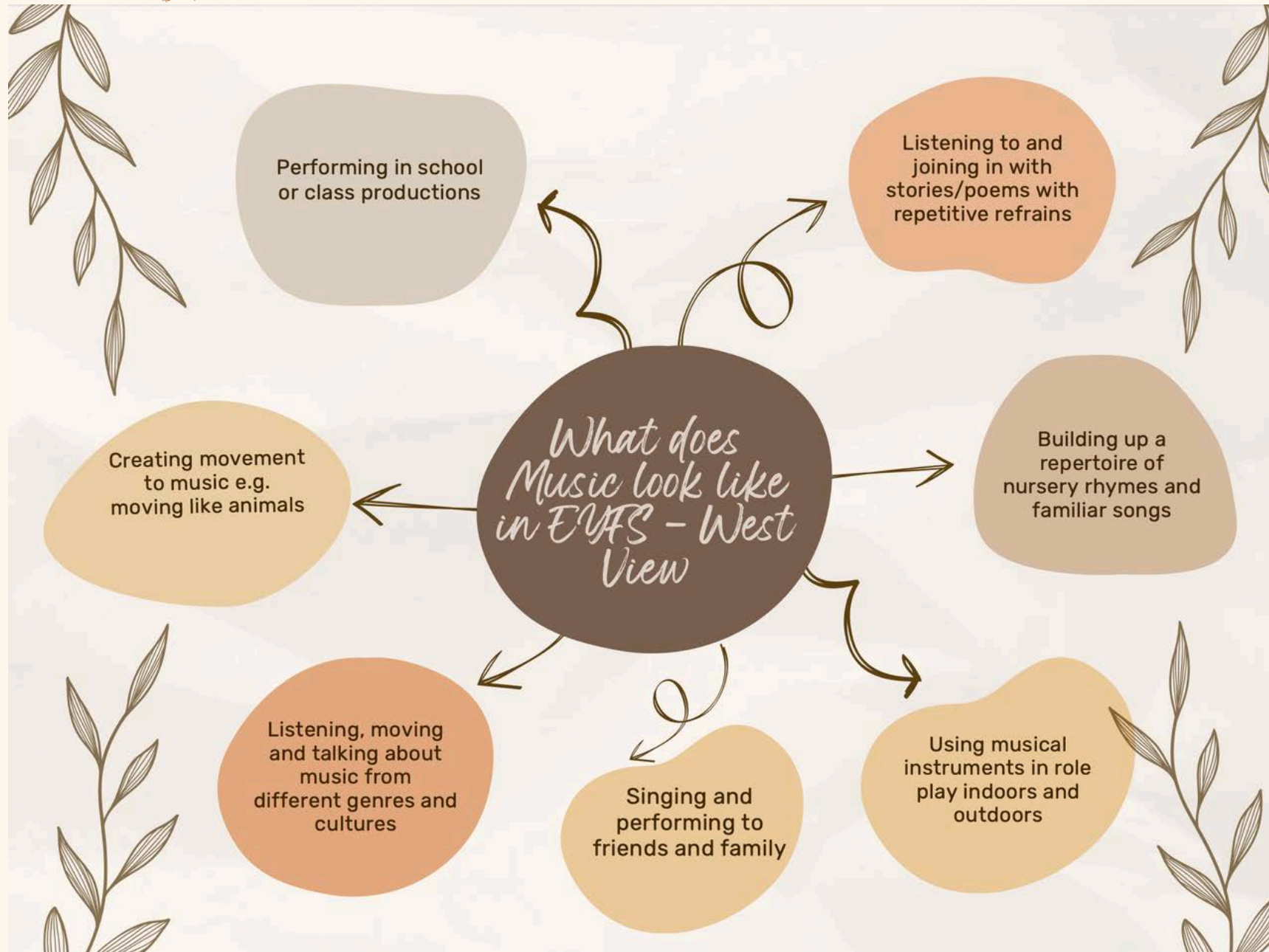


Music




*BBC 10 pieces Musical Study
Lesson Sequence*





Year 1

[Kerry Andrew - No Place Like - BBC Teach](#)



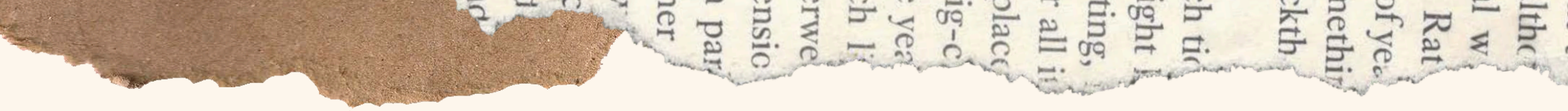
YEAR 1

Year 1- Kerry Andrews (Genre: A Capella) (Period: 21st Century)



