

# MARINA INTERNATIONAL SCHOOL

## MUSIC SCHEME OF WORK

### YEAR 6 - TERM 1

WEEK	TOPIC	TOPIC DETAILS
1.1	Musical Notations and Four-bar Rhythms. -1	<ul style="list-style-type: none"><li>• Use some technical language to talk about music.</li><li>• Begin to discuss how music reflects the contexts in which it is created, performed and heard.</li><li>• Use some technical language to talk about music. You may wish to use French time names (crotchets = ta, crotchet rests = za, and quavers = ti-ti) or other words that match the duration of sounds in the chosen piece. Body actions for the different note lengths can also be used.</li><li>• Use simple notation(s) to support musical learning appropriate to the context.</li><li>• Perform with increasing confidence, expression, skill and level of musicality and make adjustments to own performance in response to others.</li><li>• Use simple notation(s) to support musical learning appropriate to the context.</li><li>• Take responsibility in leading and following the lead of others when rehearsing and performing.</li><li>• Perform with increasing confidence, expression, skill and level of musicality and make adjustments to own performance in response to others</li></ul>

WEEK	TOPIC	TOPIC DETAILS
2.1	Musical Notations and Four-bar Rhythms. -2	<ul style="list-style-type: none"> <li>• Use some technical language to talk about music.</li> <li>• Begin to discuss how music reflects the contexts in which it is created, performed and heard.</li> <li>• Use some technical language to talk about music.</li> <li>• Use simple notation(s) to support musical learning appropriate to the context.</li> <li>• Perform with increasing confidence, expression, skill and level of musicality and make adjustments to own performance in response to others.</li> <li>• Use simple notation(s) to support musical learning appropriate to the context.</li> <li>• Take responsibility in leading and following the lead of others when rehearsing and performing.</li> <li>• Perform with increasing confidence, expression, skill and level of musicality and make adjustments to own performance in response to others</li> </ul>
3.1	Dynamics and performing signs	<p>Listening for dynamics</p> <p>Listen to a recording of a piece with which learners are familiar (e.g. from the first activity) without performing the rhythm.</p> <p>Ask learners:</p> <ul style="list-style-type: none"> <li>• How loud is the music at the beginning of the piece?</li> <li>• How loud is at the end?</li> </ul> <ul style="list-style-type: none"> <li>• Discuss dynamics broadly, then elicit and revise the Italian words previously learned for quiet, loud and in between.</li> <li>• Ask for six volunteers to stand in a line. The volunteers say the Italian dynamic terms in order from quietest to loudest at the volume that reflects the dynamic best.</li> </ul> <p>Ask learners:</p> <ul style="list-style-type: none"> <li>• Were the volunteers successful?</li> <li>• Was anyone too loud or too quiet?</li> </ul> <ul style="list-style-type: none"> <li>• Explain that when we move from one end to the other, we call it crescendo, and the other way around is a diminuendo.</li> <li>• Keeping the line of six volunteers, ask another volunteer to move along the line as the class listens to the recording again, trying to find the right dynamic level to match what is being heard.</li> </ul>

WEEK	TOPIC	TOPIC DETAILS
4.1	Dynamics and performing signs	<p>Listening for dynamics</p> <p>Listen to a recording of a piece with which learners are familiar (e.g. from the first activity) without performing the rhythm.</p> <p>Ask learners:</p> <ul style="list-style-type: none"> <li>• How loud is the music at the beginning of the piece?</li> <li>• How loud is at the end?</li> </ul> <p>• Discuss dynamics broadly, then elicit and revise the Italian words previously learned for quiet, loud and in between.</p> <p>• Ask for six volunteers to stand in a line. The volunteers say the Italian dynamic terms in order from quietest to loudest at the volume that reflects the dynamic best.</p> <p>Ask learners:</p> <ul style="list-style-type: none"> <li>• Were the volunteers successful?</li> <li>• Was anyone too loud or too quiet?</li> </ul> <p>• Explain that when we move from one end to the other, we call it crescendo, and the other way around is a diminuendo.</p> <p>• Keeping the line of six volunteers, ask another volunteer to move along the line as the class listens to the recording again, trying to find the right dynamic level to match what is being heard.</p> <p>Ask learners:</p> <ul style="list-style-type: none"> <li>• When was it quietest?</li> <li>• When was it loudest?</li> <li>• Did it get louder/quieter gradually or suddenly?</li> </ul> <p>• Ask learners to draw (e.g. in graphic notation) a picture to show the changes in dynamics throughout the piece. You could discuss different ideas of how to represent the music visually.</p> <p>• Listening for pitch</p> <p>Listen to a recording of the same piece again, but this time focus on the pitch.</p> <p>Ask learners:</p> <p>What happens to the pitch throughout the piece?</p> <p>Does it start low or high?</p> <p>Does it end low or high?</p>

