

MARINA INTERNATIONAL SCHOOL

MUSIC SCHEME OF WORK

YEAR 3 - TERM 1

WEEK	TOPIC	TOPIC DETAILS
1.1	(Rudiments of Music in Note Values)	<p>* Listen to a variety of music and ask learners to march in time with the beat. Experiment with stopping the music so learners stop and then start again.</p> <p>* Listen to music of different tempos (speeds) so learners can feel the beat and move with the music.</p> <p>* Introduce learners to crotchets and quavers. Show learners two soft toys, for example, a mother bear and a baby bear. Explain and demonstrate to learners that the mother bear walks in 1-beat (crotchet or ta) steps and the baby bear walks in 1/2-beat (quaver or ti-ti) steps.</p> <p>* Learners explore how the mother bear and the baby bear move in time to different pieces of music. You may wish to hold up a character and ask learners walk around the room using the correct step, alternating between characters so learners have to alternate between walking in 1-beat and 1/2-beat steps.</p> <p>Resources: Variety of music to play to learners (Two different instruments)</p>

WEEK	TOPIC	TOPIC DETAILS
2.1	(VOICING)	<ul style="list-style-type: none"> • Ask learners to sit in a circle and clap a steady beat to create a pulse. Practise this until all learners are clapping in time. • Ask learners to pause clapping. Explain that they are now going to add a spoken part to the pulse. Learners introduce themselves and the person to their right, while keeping in time with the pulse, using a sentence such as 'My name is ... and this is ...' • Ask learners to begin clapping a steady beat again to create a pulse and then demonstrate the first introduction 'My name is ... and this is ...' • The learner to your right then says their name and Introduces the learner to their right, and so on until the full circle of learners has spoken. <p>• This activity could be repeated with other sentences. For example, 'My favourite food is ... What is yours</p>
3.1	(PULSE and SOUND MOVEMENT) Contribute to performances with mostly accurate timing and with increasingly accurate tuning, control, and expression.	<ul style="list-style-type: none"> • Ask learners to sit in a circle and clap a steady beat to create a pulse. Practise this until all learners are clapping in time. • Ask learners to pause clapping. Explain that they are now going to add a spoken part to the pulse. Learners introduce themselves and the person to their right, while keeping in time with the pulse, using a sentence such as 'My name is ... and this is ...' • Ask learners to begin clapping a steady beat again to create a pulse and then demonstrate the first introduction 'My name is ... and this is ...' • The learner to your right then says their name and Introduces the learner to their right, and so on until the full circle of learners has spoken. <p>• This activity could be repeated with other sentences. For example, 'My favourite food is ... What is yours?</p>
4.1	(Voice training and keeping Rhythms)	<ul style="list-style-type: none"> • Clap a rhythm and ask the class to clap it back to you. Repeat this with a variety of different rhythms. <p>* Contribute to performances with mostly accurate timing and with increasingly accurate tuning, control, and expression.</p>

WEEK	TOPIC	TOPIC DETAILS
5.1	(The Off Beat or Rhythm)	<ul style="list-style-type: none"> • Then choose a phrase such as 'Do not clap this one back' and clap a rhythm as you speak the words. Ask learners to repeat saying the phrase whilst clapping the rhythm several times so that everybody recognises this rhythm. Once learners are familiar with this rhythm, explain that this is now the 'forbidden rhythm' and if they hear it, they must not clap it back. • Continue clapping different rhythms for the class to clap back, sometimes using the 'forbidden rhythm'. If a learner hears the 'forbidden rhythm' they must not clap it back. • This activity could be extended by creating new 'forbidden rhythms'. You could also ask learners to be the leader and clap the rhythms for the rest of the class to respond to.
5.2	The Off Beat or Rhythm	
6.1	Rhythmic Patterns	<ul style="list-style-type: none"> • Show learners a simple repeated rhythmic pattern (ostinato), using different ways of making sound using your body. For example, you may clap a rhythm, tap it on your legs, tap it on your head, stamp it with your feet, and so on. • You may wish to explore timbre with your learners. Ask learners questions to discuss as a class: <ul style="list-style-type: none"> • How is the sound different when I tap the rhythm on my head compared to when I stamp it with my feet? • Which sounds are louder and which are quieter? • Then ask learners to explore other ways of creating sound using their body in pairs or small groups. Ask learners: <ul style="list-style-type: none"> • How else could you create sound using your body? • Do you have a favourite body percussion sound? • Select groups of learners to share their body percussion ideas with the class. • Then ask learners to individually create a short rhythm they could perform using body percussion sounds. Once each learner has created and practised their rhythm, ask learners to stand in a circle. Each learner performs individually, one after the other, to create a class body percussion piece