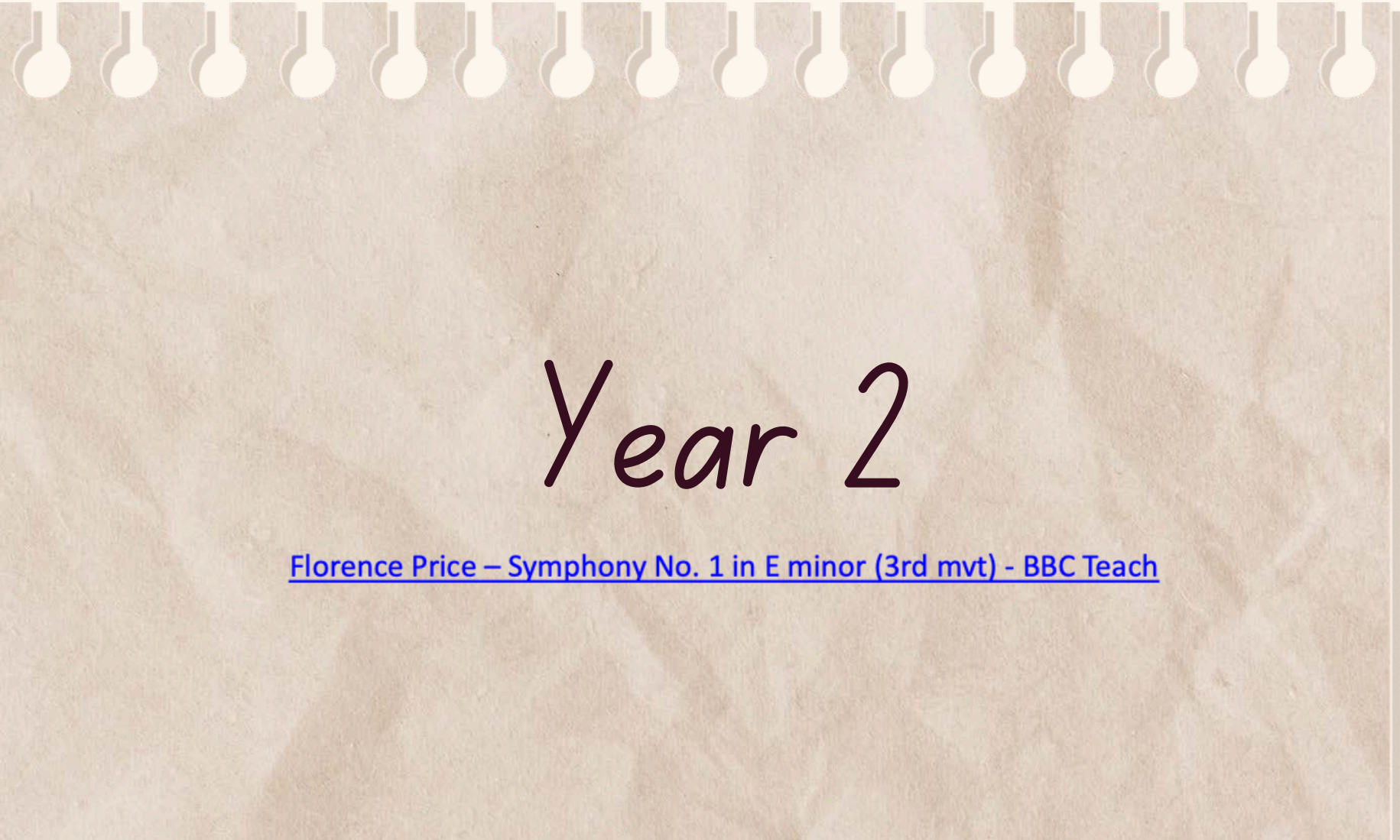
Lesson	Learning Objective	Key Vocabulary	Possible Activities
1	<p>Adventure 1- Sound Detectives</p> <p>The children will have found some sounds by listening and exploring</p>	<ul style="list-style-type: none"> • Composer • Performance • Sound 	<p>Warm up: Start off with a fun movement song- simple song which explores various actions, there is a clip which can be used below if needed: https://teach.files.bbci.co.uk/tenpieces/Shake+And+Stop.m4a</p> <p>Main Activity. Watch the performance of no place like together. Explain the music it was written by a composer Kerry Andrews, who is someone who writes music and their music tells a story. Listen to a small section again (1.58-2.37) Then begin being sounds detectives. What sounds can I hear? Give a magnifying glass to the child who's going to tell you a sound? Encourage the whole class to copy the sound and I'll come up with an action for it. Every time you find a new sound, repeat what you've already found. Find two or three sounds sounds from this section could include. Sirens. Shhh, tweet. Mah, hello there can you hear me? However, the children respond is great. Go around the setting and ask children to find their own sounds. Use the magnifying glass to look for sounds. Use pictures from the current class story and ask the children are there any sounds that would be happening in this picture?. Aim to find two or three sounds. Finally record on a tablet the sound found both in no place like home and your own setting.</p>
2	<p>Adventure 2- Starting and Stopping</p> <p>The children will practise starting and stopping in a musical context. Introduced to the idea of a conductor.</p>	<ul style="list-style-type: none"> • Signal • Start • Stop • Quick • Slow • Loud • Quiet 	<p>Warm up: Sing the same warm-up movement song that you sang last time. Try singing it really quietly or loudly or slowly or quickly today.</p> <p>Main Activity. Recap last session, including listening to the music and discussing the composer. Can children remember the sounds? They found being sound detectives in the last session? Make the sounds recap the actions with the children. Focus on new learning of stop and start. As a group come up with a hand signed for start and one for. Tell the children you're going to be a conductor and explain what this is.. Show the short clip of no place like can the children spot the conductor? Using one of your sound detective sounds model being the conductor getting children to start and stop making this sound using your hand signals. Then pick a child to be the conductor and complete the same activity., repeat as many times as needed.</p>

Lesson	Learning Objective	Key Vocabulary	Possible Activities
3	<p>Adventure 3- Sing a song about home.</p> <p>The children will sing a song about home. They will also suggest some new song word.</p>	<ul style="list-style-type: none"> • Tune • Lyric • Sounds • Composition 	<p>Warm up Sing warm-up movement song sing the song in different ways: like a giant, like a monkey, happy, smoothly etc.</p> <p>Main Activity Using a tune the children know well write some lyrics with your children to do with home. E.g. (to the tune of wheels on the bus.) my home is where I eat my tea., eat my tea, eat my tea, my home is where I eat my tea, eat my tea.</p> <p>As a group come up with different words that could go in the song. e.g. my home is where I.... Come up with several different version of your new song. Recap your sound detective sounds and use the sounds to sing the song. You can even sing the whole song to the sound or you can rewrite words to fit with the sound. E.g. whole song is tweet.</p>
4	<p>Adventure 4- Who might we find at home?</p> <p>The children will have linked this BBC Ten Pieces to your topic or book and explored the sounds of home in it.</p>	<ul style="list-style-type: none"> • Vocal • Lyric • Imagination 	<p>Warm up Sing warm-up movement song. Ask the question I wonder how the cow from Jack and the Beanstalk would sing this song? Then sing this song in that character. Encourage the children to think of another character from the story and sing in this style.</p> <p>Main Activity Using the magnifying glass, ask 'what we can find in Jack's home', or the Giants home. Encourage the children to think of an action to match each sound. With these new sounds practice some start and stop using the predefined hand signals. Children to practice conducting in front of the class using the hand signals. Then write some new lyrics to your class song using the new sounds linked to the story. Use the same tune from previous weeks song, encourage the children to draw some pictures inspired by this story and the sounds they have found.</p>
5	<p>Adventure 6-create a musical scrapbook about No Place Like (floorbook)</p>	<p>Recap vocabulary from last four sessions</p>	<p>Collate all work from previous music sessions in class floor book:</p> <p>This could include: What is a composer? What is a conductor? Record/draw the sounds from No Place like and sounds found in your setting Quotes about what it felt like to conduct Pictures about what to do at home Lyrics from the class song Pictures from the storybook linked to the song Different ways we sang the warmup song How do children feel listening to No Place Like?</p>



Year 2

[Florence Price – Symphony No. 1 in E minor \(3rd mvt\) - BBC Teach](#)



YEAR 2

Year 2- Florence Price (Genre: African American Music) (Period: 19th Century)



Lesson	Learning Objective and Curriculum Links	Key Vocabulary	Possible Activities
1	<p>Find out about Florence Price</p> <ul style="list-style-type: none"> Listen with attention to detail and recall sounds with increasing aural memory Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians Develop an understanding of the history of music 	<ul style="list-style-type: none"> Coda Ostinato Pitched percussion 	<ul style="list-style-type: none"> Share background of Florence Price using pre-prepared Powerpoint. What Trailblazers film and discuss Watch full orchestral performance and discuss. Talk about the instruments you have seen and in particular the percussion instruments. Price's piece features some African drums that aren't often seen within the symphony orchestra and a sliding whistle known as a 'swanee' Listening and movement Task- Move into a large space such as the school hall so that your children can stand in a circle. Explain that Price' music is inspired by the 'juba dance'. The dancers would stand in a circle with everyone facing the same way. Dance. Encourage your children to walk forwards creating a steady beat with their feet and staying in the circle shape (i.e. everyone is simply following the person in front of them). Move in a clockwise direction. Chaneg direction and complete again. Practise moving 15 steps in one direction, turn quickly on the 16th beat and then move 15 steps in the other direction before turning back again on the 16th. It may help to tap a drum during this to keep time. Next, ask the class to slap their thighs in between each step. To be really authentic they should try slapping the thigh of the leg that has just stepped forward and use an upward motion. So, step the left leg forward, slap the back of that leg by moving the left arm upwards. Try this using the same counting method as above. (i.e. walk for 15 steps, turn on 16, repeat). The move along to Price's music.
2	<p>Learn and invent body percussion ostinatos</p> <ul style="list-style-type: none"> Listen with attention to detail and recall sounds with increasing aural memory Improvise and compose music for a range of purposes using the interrelated dimensions of music Play and perform in solo and ensemble contexts, using voices and playing musical instruments with increasing accuracy, fluency, control and expression 	<ul style="list-style-type: none"> Pulse Rondo Unpitched percussion 	<ul style="list-style-type: none"> Warm up: Perform your dance to Price's music. Explain the concept of body percussion to the children Look at body percussion rhythms within the orchestral parts. Split your circle into four groups and teach each group one of the following patterns. (see BBC planning sheet) Explain that a repeating pattern is also called an 'ostinato'. Explore using different body parts and not just clapping to perform each rhythm. Each group performance their ostinatos and give feedback as a class on each performance. Practice walking circle again- (see BBC planning sheet for details) Explain. This is very similar to the musical shape that Price uses. It is called 'rondo' and features an idea that keeps returning (i.e. the walking circle). Coda. Price adds a fancy ending onto her piece called a coda. Ask your children to think of a way to end their dance. Encourage them to use ideas they have already worked on rather than try something new.

