, Natalie, etc.).
- Divide the class into smaller groups and give each group one of the character sheets. Write short sentences about that character e.g. Pete met the dragon in the forest. Chant the sentences rhythmically, and then transfer to suitable instruments for the character (pitched or unpitched). Create a short musical 'picture' of each character. Groups should select their most effective phrase for the next task.
- Build the layers of the story in sound deciding on the order/structure of the pieces. Children should discuss how they can perform expressively using dynamics and changes in texture/timbre/tempo etc. Will all the characters follow the same tempo?
- Decide on the ending. One option could be to stop each group in turn, leaving one group playing, or at a given signal stop each individual until only one person is left playing.



**Can children** create rhythmic phrases on instruments? ... play with expression following a given structure?

## 3 Compose a short song about friendships

- First, rehearse singing the notes from the chord sequence (D, G, D, A – see below):



- Using guitar, ukulele, or virtual instrument, learn the sequence of chords playing 4 beats on each chord. Finish with a D chord.
- Work with the children to create lyrics about friendship following an A–B–B–A structure.
- Can the children compose a melody to go with the chord sequence? Ask them to choose one note from each chord e.g.  
Melody 'A': F#, F#, F#, F#, G, G, G, G, F#, F#, F#, F#, E - Melody 'B': A, A, A, A, B, B, B, B, A, A, A, A, A  
Follow the A–B–B–A structure
- Extend songs by adding an instrumental section using the same chord sequence. Rehearse and perform songs to each other.



**Can children** sing notes from the chords?....compose a melody and lyrics for a song?

## CROSS-CURRICULAR LINKS

**English:** Rhyming couplets, half-rhymes, proper nouns. Fiction: *The Jungle Book*

**History and Geography:** Romulus and Remus

**PSHE and Citizenship:** Friendship, loyalty, mindfulness



**Song 10**

# Ame sau vala tara bal (We are all your children)

A Gujarati devotional song, with a melody based on the Bhairavi Raag

## WHAT YOU'LL NEED:

### Song Bank:

- Performance, echo and backing tracks; lyrics

### Resources:

- Pitched instruments (notes B, C, D, E, F, F#)
- Untuned percussion:
  - tambourines, tambours, bells
  - large two-headed drums (ideally dhols)
- A bhangra drum machine or app

## MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1 Sing a melody with attention to phrasing
- 2 Create a rhythmic piece with drums or drum-machine technology
- 3 Improvise a melody using notes from the Bhairavi Raag

## MUSICAL VOCABULARY

|                   |   |
|-------------------|---|
| <b>Duration:</b>  | semiquavers, chaal, rhythm, bols                    |
| <b>Pitch:</b>     | Bhairavi Raag                                       |
| <b>Structure:</b> | Asthayi (chorus), Antara (verse), call and response |
| <b>Tempo:</b>     | pulse, beat   |
| <b>Texture:</b>   | drone, unison voices                                |
| <b>Other:</b>     | internalise   |

## WARM-UPS AND FOCUS-BUILDERS

- **Physical:** Listen to the performance track. For the rhythmic sections, all stand with feet together and perform this sequence: bounce on the balls of your feet, take the right foot back, bounce, and return it; then repeat, bouncing back on the left foot. Now place hands together above heads. Bounce in time with the beat and take the arms straight out to the side of the body, palms up, and then pull elbows into the waist and straighten them.
- **Vocal:** warm up voices by singing the raag ascending and descending:

Sa Re Ga Ma Pa Dha Ni Sa  
C Db Eb F G Ab Bb C  
transposed: B C D E F# G A B

## STEPS TO SINGING

- Listen to the performance track several times, indicating the chorus (Asthayi) and verse (Antara) by alternately sitting and standing.
- Listen to the solo 'call' phrase for the Asthayi and echo it as on the recording. Note the quick semiquaver rhythm for 'ra bal' and repeat as necessary until singers feel confident.
- Ask singers to listen closely for the return of the Asthayi, and to be ready to sing this phrase each time. You will need to repeat the performance track many times as you learn this song.

# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Sing a melody with attention to phrasing

- Speak the words of the Asthayi slowly for the children to repeat.
- Now rehearse the first Asthayi with the performance track, singing the echo 'response' after each solo 'call'. The first and last phrases are the same; can the children explain how the middle phrase is different? (*it's at a higher pitch*)
- Listen to each of the three Antaras and say the words for the children to copy.
- Then sing through the whole song with the performance track, joining in with the echoed responses in the Antaras. Ensure that children sing through the phrases in one breath and try to include the ornamented notes.
- Repeat as necessary to help internalise the melody and words.