WEEK	TOPIC	TOPIC DETAILS
7.1	The Rhythm grid	<p>* Introduce learners to a rhythm grid with images, explaining that each box is worth one beat. For example:</p> <p>* Explain to learners that in this rhythm grid the image of the tea represents 1 beat (crotchet or ta) and the image of the milkshake represents two 1/2 beats (quaver or ti-ti).</p> <p>* Demonstrate to learners how the top row of the grid could be clapped (ta, ta, ti-ti, ti-ti), whilst saying the words 'Tea, Tea, Milkshake, Milkshake'. Ask learners to clap and repeat the first row back.</p> <p>Once learners have understood how the rhythm grid works, explore as a class the patterns created by reading the grid in different directions. For example, starting from the top left and working down row by row, going down column by column, going diagonally, and so on.</p> <p>* This activity could be extended by asking learners to create their own rhythm grids using pictures of food, drinks, toys and so on.</p> <p>Resources: Rhythm grids</p>
8.1	Explore simple ways of ascribing their own and others' music, making the link between sounds and symbols	<p>Introduce learners to a rhythm grid with images, explaining that each box is worth one beat. For example:</p> <p>Explain to learners that in this rhythm grid the image of the tea represents 1 beat (crotchet or ta) and the image of the milkshake represents two 1/2 beats (quaver or ti-ti).</p> <p>Demonstrate to learners how the top row of the grid could be clapped (ta, ta, ti-ti, ti-ti), whilst saying the words 'Tea, Tea, Milkshake, Milkshake'. Ask learners to clap and repeat the first row back.</p> <p>Once learners have understood how the rhythm grid works, explore as a class the patterns created by reading the grid in different directions. For example, starting from the top left and working down row by row, going down column by column, going diagonally, and so on.</p> <p>This activity could be extended by asking learners to create their own rhythm grids using pictures of food, drinks, toys and so on.</p> <p>Resources: Rhythm grids</p>

WEEK	TOPIC	TOPIC DETAILS
9.1	01 Participate in unison and part singing or playing.	<ul style="list-style-type: none"> • Introduce learners to the rhythm grid below, explaining the notation and that each box is worth one beat. □□□□□□□□ • Demonstrate to learners how to perform the rhythm from the rhythm grid and then perform from the grid by clapping as a whole class. <p>Ask learners:</p> <ul style="list-style-type: none"> • What do you notice about this rhythm grid? • How many beats are there? • How would you describe the rhythm we clapped? <ul style="list-style-type: none"> • Learners may notice that there are eight crotchet beats or that this rhythm grid creates a steady beat. Learners may comment on whether they are keeping in time as a class or whether the speed (tempo) is changing. • Show learners the following rhythm grid:

WEEK	TOPIC	TOPIC DETAILS
10.1	Explore simple ways of describing their own and others' music, making the link between sounds and symbols	<ul style="list-style-type: none"> • Introduce learners to the rhythm grid below, explaining the notation and that each box is worth one beat. □□□□□□□□ • Demonstrate to learners how to perform the rhythm from the rhythm grid and then perform from the grid by clapping as a whole class. <p>Ask learners:</p> <ul style="list-style-type: none"> • What do you notice about this rhythm grid? • How many beats are there? • How would you describe the rhythm we clapped? <ul style="list-style-type: none"> • Learners may notice that there are eight crotchet beats or that this rhythm grid creates a steady beat. Learners may comment on whether they are keeping in time as a class or whether the speed (tempo) is changing. <ul style="list-style-type: none"> • Show learners the following rhythm grid: □□□□□□□□ <p>Ask learners:</p> <ul style="list-style-type: none"> • What do you notice about this rhythm grid? • How is it different to the previous rhythm grid? How is it the same? <ul style="list-style-type: none"> • Ensure learners understand that beat three is silent, the other beats are all still crotchets and there are still eight beats in total. Perform this new grid as a class. <p>Then show learners the following rhythm grid: □□□□□□□□</p> <p>Ask learners:</p> <ul style="list-style-type: none"> • What do you notice about this rhythm grid? • How is it different to the previous rhythm grid? How is it the same? <ul style="list-style-type: none"> • Ensure learners understand there are two notes (quavers) in beat six. This means we clap twice in one beat. They should notice beat three is still silent and there are still eight beats in total. Perform this new grid as a class.

WEEK	TOPIC	TOPIC DETAILS
11.1	Rhythm Grid in Parts Singing	<ul style="list-style-type: none"> • Show learners the rhythm grid below: □ □ □ □ □ □ □ □ • Select two learners to perform the rhythm grid in parts. One learner performs the top row whilst the other learner simultaneously performs the bottom row. <p>Ask learners:</p> <ul style="list-style-type: none"> • What do you notice about the rhythms? • Which beat did you clap together? (beat five) • Which beat did neither of you clap? (beat four) <ul style="list-style-type: none"> • Show learners another rhythm grid which includes quavers. Split the class into two groups and perform the rhythm grid in two parts. One half of the class performs the top row whilst the other half performs the bottom row: □ □ □ □ □ □ □ □ □ □ □ □ • Then ask learners to work in pairs to create their own rhythmic composition using crotchets (ta), quavers (ti-ti) and rests. Their composition needs two parts and they scribe their composition using rhythm grids with two rows: • Encourage learners to experiment with sound and create a performance using body percussion or untuned percussion instruments. Learners perform their composition to the rest of the class. • This activity could be extended by asking learners to join another pair of learners to make a small group. They try combining their compositions to create a four-part rhythm grid and perform this together. <p>Ask learners:</p> <ul style="list-style-type: none"> • Was the composition nice to listen to? • What could have been better? • Can you improve the four-part composition? <p>Encourage learners to consider how they could adapt their composition to make improvements. For example, they may add more rests if they felt there were too many people clapping at once.</p> <p>Resources: Rhythm grids</p>