Lesson	Learning Objective	Key Vocabulary	Possible Activities
3	<p>Learn to play an 'um-pah' pulse</p> <ul style="list-style-type: none"> Listen with attention to detail and recall sounds with increasing aural memory Improvise and compose music for a range of purposes using the interrelated dimensions of music Play and perform in solo and ensemble contexts, using voices and playing musical instruments with increasing accuracy, fluency, control and expression 	<ul style="list-style-type: none"> Coda Ostinato Pitched percussion Pulse Rondo Unpitched percussion 	<ul style="list-style-type: none"> Warm-up- Sit in a circle and perform the body percussion rhythms you worked on during the last lesson. Explain The walking/thigh slapping rhythm you have all been using (the walking circle) is actually the pulse that keeps the music together. It is known as an 'um-pah' pulse because of the strong 'um' sound (made by the feet) and the weaker 'pah' sound (made by the thigh slap). Ask the class to choose two unpitched instruments to play this rhythm – one 'strong' and one 'weak'. Try out several suggestions until you have the perfect combination and choose two children to play it, again 16 times. Pitched percussion-Price uses these notes for her 'um-pah' at the beginning of the piece (see BBC planning) Choose someone to have a go playing this. Try putting a class version of this um-pah together using pitched and unpitched instruments. Remind your children of the walking circle. It should fit with this 'um-pah' pulse. Remind the class that they travelled in alternating directions. To emulate this on instruments, split the class into two halves and alternate back and forth between the groups, 16 um-pahs one way and then 16 'um-pahs' back.
4	<p>Create and play ostinatos. Transfer body percussion patterns onto instruments</p> <ul style="list-style-type: none"> Listen with attention to detail and recall sounds with increasing aural memory Play and perform in solo and ensemble contexts, using voices and playing musical instruments with increasing accuracy, fluency, control and expression Improvise and compose music for a range of purposes using the interrelated dimensions of music 	<ul style="list-style-type: none"> Coda Ostinato Pitched percussion Pulse Rondo Unpitched percussion 	<ul style="list-style-type: none"> Warm-up-Recap the 'um-pah' pulse from the last lesson and, quickly splitting back into groups, the body percussion rhythms from lesson 2. Get the instruments out and put the 'walking juba' section back together ensuring that everyone has the same instruments as last time. Remind your children of the shape of Price's piece. It was a rondo – a shape with one idea that keeps returning. Explain that your 'walking juba' is the section that will keep returning, now you need to make the 'episodes' that go in between. Split back into the groups you were in during lesson 2 and again make sure that everyone sticks to the same instrument they have been playing so far and doesn't swap! The task is to move the body percussion rhythms onto instruments. If using pitches each group must stick to the white pitches only. As before, they must make just eight repetitions of the rhythm and then stop together neatly. When this is achieved, bring the class back together and hear each team one by one. Encourage the rest of the class to give feedback and check that everyone's piece is the perfect length (eight repetitions), starting and stopping together neatly. End this lesson by encouraging each team to carefully write down what they have done and who played what.

Lesson	Learning Objective	Key Vocabulary	Possible Activities
5	<p>Structure ideas into a piece. Learn about rondo form and coda</p> <ul style="list-style-type: none"> • Create a rondo and coda • Listen with attention to detail and recall sounds with increasing aural memory • Play and perform in solo and ensemble contexts, using voices and playing musical instruments with increasing accuracy, fluency, control and expression • Improvise and compose music for a range of purposes using the interrelated dimensions of music 	<ul style="list-style-type: none"> • Coda • Ostinato • Pitched percussion • Pulse • Rondo • Unpitched percussion 	<ul style="list-style-type: none"> • Warm-up-Quick recap of previous weeks without instruments. • Remind your class of the RONDO shape again and to help them understand it, play this quick game. • Make a list on the board of what you have created so far • Split back into groups and ask each group to get out their instruments and put their music back together. When the groups are sorted, put the bigger 'walking juba' section back together with everyone. • Challenge your children to structure their sections into rondo form. The 'walking juba' section will keep returning but the class must decide on the order of the 'episodes' in between (the 'team jubas'). Try out several versions until you have the best one. • Practise your order until it is neat and you can move from section to section without a break. • Coda- Remind your children of the end of Price's piece – the CODA. The children made a coda to their 'pattin' juba' in lesson 2. Perhaps they layered everything up? Perhaps it was freestyle? • Challenge them to create a coda (fancy ending) using their instruments and again, aim for this to be a quick and easy task – no time for new ideas or swapping instruments! • End the session by performing your whole piece and write down carefully what you have done.
6	<p>Perform in a concert, teach and create a dance to go along with your music</p> <ul style="list-style-type: none"> • Play and perform in solo and ensemble contexts, using voices and playing musical instruments with increasing accuracy, fluency, control and expression • Improvise and compose music for a range of purposes using the interrelated dimensions of music 		<ul style="list-style-type: none"> • Warm up-Sit the children in a circle and recap using just voices and body percussion all the elements you have created so far. Talk through your structure too. • Get the instruments out and split back into groups. Give the class just five minutes to remember their ideas and put their group sections back together. • Try performing the whole Rondo and Coda structure just like you did at the end of the last lesson. Take some time here to rehearse and make your piece as neat and as musical as possible. • Taking a break from the instruments, and using the recording of Price's piece, put the dance back together from lesson 1. • Invite a class in to hear your music and watch your dance. Tell them all about Florence Price and her music. • Teach the audience (or encourage your children to teach the audience), the walking circle part of your dance and perform your music again with some of the audience dancing along. If you have enough space the audience can dance in a big circle around the 'band'. In the group sections they may freestyle or clap along.

Year 3

[Edvard Grieg - In the Hall of the Mountain King from 'Peer Gynt' - BBC Teach](#)

YEAR 3

Year 3- Edvard Grieg (Genre: Suite) (Period: 19th Century)