**Can children** sing each phrase as sung by the soloist?

## 2 Create a rhythmic piece with drums or drum-machine technology

- One of the rhythms in bhangra is known as the 'chaal': 'dha-na na-na na-dha dha-na' (these are called 'bols' and represent the sounds of the drums: 'dha' means both ends played at once, and 'na' is the higher pitched side of the drum). Can children clap the chaal rhythm along with the recording?
- Invite one of the children to transfer the chaal rhythm to a large two-headed drum, ideally a dhol. Practise slowly at first, and try playing both ends of the drum as outlined above.
- Add a pulse/beat with tambours, tambourines or bells, and create a rhythmic piece based on the chaal rhythm – having first agreed a starting/stopping signal.
- Alternatively, create a drum pattern based on the chaal rhythm using a drum-machine app.



**Can children** mark the pulse on untuned percussion?

**Can children** play the chaal rhythm?

## 3 Improvise a melody using notes from the Bhairavi Raag

- Ask a child to play a drone on the notes B and F#, keeping the pulse steady.
- Taking turns, invite the children to improvise a short two-bar melodic pattern over the drone, using only the notes B, C and D, or E, F and F#.
- Work together to create two repeated phrases based on these three-note sets. Create a phrase similar in structure to the Ashtayi (AA BB AA).
- Play the melodies over the drone, if possible with the rhythmic backing described above.



**Can children** improvise a short melodic phrase based on three notes from the Bhairavi Raag?

**Can children** keep a steady pulse while playing a drone?

## CROSS-CURRICULAR LINKS

**English:** Translation of the words

**Geography:** Countries

**RE:** Religious tolerance



Pupils' achievements in music can be recorded using the following three-tiered approach. The criteria are based on the 'assessment opportunities' listed in the notes for each song.

### Some pupils achieved beyond expectation and can:

- improvise a melody using the notes of the Bhairavi Raag
- create a rhythmic piece based on notated word rhythms from the song

Examples:

- Pupil improvised confidently on their violin using the notes from the Bhairavi Raag
- Two pupils took the rhythms from the words of the song and notated them as a sequence to play on untuned percussion

### PUPILS' NAMES

### Most pupils can:

- sing the melodic echoes with attention to the phrasing
- compose a song using the same chord sequence

Examples:

- Pupil echoed the melody sung on the performance track and was able to recreate the inflections in their voice
- Pupil recorded the chord sequence onto an app and then wrote a short song about their friends

### PUPILS' NAMES

### Some pupils made less progress and can:

- sang the melody using the powerpoint of the words
- created a rhythmic piece using technology

Examples:

- Pupil was able to sing the melody with the words given as a prompt
- Pupil enjoyed experimenting with the available sounds and rhythms

### PUPILS' NAMES

Song 11

# Shabuya

A traditional chant for any time in the school day

## WHAT YOU'LL NEED:

### Song Bank:

- Performance, echo and backing tracks

### Resources:

- Untuned percussion including drums
- Tuned instruments using the pentatonic scale of C (C D E G A)
- A rhythm grid of words from the chant
- Downloaded Youtube clips and words of the Haka for children

## MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1 Chant a rhyme accurately using different dynamics and actions, and adding sounds
- 2 Perform a piece for untuned percussion using rhythms from the chant
- 3 Compose a short melodic fragment to words from the song

## MUSICAL VOCABULARY

|                   |   |
|-------------------|---|
| <b>Duration:</b>  | quavers, crotchets, minims                              |
| <b>Structure:</b> | call-and-response, coda, phrase                         |
| <b>Texture:</b>   | a cappella, accompaniment, two-part, three-part, unison |
| <b>Pitch:</b>     | harmony, major, parallel                                |
| <b>Timbre:</b>    | smooth, metal, pizzicato                                |

## WARM-UPS AND FOCUS-BUILDERS

- **Physical:** HAKA!
  - Divide the class into two groups on opposite sides of the room.
  - Get everyone to tap the pulse with their foot.
  - On each beat, get children to do the following: (1) grab air with right hand (2) grab air with left hand (3) slap chest (4) slap thighs. Repeat this until confident and then try some variations (you could get some ideas from looking at Youtube clips.)
- **Vocal:** CONTROL THOSE SOUNDS! Stand with feet slightly apart, hands by sides, shoulders loose and knees relaxed. Lift arms in the air whilst breathing in slowly; once the arms are high, laugh using the 'ha', 'he' and 'ho' sounds. Ensure that the sound is coming from the abdomen (you may find that this makes children giggle!) Now try changing the volume and pitch using words from the chant.

## STEPS TO SINGING

- Listen to the performance track and join in with the words 'Shabuya'.
- Repeat the words of 'Shabuya', adding the 'Ha, Ha!' and 'Woah!'. Divide the group into two teams: one calls out 'Shabuya' and the other responds with 'Ha, Ha!' and 'Woah!'.
- Still in two groups, sing the chant as a call and response – call: 'My name is Joe'; responses: 'Yeah!' and 'Woah!'.
- Repeat the chant with the performance track until the words are confident then chant without any backing. You could add a stamp on beats 1 & 3 and a clap on beats 2 and 4 of the pulse.

# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Chant the rhyme accurately using different dynamics and actions, and adding sounds

- Listen to the performance track get everyone to clap along on the offbeat.
- Divide the children into two groups, one for each part. Keep the clapping through to ensure the singing stays rhythmic, and make sure there is no gap between the end of the chorus and the start of the verse.
- Repeat the performance, varying the dynamics of the chant. Even when quiet, the articulation of words needs to be clear and the energy constant: use the diaphragm action to help with this.
- Ask each child to think of something to say about themselves in four syllables, eg. 'My name is Baz, 'My name is Baz, I'm into Jazz! , I'm into Jazz!' (this doesn't have to rhyme!); these can be incorporated into a performance as new verses, and are a great way of taking the register.



**Can children** chant the rhyme rhythmically and at different dynamics, maintaining good articulation?

## 2 Create a piece for untuned percussion using the rhythms in the chant

- Enlarge and display the grid on page 3, which shows how the word patterns fit each bar.
- Set a steady pulse with the feet and count the beat (1+2+3+4) out loud.
- Decide on five different body percussion sounds; each one will be used to accompany words from the song.
- Now select untuned percussion for each part and rehearse each line separately first, then all together.
- Appoint a conductor to indicate the dynamics to play and the 'texture' (ie. which of the parts play together when). Give any child who is keen an opportunity to conduct.



**Can children** follow and play from a grid score? ...lead or conduct performers?

## 3 Compose a short melodic fragment to words from the song

- Sing the notes of the C pentatonic scale, up and down again, then try playing them on tuned instruments.
- On the note C, all sing 'My name is' and substitute real names for Joe! Repeat this on each note of the pentatonic scale.
- Ask the children to create their own verses in small groups (this could be topic related) and sing the words using two or more notes from the scale, eg.

G G E G G G E G E C D E E C D E  
My name is Sam My name is Sam I like to 'jam' I like to 'jam'

- Choose a group to sing while the rest chant the 'Shabuya' words. Rehearse and perform the new melodic version. Change the singing group or have a soloist singing and the rest chanting.
- The rhythm grid from the above activity could be used to accompany this performance.



**Can children** sing a composed short melody using notes from the pentatonic scale?

## CROSS-CURRICULAR LINKS

**English:** Writing poetry

**PE/Dance:** Movement

**PSHE/Citizenship:** Team work

**Song 12**

# We are the champions

A classic rock ballad, perfect for an end-of-year assembly or to support a school sports team

## WHAT YOU'LL NEED:

### Song Bank:

- Performance, echo and backing tracks; lyrics

### Resources:

- Tuned percussion: chords of G major (notes G, B and D), C major (C, E and G) and D major (D, F# and A); and G minor (G, Bb and D) and D minor (D, F and A)
- Keyboard, or ukuleles with chord diagrams for the above chords
- Tablet musical instrument app

## MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1 Sing a song in two parts from memory, keeping the high notes strong and in tune
- 2 Play a sequence of major and minor chords on tuned percussion or pitched instruments
- 3 Compose words for a song using major and minor keys

## MUSICAL VOCABULARY

|                   |                                |
|-------------------|--------------------------------|
| <b>Duration:</b>  | syncopation                    |
| <b>Pitch:</b>     | melody                         |
| <b>Structure:</b> | verse, chorus, bridge          |
| <b>Tempo:</b>     | beat                           |
| <b>Texture:</b>   | unison, two-part harmony, solo |

## WARM-UPS AND FOCUS-BUILDERS

- **Physical:** Stand in a circle. Set a steady pulse with the feet, tapping '1 - -, 2 - -' (dotted crotchet = 66). If helpful, add two hand claps between each stamp. Prepare cards or display the word rhythms from the song, then clap the patterns with the pulse. Start with bars 4-5:

1 - -      2 - -      1 - -      2 - -  
*I've paid my dues*

Repeat, and then add other patterns. Work especially on the word rhythms of 'And I need to go on' (bars 19-20), '... fortune and ev'rything that goes with it' (bars 49-50) and 'But it's been no bed of roses' (bars 52-3).