WEEK	TOPIC	TOPIC DETAILS
12.1	Listen and respond to music, beginning to use technical language accurately	<ul style="list-style-type: none"> • Show learners the rhythm grid below: <div style="margin-left: 20px;">□ □ □ □</div> <div style="margin-left: 20px;">□ □ □ □</div> • Select two learners to perform the rhythm grid in parts. One learner performs the top row whilst the other learner simultaneously performs the bottom row. <p>Ask learners:</p> <ul style="list-style-type: none"> • What do you notice about the rhythms? • Which beat did you clap together? (beat five) • Which beat did neither of you clap? (beat four) <ul style="list-style-type: none"> • Show learners another rhythm grid which includes quavers. Split the class into two groups and perform the rhythm grid in two parts. One half of the class performs the top row whilst the other half performs the bottom row: <div style="margin-left: 20px;">□ □ □ □ □ □</div> <div style="margin-left: 20px;">□ □ □ □ □ □</div> • Then ask learners to work in pairs to create their own rhythmic composition using crotchets (ta), quavers (ti-ti) and rests. Their composition needs two parts and they scribe their composition using rhythm grids with two rows: • Encourage learners to experiment with sound and create a performance using body percussion or untuned percussion instruments. Learners perform their composition to the rest of the class. • This activity could be extended by asking learners to join another pair of learners to make a small group. They try combining their compositions to create a four-part rhythm grid and perform this together. <p>Ask learners:</p> <ul style="list-style-type: none"> • Was the composition nice to listen to? • What could have been better? • Can you improve the four-part composition? <p>Encourage learners to consider how they could adapt their composition to make improvements. For example, they may add more rests if they felt there were too many people clapping at once.</p> <p>Resources: Rhythm grids</p>

WEEK	TOPIC	TOPIC DETAILS
13.1	Group music projects and presentation	<ul style="list-style-type: none">• Teacher group students and guide them to do music projects.• Each group will present their project to the class and the teacher.

MUSIC SCHEME OF WORK

YEAR 3 - TERM 2

WEEK	TOPIC	TOPIC DETAILS
1.1	Graphic score of a farm soundscape	<ul style="list-style-type: none">• Explain to Students how a farm environment is being represented using images, shapes and words. Show learners a graphic score of a farm soundscape, such as the one below: Ask learners to discuss in pairs:<ul style="list-style-type: none">• What sounds do you think the pictures represent?• Would the music change in volume (dynamics) at any point? Why or why not?• How might this soundscape be performed?• Performing in unison As a whole class, experiment with different sounds for the different symbols and images and agree on how each line of the soundscape should be performed. Perform the soundscape all together (in unison), a line at a time.• Performing in parts When learners are confident with the sounds in each line of the soundscape, try performing the soundscape as four separate parts. Divide the class into four groups and ask each group to perform a different line of the soundscape simultaneously.• Performing a round When learners are confident with performing the soundscape as four separate parts try performing the soundscape as a round. Divide the class into four groups. Group 1 start and perform each line in turn. Group 2 enters when Group 1 is at the end of the first line. Group 3 enters when Group 2 are at the end of the first line and Group 4 enters when Group 3 are at the end of the first line.

WEEK	TOPIC	TOPIC DETAILS
2.1	The Farm Sounds	<ul style="list-style-type: none"> • Explain to Students how a farm environment is being represented using images, shapes and words. Show learners a graphic score of a farm soundscape, such as the one below: <p>Ask learners to discuss in pairs:</p> <ul style="list-style-type: none"> • What sounds do you think the pictures represent? • Would the music change in volume (dynamics) at any point? Why or why not? • How might this soundscape be performed? <ul style="list-style-type: none"> • Performing in unison <p>As a whole class, experiment with different sounds for the different symbols and images and agree on how each line of the soundscape should be performed. Perform the soundscape all together (in unison), a line at a time.</p> <ul style="list-style-type: none"> • Performing in parts <p>When learners are confident with the sounds in each line of the soundscape, try performing the soundscape as four separate parts. Divide the class into four groups and ask each group to perform a different line of the soundscape simultaneously.</p> <ul style="list-style-type: none"> • Performing a round <p>When learners are confident with performing the soundscape as four separate parts try performing the soundscape as a round. Divide the class into four groups. Group 1 start and perform each line in turn. Group 2 enters when Group 1 is at the end of the first line. Group 3 enters when Group 2 are at the end of the first line and Group 4 enters when Group 3 are at the end of the first line.</p>

WEEK	TOPIC	TOPIC DETAILS
3.1	Performance	<ul style="list-style-type: none"> • Explain to Students how a farm environment is being represented using images, shapes and words. Show learners a graphic score of a farm soundscape, such as the one below: <p>Ask learners to discuss in pairs:</p> <ul style="list-style-type: none"> • What sounds do you think the pictures represent? • Would the music change in volume (dynamics) at any point? Why or why not? • How might this soundscape be performed? <ul style="list-style-type: none"> • Performing in unison <p>As a whole class, experiment with different sounds for the different symbols and images and agree on how each line of the soundscape should be performed. Perform the soundscape all together (in unison), a line at a time.</p> <ul style="list-style-type: none"> • Performing in parts <p>When learners are confident with the sounds in each line of the soundscape, try performing the soundscape as four separate parts. Divide the class into four groups and ask each group to perform a different line of the soundscape simultaneously.</p> <ul style="list-style-type: none"> • Performing a round <p>When learners are confident with performing the soundscape as four separate parts try performing the soundscape as a round. Divide the class into four groups. Group 1 start and perform each line in turn. Group 2 enters when Group 1 is at the end of the first line. Group 3 enters when Group 2 are at the end of the first line and Group 4 enters when Group 3 are at the end of the first line.</p>