Lesson	Learning Objective and Curriculum Links	Key Vocabulary	Possible Activities
1	<p>Listen and describe a piece of music Watch the orchestral performance and discuss</p> <ul style="list-style-type: none"> Listen with attention to detail and recall sounds with increasing aural memory Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians Develop an understanding of the history of music 	<ul style="list-style-type: none"> Accelerando Coda Crescendo 	<ul style="list-style-type: none"> Explain to your class that you are going to begin a 6-week music project focusing on a fantastic piece of music by a composer called Edvard Grieg and watch the introductory film with Dan Starkey from the BBC Ten Pieces website Discuss what you have just watched and explain that 'In the Hall of the Mountain King' is about a man called Peer Gynt creeping around in the home of an evil troll called the Mountain King. Ask your class if they think Peer Gynt made it out safely (you may want to watch the end of the film again 2'10 onwards). Listening task. Give out paper and pens to your class. As you watch and listen again, this time to the full orchestral performance film rather than the introduction, ask your students to draw one of the following things – <ol style="list-style-type: none"> The Hall of the Mountain King – ie his grand palace The Mountain King himself – ie a scary, ugly monster Peer Gynt running away down a twisty path The full story, featuring all of the above! <ul style="list-style-type: none"> As they work on this, play the track or film over and over. Discuss the resulting artwork and show some to everyone. Tell your class that all of their efforts are correct because it is simply what they imagined whilst they listened. If you have time you might like to tell your students the story of Peer Gynt.
2	<p>Learn how to play a pulse Invent a tune Orchestrate these motifs and use them to create a crescendo Use technical terminology</p> <ul style="list-style-type: none"> Listen with attention to detail and recall sounds with increasing aural memory Improvise and compose music for a range of purposes using the interrelated dimensions of music Play and perform in solo and ensemble contexts, using voices and playing musical instruments with increasing accuracy, fluency, control and expression 	<ul style="list-style-type: none"> Pitched percussion Unpitched percussion 	<ul style="list-style-type: none"> Warm-up. Begin with your class standing in a circle. Pass a clap around the circle to get a bit of focus and concentration into the room. Then, after reminding them of the story of the Mountain King, try this simple game – <ul style="list-style-type: none"> Choose one child to be the Mountain King. S/he must stand in the middle of your circle with their eyes closed You must now pass the clap around as quietly as possible. If the 'mountain king' in the middle hears the clap s/he must open her/his eyes and point to whoever made the sound that they heard. That person is out! (they could become the next Mountain King in the middle) Remind your children of the artwork they completed last week and explain that they are going to make their own version of Grieg's music on instruments. Demonstrate the following two musical ingredients – <ol style="list-style-type: none"> Footsteps – two alternating sounds one strong, one weak. Demonstrate these as body percussion. A sneaky tune using next-door notes that go from low to high and then back down again <ul style="list-style-type: none"> Split your class into two groups and give them each a collection of unpitched instruments for the footsteps and xylophones for the tune. Their job is to create a piece using steady footsteps and a tune that repeats round and around. Bring the class back together, hear each group and encourage the class to give feedback. Are the pieces following the rules? Are the footsteps even and steady? Ask your class to come up with an order for their pieces so that, again, they follow Grieg's rules: Grieg's piece switches back and forth between two tunes – can your two teams alternate, but without stopping in between? Grieg's piece gradually gets faster and louder as it progresses. Can your class piece do that too?


Lesson	Learning Objective	Key Vocabulary	Possible Activities
3	<p>Listen and analyse the end of Grieg's music Notate his coda Perform it on instruments</p> <ul style="list-style-type: none"> Listen with attention to detail and recall sounds with increasing aural memory Improvise and compose music for a range of purposes using the interrelated dimensions of music Play and perform in solo and ensemble contexts, using voices and playing musical instruments with increasing accuracy, fluency, control and expression 	<ul style="list-style-type: none"> Accelerando Coda Crescendo Pitched percussion Unpitched percussion 	<ul style="list-style-type: none"> Warm up. Begin in a circle again and after passing a clap around or playing your 'Mountain King' game, recap, using just body percussion, what you did in the last lesson. It may help to place the two groups on either side of the circle and then ask them to 'mime' their pieces. Listen again to the very end of Grieg's piece, the last 20 seconds or so, and discuss what might be happening between the Mountain King and Peer Gynt. Explain that Grieg uses a 'bang' sound, a 'crash' sound, his tune speeded up very fast and 'rumble'. Can they listen again and put these ideas in the right order? Discuss their findings jotting ideas onto the board until you have a class diagram of the ending. Explain that the technical term for the ending in music is 'coda' and challenge your children to perform this 'coda' (theirs or Grieg's) on body percussion after having decided on a body sound to replace 'bang' and 'crash' etc. Split back into your groups and give each group a few minutes remember their piece from last lesson using the same instruments they had then. Challenge them further to work out how to perform the 'coda' on their instruments. As before they need a sound for 'bang' and a contrasting sound for 'crash' etc. Bring the groups back together, hear each group and then put your full piece back together adding the new 'coda' on the end. Write down what you have done and who played what.
4	<p>Listen and describe a piece of music Use the music as stimulus for artwork, discussion</p> <ul style="list-style-type: none"> Listen with attention to detail and recall sounds with increasing aural memory Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians 		<p><i>For this lesson you need a recording of Grieg's Peer Gynt Suite No 1 – this is widely available online</i></p> <ul style="list-style-type: none"> Prepare your class. Remind them of the work they did last lesson, talk about Peer Gynt and look again at their art-work of the Mountain King. Explain that the story of the Mountain King is just one part of a much larger story and remind them of the full story of Peer Gynt (above). Explain further that there are two other important characters in the story – Peer Gynt's mum Ase (pronounced Ace-r) and his girlfriend Anitra. Listening task. Give out paper and pens again and ask your children to draw two oval (face) shapes, one on each side of the page. Explain that they are going to hear two short pieces of music by Grieg. One is Ase and the other is Anitra. Their task is to draw their face (and expression) in the oval as they listen. Begin with Ase, and for this play Peer Gynt Suite No 1, Track 2: The Death of Ase. Then play Peer Gynt Suite No 1, Track 3: Anitra's Dance as they complete the second 'face' Discuss their efforts and decide as a full class the following things about each character – <ul style="list-style-type: none"> a) How old are they? What mood are they in? Why might they be in that mood? Listening to Peer Gynt Suite No 1, Track 1: Morning. Ask your children to close their eyes and listen to this one. Then have a chat about what it was describing, particularly what time of day, and what sort of place etc.

Lesson	Learning Objective	Key Vocabulary	Possible Activities
5	<p>Invent music to describe characters and events Structure all ideas so far into one big piece</p> <ul style="list-style-type: none"> • Improvise and compose music for a range of purposes using the interrelated dimensions of music • Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression 	<ul style="list-style-type: none"> • Accelerando • Coda • Crescendo • Pitched percussion • Unpitched percussion 	<ul style="list-style-type: none"> • Begin by reminding your children of their work so far and the characters/ situations they have encountered, for example – Peer Gynt, His mum, Ase, His girlfriend, Anitra, Sunrise, The scary Mountain King in his ‘palace’ • As a full class create a story using these elements. Tell your children that they can put the characters and events in whatever order they like but they must include all of the elements above and not add in any new ones. When this is done, write up the new story as a list of bullet points on the board. • Explain that you are going to bring this story to life using music and split into groups as follows –Group 1: Ase, Group 2: Anitra, roup 3: Sunrise, Group 4: Peer Gynt (You have already created the Mountain King) • Challenge each group to make a short piece of music to describe one character or event. They might like to borrow ideas from Grieg. • Listen to each group in turn and encourage the class to give feedback on each one fixing any problems and making each piece perfect. Again, remember to write down what you have done.
6	<p>Create narration for a story Structure music to fit the narrative Perform in front of an audience</p> <ul style="list-style-type: none"> • Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression • Improvise and compose music for a range of purposes using the interrelated dimensions of music 		<ul style="list-style-type: none"> • After a quick warm up, explain to your children that you are going to put all your ideas together today to tell the full story of Peer Gynt. Remind them of the order of events you made last week and all of the music they have created. Then, split back into groups and give each group a few minutes to get their piece back together before putting the ‘Mountain King’ piece back together as a full class. • Hear each element of your story in the correct order and fix any problems that might arise as you move from piece to piece (i.e. any instrument swapping or moving around). Ask each group to write a short sentence or two to introduce their piece and tell the next bit of the story, for example before Anitra’s music you need something like: “Peer Gynt had a girlfriend called Anitra. She loved dancing”. Each group must also appoint a narrator to say the narration in a clear, loud voice. • Perhaps write all of this on the board like a play script, so you have something like – Group 4: “Peer Gynt was an adventurous man” – Peer Gynt music Group 2: “He had a girlfriend called Anitra” – Anitra musicEtc. • Practise in the correct order until everyone knows what they are doing and it is the same every time and then invite another class in to see your work and experience the story of Peer Gynt!