- **Vocal:** To the same steady pulse, sing up and down to 'la' the scale of D major: 'D-E-F#-G-A-B-C#-D'. Sing it again, this time substituting numbers: '1-2-3-4-5-6-7-8-7-6-5-4-3-2-1'. Practise singing slowly '8-7-6-5' and also '5-4-3'; then divide into two groups and tap the pulse while you sing this together:

**Group A:** 8-7-5-8-7-5-8

**Group B:** 5\_\_\_\_4\_\_\_\_

## STEPS TO SINGING

- Listen to the performance track, marking the pulse as above ('1 - -, 2 - -').
- Now listen to the slower echo track and sing a phrase at a time. Ensure that 'dues' and 'crime' are held on longer than 'time'. Repeat any less-confident lines.
- 'And I need to go on and on and on and on' needs to be sung with a relaxed open mouth, with a crescendo through the phrase. Make the word 'on' stronger but keep the vowel shape wide and open.
- Listen to the slower harmony echo part and learn a phrase at a time. Take care with the different notes for 'Ooh' and 'We are the...'.
- Divide the class into two strong groups of singers and rehearse the harmony with the melody. A good test is to try singing together without the accompaniment.

# MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

## 1 Sing a song in two parts from memory, keeping the high notes strong and in tune

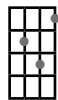
- Ensure that singers are standing with good posture, no tension in the knees or neck. Ask them to do a long, gentle yawn. Can they feel the stretch at the back of their throats? This is how the high long notes should feel.
- Sing the phrase 'And I need to go on and on and on and on' to different vowel sounds, with open mouths (north and south): 'ah, oo, I, aw'. The sound should be strong, without pushing or straining, and the tuning accurate.
- Listen to the performance track. Ask the children to identify when the singing is in two parts by holding their hands above their heads.
- Sing the song with the backing track. If needed, rehearse the harmony passages separately, without accompaniment.
- Can the children identify the different moods in the verse and chorus (*the latter is assertive and more confident*)? The chorus requires lots of energy and clear diction.



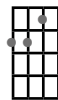
**Can children** sing confidently in two parts? ...sing the higher phrases in tune?

## 2 Play a sequence comprising major and minor chords on tuned percussion or pitched instruments

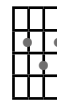
- Together, sing the notes G, B and D (G major chord) one after the other to 'la'. Then divide the class into three and ask each group to sing a different one of these notes and hold them in a chord.
- Sing the notes G, Bb and D in the same way. Can children identify which note has changed (*the second note is slightly lower*)? This is the chord of G minor (Gm).
- Show any ukulele players the following chord diagrams and practise playing the chords together.
- Now try out the same chords on tuned percussion, with each chord played by a different group.
- Using these instruments (plus keyboard or tablet instruments, if you like), create a piece with a verse and chorus structure, counting two steady dotted-crotchet beats for each chord:
  - Verse sequence (A): alternate Gm and Dm
  - Chorus sequence (B): play G–C–D–G (in the major key)
- Play sequence 'A' then change to sequence 'B'. Ask a child to lead or conduct.



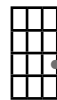
Gm



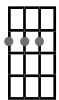
Dm



G



C



D



**Can children** identify the difference between a major and minor chord? ...play a major or minor chord to a regular pulse?

## 3 Compose words for a song in a major or minor key

- The verse words for 'We are the champions' are in rhyming couplets. Create some words for a song using rhyming couplets, on the subject of feeling nervous about moving to secondary school.
- Write some words for the chorus that describe how they will overcome their nerves (the chorus words in 'We are the champions' are repetitive but they also rhyme.)
- Confident singers may wish to compose a melody for their words: use the minor chords in the verse and the major chord sequence in the chorus (see above).
- Alternatively, perform the words as a chant or rap, with the chordal accompaniment. Singers may also want to add some guitar effects using a tablet app.



**Can children** create and then sing/chant words that reflect a mood? ...describe how the key affects the mood of the words?

## CROSS-CURRICULAR LINKS

**English:** Rhyming couplets

**PSHE/Citizenship:** Understanding fears, and triumphs in the children's school lives





Pupils' achievements in music can be recorded using the following three-tiered approach. The criteria are based on the 'assessment opportunities' listed in the notes for each song.

### Some pupils achieved beyond expectation and can:

- sing from memory in two parts, keeping a clear open tone on the high notes
- compose a short melody for part of the chant

Examples:

- Pupil sang beautifully in tune with clear open tone, creating a lovely crescendo on the held notes
- Pupils performed their compositions alternating between chanting and singing without any hesitation

### PUPILS' NAMES

### Most pupils can:

- lead or conduct the group in a performance from a rhythm grid
- play one chord in a sequence identifying whether it's major or minor

Examples:

- Pupil led the group in a performance of the rhythm grid using untuned percussion. They were able to indicate changes in dynamics by their gestures
- Pupils played the two chord sequence fluently and explained the difference between major and minor

### PUPILS' NAMES

### Some pupils made less progress and can:

- chant the words for the 'tutti' section of **Shabuya**
- play one note from the chord sequence

Examples:

- Pupil was able to join in with the 'tutti' section of the chant
- Pupils were able to play one note from the chord of G, when prompted

### PUPILS' NAMES