WEEK	TOPIC	TOPIC DETAILS
4.1	Learning how to improvise music	<ul style="list-style-type: none"> • Teacher asks students to work in small groups to create their own graphic score of a soundscape. Learners decide on a location for their soundscape, for example a zoo, a park, a beach, etc. <p>Ask learners to discuss the following:</p> <ul style="list-style-type: none"> • What types of sounds would be suitable in your soundscape? • How would these be shown using images, shapes or words? • Will any part need to be quieter or louder? <ul style="list-style-type: none"> • Learners create their own soundscape using voices and instruments and score it using a grid, like that in the farm soundscape example above. <ul style="list-style-type: none"> • You may wish to encourage learners to think about how they will vary their performance using dynamics (volume), different timbres (different sounds created by instruments), different textures (layers) and use of silence. <p>Resources: Blank 4 × 4 grids (optional)</p>
5.1	Explore simple ways of describing their own and others' music, making the link between sounds and symbols.	<ul style="list-style-type: none"> • You may wish to encourage learners to think about how they will vary their performance using dynamics (volume), different timbres (different sounds created by instruments), different textures (layers) and use of silence. <p>Ask learners to discuss the following:</p> <ul style="list-style-type: none"> • What types of sounds would be suitable in your soundscape? • How would these be shown using images, shapes or words? • Will any part need to be quieter or louder? <ul style="list-style-type: none"> • Learners create their own soundscape using voices and instruments and score it using a grid, like that in the farm soundscape example above. • Teacher asks students to work in small groups to create their own graphic score of a soundscape. Learners decide on a location for their soundscape, for example a zoo, a park, a beach, etc. <p>Resources: Blank 4 × 4 grids (optional)</p>

WEEK	TOPIC	TOPIC DETAILS
6.1	Demonstrate an understanding of how work can be improved to suit intentions.	<ul style="list-style-type: none"> • Teacher asks students to work in small groups to create their own graphic score of a soundscape. Learners decide on a location for their soundscape, for example a zoo, a park, a beach, etc. <p>Ask learners to discuss the following:</p> <ul style="list-style-type: none"> • What types of sounds would be suitable in your soundscape? • How would these be shown using images, shapes or words? • Will any part need to be quieter or louder? <ul style="list-style-type: none"> • Learners create their own soundscape using voices and instruments and score it using a grid, like that in the farm soundscape example above. <ul style="list-style-type: none"> • You may wish to encourage learners to think about how they will vary their performance using dynamics (volume), different timbres (different sounds created by instruments), different textures (layers) and use of silence. <p>Resources: Blank 4 × 4 grids (optional)</p>
7.1	Song Composition	<ul style="list-style-type: none"> • Explain to learners that they are going to create a class song. First, as a class, they are going to create the words (lyrics) for their song. <p>Ask learners:</p> <ul style="list-style-type: none"> • What is your class song going to be about? • Will any of the lines of your class song rhyme? <p>Once a topic has been chosen, ask learners to work in pairs to write a line for the class song.</p> <ul style="list-style-type: none"> • After a set time ask pairs of learners to get into groups of four to share their work and ideas: Can you create two lines for the class song that would work together? <ul style="list-style-type: none"> • Then each group shares their ideas with the class. Collate ideas on the board and put the lyrics together to create their class song. <p>Ask learners:</p> <ul style="list-style-type: none"> • Do you have any ideas about how the words for your class song can be improved?

WEEK	TOPIC	TOPIC DETAILS
8.1	Contribute short fragments to improvisations and compositions which respond coherently to a range of given or chosen stimuli	<ul style="list-style-type: none"> • Explain to learners that they are going to create a class song. First, as a class, they are going to create the words (lyrics) for their song. <p>Ask learners:</p> <ul style="list-style-type: none"> • What is your class song going to be about? • Will any of the lines of your class song rhyme? <p>Once a topic has been chosen, ask learners to work in pairs to write a line for the class song.</p> <ul style="list-style-type: none"> • After a set time ask pairs of learners to get into groups of four to share their work and ideas: Can you create two lines for the class song that would work together? <ul style="list-style-type: none"> • Then each group shares their ideas with the class. Collate ideas on the board and put the lyrics together to create their class song. <p>Ask learners:</p> <ul style="list-style-type: none"> • Do you have any ideas about how the words for your class song can be improved?
9.1	The Musical Words	<ul style="list-style-type: none"> • As a class, tell learners to speak the words to the class song. Ask learners: <ul style="list-style-type: none"> • Is there a natural rhythm? • Can you clap the rhythm of the words of the song as you speak them? <ul style="list-style-type: none"> • Ask learners to individually explore melodies to fit the words of the song. They could sing or use instruments to explore different ideas. <ul style="list-style-type: none"> • Ask if any learners would like to share their ideas for the melody to the rest of the class. As a class, explore and select a melody for your class song. <ul style="list-style-type: none"> • Sing the class song altogether, with agreed rhythm, melody and lyrics. <p>Resources:</p> <p>Simple backing track (optional). This could be a recording or something played on a keyboard or guitar for instance.</p> <p>Simple music technology for audio recordings (optional)</p>