Year 4

[Carl Orff - Carmina Burana – 'O fortuna' - BBC Teach](#)



YEAR 4

Year 4- Carl Orff (Genre: Choral) (Period: 20th Century)



Lesson	Learning Objective and Curriculum Links	Key Vocabulary	Possible Activities
1	<p>Watch the film and discuss Listen and create gestures in response to the music Draw characters in response to the music</p> <ul style="list-style-type: none"> Listen with attention to detail and recall sounds with increasing aural memory Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians Develop an understanding of the history of music 	<ul style="list-style-type: none"> Crescendo Melody Ostinato Pitched percussion 	<ul style="list-style-type: none"> Explain further that Orff was a German composer whose life spanned the 20th century. His most famous piece is 'O fortuna'. Warn your children that it might already be strangely familiar to them! Watch the film & discuss. Did you like the film? What was your favourite part? Did you find any of it scary? You might like to have a further little discussion about the concept of 'fate'. Listening task: Listen to the very opening of 'O fortuna' – just the first 25 seconds or so. You can either watch the video clip of the full performance of the piece or listen to the audio by downloading the mp3. Ask your children to stand up. They can do this next to their tables or better still make some space in the centre of the classroom. Play the beginning again and ask them to pretend to be the 'Goddess of Fate and Fortune' and make three powerful statues with their bodies to fit with the opening lines of Orff's piece. Give out paper and pens and ask them to draw Fortuna. Remind them that she is all powerful so she probably has a very powerful look. Ask them to think about her clothing, her size, her facial expression and her stance. You might even get some children to come out and model their powerful poses again for the rest of the class to copy. As your children work, keep Orff's music playing in the background for extra inspiration. Remind your class about the 'wheel of fortune'. Ask them to add it to their picture.
2	<p>Learn and perform a pulse Select appropriate instruments and begin to follow music notation</p> <ul style="list-style-type: none"> Listen with attention to detail and recall sounds with increasing aural memory Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression 	<ul style="list-style-type: none"> Pulse Unpitched percussion 	<ul style="list-style-type: none"> Warm-up - clear the classroom and ask your children to stand in a circle. To wake them up, pass a quick clap around the circle. Remind them about Fortuna and her 'Wheel of Fortune'. Explain that you are going to make your own piece of music based on what they heard in the last lesson Orff has a steady, slow 'um-pa' rhythm going throughout his piece which sounds like an army marching endlessly forward. Explain this to your children and ask them to join in marching slowly on the spot with you (you could even march around the room in time with the music). This is the pulse of your piece Explain that you need two slightly contrasting sounds for your pulse. Can they suggest two different sounds on their bodies. They might suggest a knee-hit and a clap for instance Practise your pulse by alternating between these two sounds. Instruments. Begin by looking at your school's collection of unpitched instrument. Again, ask the children to find two slightly contrasting sounds for this 'um-pa' pulse. Add in some pitched instruments next (xylophones etc.). Give out instruments to children who make suggestions and gradually add more until everyone has something. If you don't have enough to go around keep one group on body percussion or give them leadership roles such as starting and stopping others. Structure. Work out how to start and stop. Should everyone come in at once or should you gradually build up one by one? Do you stop altogether or fade away? Do you need to appoint a conductor? End the session with a performance of your piece so far. Remember to write down what you did and who played what. If you came up with a shape for your music, encourage the children to draw it and make a simple 'score'


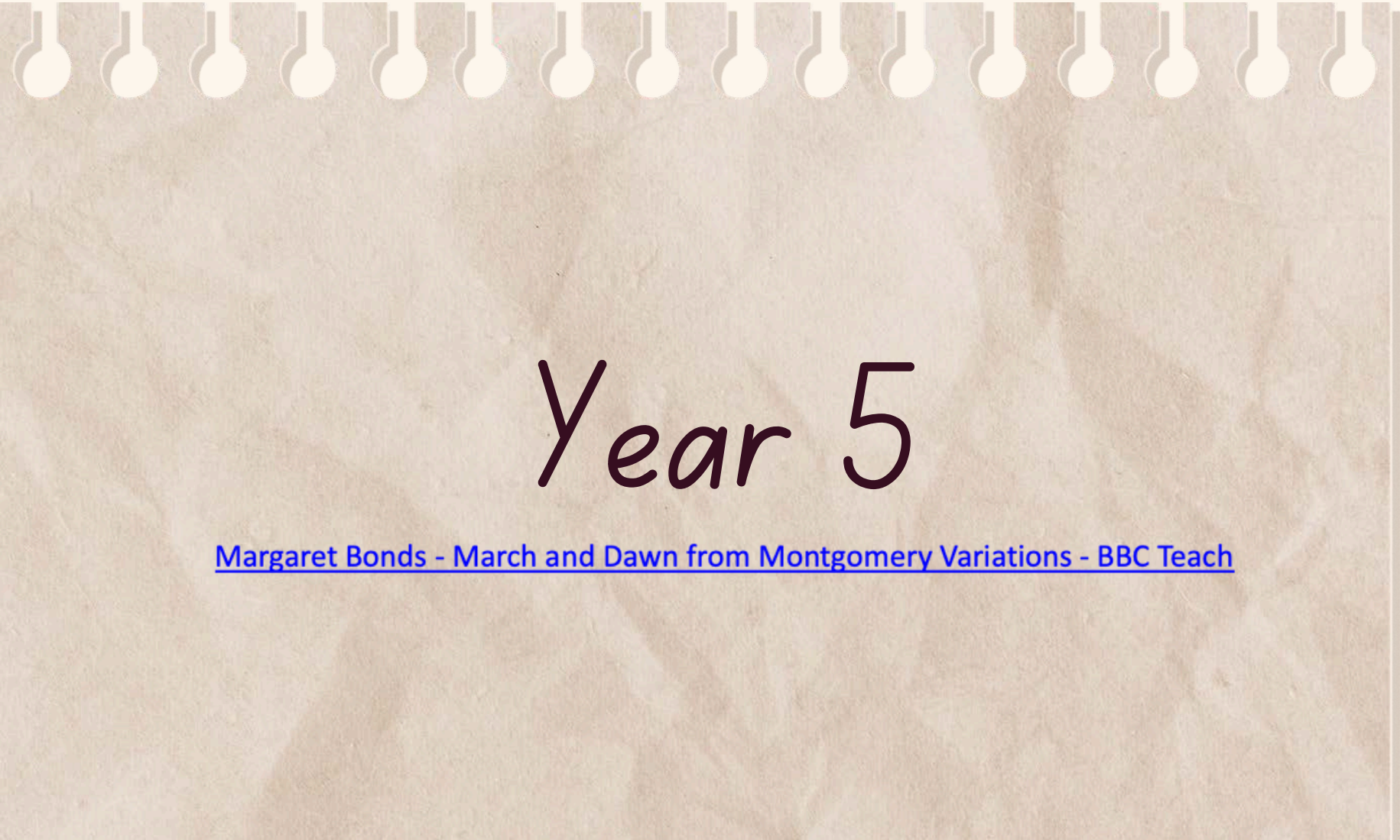
Lesson	Learning Objective	Key Vocabulary	Possible Activities
3	<p>Invent repeating rhythmic patterns (ostinatos) Select instruments to play these patterns Learn about and perform a crescendo</p> <ul style="list-style-type: none"> Listen with attention to detail and recall sounds with increasing aural memory Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression Improvise and compose music for a range of purposes using the interrelated dimensions of music 	<ul style="list-style-type: none"> Crescendo Melody Ostinato Pitched percussion Pulse Unpitched percussion 	<ul style="list-style-type: none"> Warm-up – begin your session in a circle again. Pass the clap around and then practice your body percussion pulse from last week. If it was wonky at the end of the last session or kept speeding up now is a good time to straighten it out. Explain that you are going to make some repeating rhythmic patterns to go on top of your pulse today. The ‘posh’ word for repeating rhythmic pattern is ostinato. One of the best ways to create ostinatos with children is to use words. Here is a simple method which you can use as a warm-up for your session (See BBC 10 pieces planning for example) Give out the instruments you used last lesson. Demonstrate your own ‘good luck’ pattern on an unpitched instrument by playing your clapped pattern on it. Ask a volunteer to perform their pattern on an unpitched instrument to the class too. Now demonstrate your pattern on a pitched instrument such as a xylophone. Split your class into four groups with a mix of instruments in each group. Set them the following task: Make a short SLOW piece that includes: The ‘um-pa’ pulse from last session (pitched or unpitched or both) ONE ostinato that is played by everyone else Bring your class back together and hear each piece. Give feedback: did they stick to the rules? Are they keeping a slow, steady tempo (speed)? Can you hear the ostinato and the pulse? Challenge your children to put all their pieces together to make one big piece. Remind them that Orff’s piece begins very, very softly and gradually gets louder and louder. The posh word for this is crescendo. Can they structure their piece to make a crescendo too? End your session with a performance of your piece so far (don’t worry if it’s still a bit messy) and if there’s time, write down on the board what you’ve achieved this lesson.
4	<p>Create a spinning wheel Create words for this wheel which will be used later as lyrics</p>		<ul style="list-style-type: none"> <i>Remind your children of the inspiration behind Orff’s piece. You might want to watch the film again at this point. Talk about the Goddess of Luck and her spinning wheel.</i> Give out paper or cards. Ask the children to draw a large circle in the middle of the page that almost fills the page. Fold the page in half one way and then the other, and then corner to corner so that you have 8* creases in the circle. Draw a flat line at the end of every segment and cut along this line to turn the circle into an octagon and cut it out. When this is achieved, take a look at the finished wheels. The next challenge is getting them to spin! You might like to help with this – pierce the middle of the wheel with a sharp pencil to make an axis. You can now spin the wheel on this axis and it should land slanting towards one of the segments. Ask your children to spin their wheel and see what luck they will have for the rest of the day. Keep these wheels somewhere safe, you will need them in the next lesson