WEEK	TOPIC	TOPIC DETAILS
10.1	Participate in unison and part singing or playing.	<ul style="list-style-type: none"> • As a class, tell learners to speak the words to the class song. Ask learners: • Is there a natural rhythm? • Can you clap the rhythm of the words of the song as you speak them? • Ask learners to individually explore melodies to fit the words of the song. They could sing or use instruments to explore different ideas. • Ask if any learners would like to share their ideas for the melody to the rest of the class. As a class, explore and select a melody for your class song. • Sing the class song altogether, with agreed rhythm, melody and lyrics. <p>Resources:</p> <p>Simple backing track (optional). This could be a recording or something played on a keyboard or guitar for instance.</p> <p>Simple music technology for audio recordings (optional)</p>

WEEK	TOPIC	TOPIC DETAILS
11.1	The Ostinato patterns and texture styles of music	<ul style="list-style-type: none"> • Introduce learners to the musical terms: ostinato, riff and loop. • Play learners a song with a rhythmic repeated pattern (ostinato), for example, 'We Will Rock You' by Queen. This song has a 'stamp-stamp-clap' pattern. Encourage learners to join in. This pattern can be performed throughout the song as a repeated pattern. • Explain the term Ostinato Patterns to Learners: Divide the class into four groups. Each group explores ostinato using body percussion, following a different pattern: Group 1 Stamp- Stamp Clap Stamp- Stamp Clap Group 2 Clap Tap head Clap Tap head Group 3 Tap thighs Tap thighs Tap thighs Group 4 Tap chest Tap chest- Tap chest • Once learners are confident with their group's pattern, ask them to perform their parts all together as a class. Ask learners: <ul style="list-style-type: none"> • What can you tell me about the different sounds that are created? • Explain to learners that texture in music is the layer of sounds, for example, a thick texture may have all four parts performing at the same time. A thin texture may have each part performing individually. As a class, explore different textures, for example, learners can perform their patterns as a round to build up the texture. Start with Group 1 and point to each group as a visual cue for when they can start their pattern. • Organise learners into groups of four or eight (with two learners to a part). Ask learners to compose their own body percussion piece using different repeated patterns (ostinatos). • Give each group time to rehearse and then to perform to the rest of the class. <p>Resources:</p> <ul style="list-style-type: none"> • An audio recording of a song with a rhythmic repeated pattern

WEEK	TOPIC	TOPIC DETAILS
12.1	The ostinato patterns and texture styles of music - 2	<ul style="list-style-type: none"> • Introduce learners to the musical terms: ostinato, riff and loop. • Play learners a song with a rhythmic repeated pattern (ostinato), for example, 'We Will Rock You' by Queen. This song has a 'stamp-stamp-clap' pattern. Encourage learners to join in. This pattern can be performed throughout the song as a repeated pattern. • Explain the term Ostinato Patterns to Learners: Divide the class into four groups. Each group explores ostinato using body percussion, following a different pattern: Group 1 Stamp- Stamp Clap Stamp- Stamp Clap Group 2 Clap Tap head Clap Tap head Group 3 Tap thighs Tap thighs Tap thighs Group 4 Tap chest Tap chest- Tap chest • Once learners are confident with their group's pattern, ask them to perform their parts all together as a class. Ask learners: <ul style="list-style-type: none"> • What can you tell me about the different sounds that are created? • Explain to learners that texture in music is the layer of sounds, for example, a thick texture may have all four parts performing at the same time. A thin texture may have each part performing individually. As a class, explore different textures, for example, learners can perform their patterns as a round to build up the texture. Start with Group 1 and point to each group as a visual cue for when they can start their pattern. • Organise learners into groups of four or eight (with two learners to a part). Ask learners to compose their own body percussion piece using different repeated patterns (ostinatos). • Give each group time to rehearse and then to perform to the rest of the class. <p>Resources:</p> <ul style="list-style-type: none"> • An audio recording of a song with a rhythmic repeated pattern

MUSIC SCHEME OF WORK

YEAR 3 - TERM 3

WEEK	TOPIC	TOPIC DETAILS
1.1	Call and Response to Music	<ul style="list-style-type: none">• Play a classical ostinato for learners, for example, Pachelbel's Canon. <p>Ask learners:</p> <ul style="list-style-type: none">• Can you identify whether the music sounds happy (major) or sad (minor)?• Can you hear the repeated pattern played by the bass instruments (ground bass)? Can you hum these notes?• Which instruments can you hear? <ul style="list-style-type: none">• Once learners have identified the ground bass part, encourage them to choose a sound, e.g. 'la', or a phrase, e.g. 'I love music, I love music', and sing the repeated pattern phrase. <ul style="list-style-type: none">• Once learners are confident with the ground bass part, experiment with adding extra layers. such as:<ul style="list-style-type: none">• rhythmic ostinato with percussion instruments or body percussion• a simple drone (for example, the notes D and A for Pachelbel's Canon) using a pitched instrument <p>Resources:</p> <p>A recording of a classical or baroque piece containing an ostinato, for example, Pachelbel's Canon</p>

WEEK	TOPIC	TOPIC DETAILS
2.1	Listen and respond to music, beginning to use technical language accurately to describe features of the music	<ul style="list-style-type: none"> • Play a classical ostinato for learners, for example, Pachelbel's Canon. <p>Ask learners:</p> <ul style="list-style-type: none"> • Can you identify whether the music sounds happy (major) or sad (minor)? • Can you hear the repeated pattern played by the bass instruments (ground bass)? Can you hum these notes? • Which instruments can you hear? <ul style="list-style-type: none"> • Once learners have identified the ground bass part, encourage them to choose a sound, e.g. 'la', or a phrase, e.g. 'I love music, I love music', and sing the repeated pattern phrase. <ul style="list-style-type: none"> • Once learners are confident with the ground bass part, experiment with adding extra layers. such as: <ul style="list-style-type: none"> • rhythmic ostinato with percussion instruments or body percussion • a simple drone (for example, the notes D and A for Pachelbel's Canon) using a pitched instrument <p>Resources:</p> <p>A recording of a classical or baroque piece containing an ostinato, for example, Pachelbel's Canon</p>
3.1	Rhythmic Ostinatos patterns	<ul style="list-style-type: none"> • Define Ostinato as a Patterns that repeats: <ul style="list-style-type: none"> • Play learners a recording of another song that uses ostinato, for example 'Mars', one of the seven movements from Gustav Holst's The Planet Suites. Ask learners to draw a picture or write words whilst the music is playing to show what they think the music might be about. • Give learners rhythmic notation of the ostinato heard right at the beginning and throughout the majority of the movement: <ul style="list-style-type: none"> • Ask learners to clap this ostinato while the music is played. Once they are confident with the pattern, ask them to perform it using body percussion, untuned and tuned instruments. • Using the rhythm of this ostinato, learners may try to compose their own melody and drone accompaniment. <p>Resources:</p> <ul style="list-style-type: none"> • A recording of another song that uses ostinato, for example, 'Mars', one of the seven movements from Gustav Holst's The Planet Suites

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4.1	The Repeated patterns-2	<ul style="list-style-type: none"> • Define Ostinato as a Patterns that repeats: • Play learners a recording of another song that uses ostinato, for example 'Mars', one of the seven movements from Gustav Holst's The Planet Suites. Ask learners to draw a picture or write words whilst the music is playing to show what they think the music might be about. • Give learners rhythmic notation of the ostinato heard right at the beginning and throughout the majority of the movement: • Ask learners to clap this ostinato while the music is played. Once they are confident with the pattern, ask them to perform it using body percussion, untuned and tuned instruments. • Using the rhythm of this ostinato, learners may try to compose their own melody and drone accompaniment. <p>Resources:</p> <ul style="list-style-type: none"> • A recording of another song that uses ostinato, for example, 'Mars', one of the seven movements from Gustav Holst's The Planet Suites

WEEK	TOPIC	TOPIC DETAILS
5.1	Ways by which Ostinatos are used in music	<ul style="list-style-type: none"> • Encourage learners to reflect on the different ways ostinatos have been used in the music they have encountered in this unit. • Ask learners to create their own ostinato. Remind learners they could start by creating a rhythmic ostinato by using phrases or their favourite foods, for example: Juice, Juice, Water, Juice (ta, ta, ti-ti, ta or crotchet, crotchet, 2 quavers, crotchet) Apples, pears, yoghurts, cake (ti-ti, ta, ti-ti, ta or 2 quavers, crotchet, 2 quavers, crotchet) • Tell learners that they are going to experiment with their ostinato in different ways, for example: <ul style="list-style-type: none"> • Varying pitch Learners can experiment with playing their ostinato using different pitches. • Adding texture To create texture, learners can add different layers to their ostinato composition, such as: <ul style="list-style-type: none"> • playing the ostinato using two or more notes at the same time (finding notes that complement each other and/or clash in sound) • using two or more instruments to play the ostinato. Challenge learners by asking: <ul style="list-style-type: none"> • Can you create different moods for your ostinato? • Can all instruments play together and then experiment with layers by taking out and adding in instruments? • Performance Once learners have rehearsed their ostinato compositions, give them time to perform them to the rest of the class. You may wish to record learners' performances using audio recording. Some learners may wish to experiment with notating their work using graphic or traditional notation. Resources: Simple music technology for audio recordings (optional) <ul style="list-style-type: none"> •