Lesson	Learning Objective	Key Vocabulary	Possible Activities
5	<p>Invent lyrics and melody Sing to a pulse Structure ideas into a bigger piece</p> <ul style="list-style-type: none"> Listen with attention to detail and recall sounds with increasing aural memory Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression <p>Improvise and compose music for a range of purposes using the interrelated dimensions of music</p>	<ul style="list-style-type: none"> Crescendo Melody Ostinato Pitched percussion Pulse Unpitched percussion 	<ul style="list-style-type: none"> Warm-up - in a large circle, ask your children to remind you of the 'um-pa' pattern (lesson 2) and their ostinatos from (lesson 3). You can do this on body percussion to save a bit of time. Tell your class that you are going to make a melody (tune) today using the good and bad luck sentences on their spinning wheels. Split the class back into the four groups and give out the wheels. Ask each group to choose their favourite 'good luck' sentence and their favourite 'bad luck' sentence and practice saying the words to an 'um-pa' pulse. Give out the instruments as they do this. Explain that they are going to make a melody for their words. Orff uses just three few notes for this melody - E, F, G Ask each group to come up with a melody using these pitches and practise singing it. Bring the groups back together and hear each piece. As you do so, write up the words (and notes) on the board. As a full class, decide on an order for your lyric lines. Think about the meaning of the words and the effectiveness of the melody. Play the 'um-pa' pulse, or choose a few confident children for this task, and cycle through the groups in order aiming to go from one to the next without too much of a gap. If there is a gap make it the same every time. When this is getting good and strong encourage everyone to join in with the melodies that they know until eventually everyone is singing all of the time. Finish this lesson with a final performance of your 'song'
6	<p>Structure all ideas into a piece Perform on pitched and unpitched instruments Perform the piece to an audience Use technical terminology</p> <ul style="list-style-type: none"> Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression Improvise and compose music for a range of purposes using the interrelated dimensions of music 		<ul style="list-style-type: none"> Warm-up. As usual, begin with a quick focusing warm-up. Sit the children in a circle and remind them of all the elements you have worked with so far: <ol style="list-style-type: none"> The slow, steady 'um-pa' pulse The ostinatos The melody and words <p>Work quite quickly on this. Sit children in their groups and use body percussion rather than instruments.</p> <ul style="list-style-type: none"> Recap – get out the instruments and encourage your children to practise each element in their composing groups. Again, work through this quite quickly Bring everyone back together and practise the two full group pieces (i.e. the crescendo piece and the 'song') Structure. There are a couple of ways forward here. Either – <ol style="list-style-type: none"> Join your song onto your crescendo piece as an extra section at the end or at the beginning, or... Try to sing your song at the same time as your crescendo piece (like Orff). It should fit, but this is a much harder thing to do than simply add it on the end Practice your finished piece until it is good and strong and then invite another class to come in to listen.



Year 5

[Margaret Bonds - March and Dawn from Montgomery Variations - BBC Teach](#)



YEAR 5

Year 5- Margaret Bonds (Genre: Variations) (Period: 20th Century)