WEEK	TOPIC	TOPIC DETAILS
6.1	Types of Ostinatos	<p>* Teacher Explain some types of Ostinatos to learners</p> <ul style="list-style-type: none"> • Explain Ostinatos to learners • Encourage learners to reflect on the different ways ostinatos have been used in the music they have encountered in this unit. • Ask learners to create their own ostinato. Remind learners they could start by creating a rhythmic ostinato by using phrases or their favourite foods, for example: Juice, Juice, Water, Juice (ta, ta, ti-ti, ta or crotchet, crotchet, 2 quavers, crotchet) Apples, pears, yoghurts, cake (ti-ti, ta, ti-ti, ta or 2 quavers, crotchet, 2 quavers, crotchet) • Tell learners that they are going to experiment with their ostinato in different ways, for example: <ul style="list-style-type: none"> • Varying pitch Learners can experiment with playing their ostinato using different pitches. • Adding texture To create texture, learners can add different layers to their ostinato composition, such as: <ul style="list-style-type: none"> • playing the ostinato using two or more notes at the same time (finding notes that complement each other and/or clash in sound) • using two or more instruments to play the ostinato. <p>Challenge learners by asking:</p> <ul style="list-style-type: none"> • Can you create different moods for your ostinato? • Can all instruments play together and then experiment with layers by taking out and adding in instruments? • Performance Once learners have rehearsed their ostinato compositions, give them time to perform them to the rest of the class. You may wish to record learners' performances using audio recording. Some learners may wish to experiment with notating their work using graphic or traditional notation. <p>Resources: Simple music technology for audio recordings (optional)</p> <ul style="list-style-type: none"> •
7.1	Demonstrate an understanding of how work can be improved to suit intentions.	<ul style="list-style-type: none"> • Tell learners that they are going to experiment with their ostinato in different ways, for example:

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		<ul style="list-style-type: none"> • Varying pitch Learners can experiment with playing their ostinato using different pitches. • Adding texture To create texture, learners can add different layers to their ostinato composition, such as: <ul style="list-style-type: none"> • playing the ostinato using two or more notes at the same time (finding notes that complement each other and/or clash in sound) • using two or more instruments to play the ostinato. <p>Challenge learners by asking:</p> <ul style="list-style-type: none"> • Can you create different moods for your ostinato? • Can all instruments play together and then experiment with layers by taking out and adding in instruments? • Explain Ostinatos to learners <ul style="list-style-type: none"> • Encourage learners to reflect on the different ways ostinatos have been used in the music they have encountered in this unit. • Ask learners to create their own ostinato. Remind learners they could start by creating a rhythmic ostinato by using phrases or their favourite foods, for example: <p>Juice, Juice, Water, Juice (ta, ta, ti-ti, ta or crotchet, crotchet, 2 quavers, crotchet)</p> <p>Apples, pears, yoghurts, cake (ti-ti, ta, ti-ti, ta or 2 quavers, crotchet, 2 quavers, crotchet)</p> <ul style="list-style-type: none"> • Tell learners that they are going to experiment with their ostinato in different ways, for example: <ul style="list-style-type: none"> • Varying pitch Learners can experiment with playing their ostinato using different pitches. • using two or more instruments to play the ostinato. <p>Challenge learners by asking:</p> <ul style="list-style-type: none"> • Can you create different moods for your ostinato? • Can all instruments play together and then experiment with layers by taking out and adding in instruments? <ul style="list-style-type: none"> • Performance Once learners have rehearsed their ostinato compositions, give them time to perform them to the rest of the class. You may wish to record learners' performances using audio recording. Some learners may wish to experiment with notating their work using graphic or traditional notation. <p>Resources:</p>

WEEK	TOPIC	TOPIC DETAILS
		Simple music technology for audio recordings (optional)
8.1	Call and Response to Music-2	<ul style="list-style-type: none"> • Play learners a recording of a piece of music which includes humming, such as the 'Humming Chorus' from Madama Butterfly. As they listen, ask learners to write some key words that best describe the music, such as, calm, peaceful, etc. Learners could also draw images to represent the music: <p>How would you draw the humming sound? What quality does it have?</p> <ul style="list-style-type: none"> • Ask learners to consider the style of music, and where and when it might be performed. • After a vocal warm up, as a class, listen to the 'Humming Chorus' again. Ask learners to: <ul style="list-style-type: none"> • move their hands or fingers to the shape of the music • hum as they move around the room as a butterfly • use their body to represent the pitch changes in the melody (for example, stand when higher and kneel when lower). • Challenge learners to hum the first and/or second phrase of the 'Humming Chorus' alongside the recording. <p>Resources: An audio recording of a piece of music which includes humming, such as the 'Humming Chorus' from Madama Butterfly</p>

WEEK	TOPIC	TOPIC DETAILS
9.1	Participate in unison and part singing or playing.	<ul style="list-style-type: none"> • After a vocal warm up, introduce a new short song, such as 'AEIOU': • As a class, ask learners to perform the music in different ways. For example: <ul style="list-style-type: none"> <input type="checkbox"/> clap the rhythm (ta, ta, ta, ta, ti-ti, ti-ti, ti-ti, ti-ti, ta) <input type="checkbox"/> hum the melody <input type="checkbox"/> speak the lyrics <input type="checkbox"/> sing the tune <input type="checkbox"/> sing the tune with their eyes closed <input type="checkbox"/> sing the tune quietly <input type="checkbox"/> sing whilst marching to the beat (pulse). Ask learners to discuss the shape of the music: <ul style="list-style-type: none"> • What do you notice about the pitches used? (Only two pitches are used, the first four notes are the same and the tune starts and ends on the same pitch) • Challenge learners to sing the song without taking a breath in the middle. Ask learners to sing facing a partner. The partner gives feedback on the performance, particularly focusing on when they did or did not breathe. Repeat the activity so the second learner also has the opportunity to perform and receive feedback. • Ask each pair to join another pair to make groups of four. In their groups, learners create and rehearse their own performance of the song. Learners may wish to try singing quietly, humming, singing loudly or performing the piece as a round. • Give learners time to perform their 'AEIOU' group creations for the rest of the class. Following the performance, ask learners to consider what went well in their performance and things they may do differently next time. Resources: <ul style="list-style-type: none"> • A new short song, such as 'AEIOU'