Lesson	Learning Objective and Curriculum Links	Key Vocabulary	Possible Activities
1	<p>Watching, listening, and moving!</p> <ul style="list-style-type: none"> Explore the music through listening and movement Gain familiarity with woodwind instruments Understand and feel the difference between 3/4 and 4/4 time signatures 	<ul style="list-style-type: none"> time signature conductor woodwind instruments variation 	<ul style="list-style-type: none"> Explain to the class that you are going to begin a music project focusing on an important piece of music by Margaret Bonds, one of the first Black composers and performers to gain recognition in the United States. The piece is called Montgomery Variations, and we are going to listen to two variations: 'March' and 'Dawn'. Let's find out what makes this music so important. Watch the film and have a discussion about it. Watch the full orchestral performance and talk about the instruments you have seen. Try to pick out the woodwind instruments. They are very important in this music, as they often have the melody. Look out for the bassoon and the cor anglais* in the 'March', then the flute, oboe, and clarinet in 'Dawn'. How can we tell these instruments apart? *the cor anglais (pronounced kaw-RONG-glay, or kaw-RAANG-glay) is like an oboe, but larger and slightly lower-pitched. Exploring movement activity – understanding 3/4 and 4/4 time signatures This activity can be done in a classroom with limited space, or in a larger space such as the school hall. Try out some of the suggested movements along to the music. (see BBC time pieces planning for suggested activities) You can tailor the activity to the needs of your class and to the available space. If you have time, try exploring both 'March' and 'Dawn', either in the same session or in different sessions. Full instructions for suggested movements can be found below. Reflect on the movement activity by listening to a short clip from each variation and discussing whether the music is in 3/4 time or 4/4 time. You could turn this into a quiz! Additional plenary – recapping woodwind instruments Ask each child to choose one woodwind instrument (if time / resources allow, they could write its name or even draw a picture of it). Listen to the music again. They should hold up their instrument (or raise their hand, or stand up) when their chosen instrument can be seen / heard. Suggested movements to make during 'March' (4/4 time)
2	<p>Create a song of protest</p> <ul style="list-style-type: none"> Learn the melody of the 'March' and use it as the starting point for your own protest song. Experiment with the pentatonic scale using voices and/or tuned classroom percussion 		<ul style="list-style-type: none"> Warm-up and recap by listening to the 'March' and performing some of the movements from the previous lesson. Explain that you are going to use the start of the melody from the 'March' to create your own protest song. Teach the class this short phrase, then try to sing along each time it comes in. This can also be done while marching on the spot! (see BBC 10 pieces planning for phrase) Experiment with this melody by adding your own ending! This can be spoken or sung, or performed using tuned classroom percussion. <ol style="list-style-type: none"> sing the first half and clap the 2nd half of the pattern, ideally whilst marching or keeping time with your feet. This will help everyone to learn the rhythm. for a spoken version, choose 6 syllables that fit with the topic of protest and speak / shout them. Here is an example to try speaking / shouting: for a sung or played version, choose pitches from the pentatonic scale: C, D, F, G, A. The note D should be the note used most frequently. Here is an example to try singing and/or playing: <ul style="list-style-type: none"> In pairs, groups, or as a whole class Create your own protest song by combining phrases based on the starting points above. Give the groups some time to develop their ideas and practise. Children that are less confident at speaking / literacy may prefer to express themselves using tuned classroom percussion. Children that are less confident in singing may prefer to speak / shout. The most confident children might sing and perform their music at the same time! The performance will be most successful if the music has a strong sense of pulse. Encourage the children to march in time whilst singing / speaking / playing where possible. Bring the class back together and listen to each other's work. Ask the rest of the class to listen carefully and give some feedback. Did the words fit well with the pulse? Did anyone manage to march along whilst speaking/singing/playing? Did the performance sound strong and proud? What could you say to help the group? Recap and warm down by listening to the 'March' again. Ask the class to listen carefully for 'their' melody, and see if they can identify which instrument is playing each time they hear it.

Lesson	Learning Objective	Key Vocabulary	Possible Activities
3	<p>Create an ensemble piece inspired by 'Dawn'</p> <ul style="list-style-type: none"> Develop your ability to perform as part of a group Explore texture by combining layers together 	<ul style="list-style-type: none"> time signature conductor woodwind instruments variation 	<ul style="list-style-type: none"> Warm-up and recap by listening to 'Dawn' and performing some of the movements from lesson 1. Focus on feeling the 3/4 time. Explain that you are going to use the texture of 'Dawn' to create your own pieces in groups, using untuned and tuned classroom percussion. The music has three layers of texture; the melody, the bass, and the off-beats. This activity will also work well with other instruments such as keyboards, recorders, ukuleles, or children's own instruments. Recap the hand movements without the music playing: Explain that beats 2 and 3 are the off-beats (the weaker beats). The bass plays on beat 1 of each bar. Listen again and pick out these features, either without doing the movements or joining in quietly. Recap the melody by listening and asking children to identify some of the woodwind instruments playing the tune. Can anyone remember the type of scale the melody is based on? A pentatonic scale, with five different pitches. In groups, create your own piece using these three layers of texture. More than one person can perform each role. Use the same five notes: C, D, F, G, A. The off-beats and bass line can be performed using untuned percussion, in addition or instead of tuned percussion. Ukuleles can perform the off-beat layer by playing a D minor chord. Give the groups some time to develop their ideas and practise, then pause to briefly discuss structure and performance. Question prompts: <ul style="list-style-type: none"> How many times will your group play the performance grid? Will everyone play all of the time? Are there more interesting ways that you can think of to use the different layers? How will you begin and end your performance? Bring the class back together and listen to each other's work. Ask the rest of the class to listen carefully and give some feedback. Question prompts: <ul style="list-style-type: none"> Can you tell me who performed which layer of texture in the performance? How did the group begin and end their performance? Could we feel the 3/4 time? Perhaps we could join in! Recap and warm down by listening to 'Dawn' again. Ask the class to listen carefully to 'their' part of the texture and see if they can identify which instruments are performing 'their' role.
4	<p>Musical stories – looking back and moving forwards</p> <ul style="list-style-type: none"> Active listening and discussion activities Gain deeper insight into the music and the story 		<ul style="list-style-type: none"> Become a musical detective by taking part in musical bingo! The children can create their own 3 x 3 grid, or cut out one of templates provided. Children could play on their own or in pairs. Try the game for the first time before recapping the musical words. Ask these questions in any order to create the bingo game: (See BBC 10 pieces planning for questions) Watch the orchestral performance and ask the class to think about the boxes they are not sure about. At the end of the performance go through the answers before playing the game again. Answer prompts can be given to students who are struggling so that they can access the game. Watch the film again and return to your discussion about the Montgomery Bus Boycott and the idea of protest. Play the orchestral performance of 'March' and ask the children to think of and / or write down something about the world that is unfair or unjust. Each child should march up with heavy feet and put their thought in the designated place (e.g. sticky notes stuck to the board, cards posted into a box, verbal response spoken to teacher). Play the orchestral performance of 'Dawn' and ask the children to think of and / or write down something they hope for about the future. Each child should lightly move to the front to place their thought in the designated place (e.g. the other half of the board, cards posted into another box etc.). Final plenary – democracy in action! Ask the class to vote for one final chance to explore something from earlier in the project. This could be the film, the movements to one of the variations, or even watching any recordings you have taken of their own pieces!



Year 6

[Gustav Holst -The Planets - Mars, the Bringer of War - BBC Teach](#)



YEAR 6

Year 6- Gustav Holst (Genre: Suite) (Period: 20th Century)



Lesson	Learning Objective and Curriculum Links	Key Vocabulary	Possible Activities
1	<p>Listen and describe a piece of music Watch the orchestral performance and discuss Use the music as stimulus for artwork</p> <ul style="list-style-type: none"> Listen with attention to detail and recall sounds with increasing aural memory Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians Develop an understanding of the history of music 	<ul style="list-style-type: none"> Coda Crescendo Motif Ostinato Pitched Percussion Pulse Unpitched Percussion 	<ul style="list-style-type: none"> Explain to your class that you are going to begin a 6-week music project focusing on a fantastic piece of music by a composer called Gustav Holst. Explain further that Holst wrote music to describe the planets. Watch the orchestral performance film of Mars from the BBC 10 Pieces website (note that this is a shorter version than the original and so it is perfect for use in the classroom) Ask your children which planet they think it might be describing and after discussing their ideas reveal that it is mars. Holst called mars the Bringer of War. Listening task. Give out paper and coloured pens to your class. As you watch and listen again ask them to write down answers to the following questions – <ul style="list-style-type: none"> If the music was describing a colour, which colour would it be? If the music was describing a shape, which shape would it be? If the music was describing a line, would it be curvy and smooth or spiky and jagged? Encourage your children to write just one or two words for each answer, so they should have a list like this – <ul style="list-style-type: none"> a) Purple b) A triangle c) Spiky Explain that the music could be describing a spaceship travelling to mars. As you listen again (perhaps several times), ask your class to draw the spaceship using the music as inspiration but also the short list they have made above. (i.e. this one would be purple, triangular and spiky) Discuss their artwork and show some to the class. Tell them that all of their efforts are correct because it is what they imagined whilst they listened.
2	<p>Learn two asymmetrical ostinatos Orchestrate them and use them to create a crescendo</p> <ul style="list-style-type: none"> Listen with attention to detail and recall sounds with increasing aural memory Play and perform in solo and ensemble contexts, using voices and playing musical instruments with increasing accuracy, fluency, control and expression 		<ul style="list-style-type: none"> Warm-up. Ask your class to sit in a circle and lead a quick body percussion warm-up such as passing the clap around or clapping patterns for the class to copy back Teach everyone the following rhythm – (see BBC 10 pieces for rhythm) Begin by encouraging your class to say the words over and over, this will help with memory. Eventually take the words away and just clap Ask a volunteer to come forward and play the pattern on a percussion instrument of their choice (if they choose a xylophone, direct them towards the note G) Split your circle into two quick groups, start each group on one of the above ideas and layer them up until both rhythms are going at once. Explain that the technical term for a repeating rhythmic pattern is an ostinato Demonstrate how these patterns could work on instruments: ‘get in a spaceship’ should be unpitched, or stick to one pitch – G 8, 2, 10 should leap upwards and then slip downwards. Split into two teams and challenge each team to play one of these rhythms on their chosen instruments Bring the groups back together and listen to their pieces. Ask them to try performing at the same time. Finally, if you have time, listen and watch the opening of Mars on the website (just the first minute or so). Ask your children to identify what happens to the volume. Hopefully they will say it gets louder. Tell them that the technical term for music gradually getting louder is crescendo and challenge them to play their patterns together one more time and add in a crescendo

Lesson	Learning Objective	Key Vocabulary	Possible Activities
3	<p>Invent new ostinatos in a march style</p> <p>Choose appropriate instruments and work in groups to structure these ideas</p> <ul style="list-style-type: none"> Listen with attention to detail and recall sounds with increasing aural memory Improvise and compose music for a range of purposes using the interrelated dimensions of music Play and perform in solo and ensemble contexts, using voices and playing musical instruments with increasing accuracy, fluency, control and expression 	<ul style="list-style-type: none"> Coda Crescendo Motif Ostinato Pitched Percussion Pulse Unpitched Percussion 	<ul style="list-style-type: none"> Warm up. Being again with your class sitting in a circle. Spend a couple of minutes clapping the two ostinatos from last lesson as a gentle reminder of what you did last time. Explain that Mars is written in the style of a march. March music often includes the sound of footsteps. Demonstrate a steady pulse by tapping your knees left, right, left, right in turn keeping the beat even and at a moderate pace. Encourage your children to join in and to stop when you make a big stop sign. These are your musical footsteps, technical term: pulse Instruments. Select one child to choose an instrument for the footsteps and practise with that child playing the footsteps while everyone else claps or taps Explain that Holst adds some new ostinatos (repeating rhythmic patterns) to make his march and demonstrate the following method - <ul style="list-style-type: none"> Ask your class a simple question such as 'what is Mars like?' Ask your children to 'think' the answer over and over as you clap the pulse Now, ask them to speak their answer over your pulse Ask them to clap the answer (clapping each syllable) round and around. By doing this they have created an ostinato Split the class into small working groups (two or four) and challenge them to create their own march using these elements <ul style="list-style-type: none"> A pulse (footsteps) A new ostinato A crescendo (gradually getting louder) Bring the class back together and listen to each group piece. Decide as a class how to combine them into one big march with a crescendo.
4	<p>Structure two pieces of music into one larger piece</p> <ul style="list-style-type: none"> Improvise and compose music for a range of purposes using the interrelated dimensions of music Play and perform in solo and ensemble contexts, using voices and playing musical instruments with increasing accuracy, fluency, control and expression 		<ul style="list-style-type: none"> Warm up. Begin in a circle again and recap all of the rhythms you have worked with so far as body percussion. Here's a quick list of what you might have - <ul style="list-style-type: none"> 'Get in a spaceship go to mars' '8, 2, 10' Pulse (These rhythms are in 5) 'Footstep' pulse New Mars ostinato (These rhythms are probably in 2 or 4) Split back into your working groups, get the instruments out (ensuring that everyone has the same instrument as last lesson) and put both pieces back together (i.e. the crescendo in using Holst's ideas and the march using your new ostinatos) Challenge the class to come up with a structure or order for these two pieces. Ask them 'what should come first? What should come second? Should we repeat anything? Warn them (perhaps by trying it) that the two pieces won't work very well at the same time because of the counts - one is in 4, the other is in 5. <ul style="list-style-type: none"> You might want to show them Holst's structure (below) <p>Crescendo using 'get in a spaceship'</p> <p>March (with crescendo)</p> <p>New section combining ideas from both (both of his sections are in 5)</p> <ul style="list-style-type: none"> Practise your new structure until it is fixed and make a big diagram of it on the board listing all the important events.

Lesson	Learning Objective	Key Vocabulary	Possible Activities
5	<p>Follow a diagram (or listen and invent a diagram) to create Holst's coda</p> <p>Structure all ideas so far into one big piece and perform it to an audience</p> <p>Use technical terminology where appropriate</p> <ul style="list-style-type: none"> Improvise and compose music for a range of purposes using the interrelated dimensions of music Play and perform in solo and ensemble contexts, using voices and playing musical instruments with increasing accuracy, fluency, control and expression 	<ul style="list-style-type: none"> Coda Crescendo Motif Ostinato Pitched Percussion Pulse Unpitched Percussion 	<ul style="list-style-type: none"> Warm up - Begin with a recap of all the rhythms and the structure on body percussion Explain that Holst's piece has a special ending called a 'coda'. Write the following list on the board and have a quick discussion about it <ul style="list-style-type: none"> Short scurrying x2 Long scurrying Random 'bangs' Long note (G) OR.... listen to the end of Mars and ask your class to write down or draw what is happening. Use the last 45 seconds of any version. Continue this lesson using their drawings (or 'scores') rather than your list Splitting back into your two original working groups, challenge each group to interpret the list (or their drawings) using the instruments they already have Bring the groups back together and hear what they have created. Ask the class to join their efforts together to make one big coda. Add this coda on to the end of the piece you created last week and perform your finished piece to another class.
6	<p>Create musical motifs to describe a new planet</p> <p>Structure these ideas into a piece</p> <ul style="list-style-type: none"> Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression Improvise and compose music for a range of purposes using the interrelated dimensions of music 		<ul style="list-style-type: none"> Warm up, explain to your children that Holst didn't make a musical movement for Earth or Pluto (which wasn't discovered until many years after his piece was written and now has been downgraded to 'dwarf-planet' status). Their next task is to make your own version of Earth or Pluto or even an imaginary planet! Split the class into smaller working groups. Ask each group to make a list of three things about their chosen planet. These can be descriptions of landscape, or life on the planet or scientific facts. (i.e. for Earth they could have a scientific fact - it is 71% water, or describe life here – i.e. busy, bustling cities full of traffic and people). Bring the class back together and discuss their ideas. Ask each group to make a musical motif for each of the things on their list. Motif is the term for a short musical idea. It can be a rhythm, a collection of notes or even a sound effect. Encourage your students to keep their motifs short and simple. Challenge each group to make a short piece from these motifs (just as Holst did with his motifs for Mars). They could use the following questions to help them <ul style="list-style-type: none"> What goes first? What goes last? Do any of the ideas fit together? Do the ideas overlap, transform or repeat? Hear their final pieces. You could even make a concert out of the new planet (group) pieces and the (full class) version of Mars with a backdrop of artwork inspired by the planets!