WEEK	TOPIC	TOPIC DETAILS
10.1	'AEIOU':	<ul style="list-style-type: none"> • After a vocal warm up, introduce a new short song, such as 'AEIOU': • As a class, ask learners to perform the music in different ways. For example: <ul style="list-style-type: none"> <input type="checkbox"/> clap the rhythm (ta, ta, ta, ta, ti-ti, ti-ti, ti-ti, ti-ti, ta) <input type="checkbox"/> hum the melody <input type="checkbox"/> speak the lyrics <input type="checkbox"/> sing the tune <input type="checkbox"/> sing the tune with their eyes closed <input type="checkbox"/> sing the tune quietly <input type="checkbox"/> sing whilst marching to the beat (pulse). Ask learners to discuss the shape of the music: <ul style="list-style-type: none"> • What do you notice about the pitches used? (Only two pitches are used, the first four notes are the same and the tune starts and ends on the same pitch) • Challenge learners to sing the song without taking a breath in the middle. Ask learners to sing facing a partner. The partner gives feedback on the performance, particularly focusing on when they did or did not breathe. Repeat the activity so the second learner also has the opportunity to perform and receive feedback. • Ask each pair to join another pair to make groups of four. In their groups, learners create and rehearse their own performance of the song. Learners may wish to try singing quietly, humming, singing loudly or performing the piece as a round. • Give learners time to perform their 'AEIOU' group creations for the rest of the class. Following the performance, ask learners to consider what went well in their performance and things they may do differently next time. Resources: <ul style="list-style-type: none"> • A new short song, such as 'AEIOU'

WEEK	TOPIC	TOPIC DETAILS
11.1	Experiment with and combine sounds for a given purpose.	<ul style="list-style-type: none"> • After a vocal warm up, play learners a recording of a repetitive chant or song, for example, 'Boom Chicka Boom': <p>I said boom chicka-boom! (Echo: boom chicka-boom) I said boom chicka-boom! (Echo: boom chicka-boom) I said boom chicka-rocka-chicka-rocka-chicka-boom! (Echo: boom chicka-rocka-chicka-rocka-chicka-boom) Uh huh! (Echo: Uh huh) Oh yeah! (Echo: Oh yeah) One more time (Echo: One more time)</p> <p>This time a little louder/ a little quieter/ robot style</p> <ul style="list-style-type: none"> • Ask learners to sit in a circle and pat their knees to create a simple pulse. Introduce the song through call and response, with learners performing the echo of what you say. • As learners become more familiar with the song, chant using different volumes and pitches (quiet, loud, high, low, etc.) and using different voices (baby voice, rock star, robot, etc.). • Practise replacing the lyrics with humming sounds. Sit all learners in a circle and perform the song, replacing the lyrics with humming sounds at different pitches to represent each syllable. Ask learners to repeat back the humming in the echo section. • Split learners into small groups, with one learner in each group leading the humming song. Give learners the opportunity to perform for the rest of the class. • Learners could create a picture to show their humming creations. This could use images or symbols to represent the sounds. This may be a graphic score, grid notation or simple images to show how the pitches change.

WEEK	TOPIC	TOPIC DETAILS
12.1	vocal warm up and song Performance	<ul style="list-style-type: none"> • After a vocal warm up, play learners a recording of a repetitive chant or song, for example, 'Boom Chicka Boom': <p>I said boom chicka-boom! (Echo: boom chicka-boom) I said boom chicka-boom! (Echo: boom chicka-boom) I said boom chicka-rocka-chicka-rocka-chicka-boom! (Echo: boom chicka-rocka-chicka-rocka-chicka-boom) Uh huh! (Echo: Uh huh) Oh yeah! (Echo: Oh yeah) One more time (Echo: One more time)</p> <p>This time a little louder/ a little quieter/ robot style</p> <ul style="list-style-type: none"> • Ask learners to sit in a circle and pat their knees to create a simple pulse. Introduce the song through call and response, with learners performing the echo of what you say. • As learners become more familiar with the song, chant using different volumes and pitches (quiet, loud, high, low, etc.) and using different voices (baby voice, rock star, robot, etc.). • Practise replacing the lyrics with humming sounds. Sit all learners in a circle and perform the song, replacing the lyrics with humming sounds at different pitches to represent each syllable. Ask learners to repeat back the humming in the echo section. • Split learners into small groups, with one learner in each group leading the humming song. Give learners the opportunity to perform for the rest of the class. • Learners could create a picture to show their humming creations. This could use images or symbols to represent the sounds. This may be a graphic score, grid notation or simple images to show how the pitches change.
13.1	Group music projects and presentation	<ul style="list-style-type: none"> • Teacher group students and guide them to do music projects. • Each group will present their project to the class and the teacher.