WEEK	TOPIC	TOPIC DETAILS
5.1	clapping rhythms and Rando forms 1	<ul style="list-style-type: none"> <li>• If learners are confident with clapping rhythms, then this is a good opportunity to introduce the rondo form (e.g. with Mozart's 'Rondo alla Turca').</li> <li>• If further practice is needed with clapping rhythms, you could use the chorus of Aaron Copland's 'Ching a Ring Chaw'; or the folk song 'Dinah'. Familiarise learners with the rhythms through a combination of echo clapping (you clap each rhythm, and learners clap it back) and writing the rhythm in stick notation.</li> <li>• You could extend this activity by splitting the class into two groups and asking learners to perform the main theme's rhythm in canon (i.e. as a round) after four beats (you can change the number of beats to experiment with what works best) or with one group clapping from the start to the end while the other group begins with the last beat and works backwards.</li> <li>• Compare the first theme with subsequent sections. Explain that, like poetry, we can describe music using letters. Each contrasting section gets a new letter, and if a section is the same as a previous one (or very similar), it gets the same letter. The first theme should therefore get the letter A.</li> <li>• Ask learners: <ul style="list-style-type: none"> <li>• What rhythms do we mostly hear in the next section?</li> <li>• Are they mostly quavers/ti-ti or mostly semiquavers/tika-tika?</li> </ul> </li> <li>• Learners allocate letters to each section to describe the form.</li> </ul>
6.1	clapping rhythms and Rando forms 2	<ul style="list-style-type: none"> <li>• If learners are confident with clapping rhythms, then this is a good opportunity to introduce the rondo form (e.g. with Mozart's 'Rondo alla Turca').</li> <li>• If further practice is needed with clapping rhythms, you could use the chorus of Aaron Copland's 'Ching a Ring Chaw'; or the folk song 'Dinah'. Familiarise learners with the rhythms through a combination of echo clapping (you clap each rhythm, and learners clap it back) and writing the rhythm in stick notation.</li> <li>• You could extend this activity by splitting the class into two groups and asking learners to perform the main theme's rhythm in canon (i.e. as a round) after four beats (you can change the number of beats to experiment with what works best) or with one group clapping from the start to the end while the other group begins with the last beat and works backwards.</li> <li>• Compare the first theme with subsequent sections. Explain that, like poetry, we can describe music using letters. Each contrasting section gets a new letter, and if a section is the same as a previous one (or very similar), it gets the same letter. The first theme should therefore get the letter A.</li> <li>• Ask learners: <ul style="list-style-type: none"> <li>• What rhythms do we mostly hear in the next section?</li> <li>• Are they mostly quavers/ti-ti or mostly semiquavers/tika-tika?</li> </ul> </li> <li>• Learners allocate letters to each section to describe the form.</li> </ul>

WEEK	TOPIC	TOPIC DETAILS
7.1	Performance Dynamics 1 & 2	<ul style="list-style-type: none"> <li>• Teacher Define Dynamics to learners as: The volume of sound in music.</li> <li>• Teacher will guide learners to appreciate some Dynamic signs using their musical instruments.</li> </ul> <p>• Once learners are familiar with a piece of music, play it again and ask the class to think about the rhythms learnt, and the changes in dynamics, pitch and instrumentation throughout the piece. Ask learners to say the rhythm names in your head while you're listening.</p> <p>Ask learners:  How loud is the music at the beginning?  Does it stay the same volume (dynamics) or does it get louder or quieter?  What instruments do you think you can hear playing?  How do the different instruments help the sound get higher?</p> <ul style="list-style-type: none"> <li>• Learners can then listen to some new pieces and listen for the same features. For example, effective comparisons with 'In the Hall of the Mountain King' might be made with other examples of programme music, such as 'Baba Yaga' from Ravel's orchestration of Mussorgsky's 'Pictures at an Exhibition', any movement from Holst's The Planets, or Smetana's 'Vltava' from Ma Vlast.</li> </ul> <ul style="list-style-type: none"> <li>• You can discuss the composers' intended imagery in these pieces to compare with what learners think the music represents.</li> </ul> <p>Ask learners:  What picture do you think the music is trying to show?  What musical features make you think this?</p> <p>You could extend this activity by asking learners to research information about the composer and share significant facts with the rest of the class.</p>

WEEK	TOPIC	TOPIC DETAILS
8.1	Group Performance	<ul style="list-style-type: none"> <li>• learners are confident with clapping rhythms, then this is a good opportunity to introduce the rondo form (e.g. with Mozart's 'Rondo alla Turca'). If further practice is needed with clapping rhythms, you could use the chorus of Aaron Copland's 'Ching a Ring Chaw'; or the folk song 'Dinah'</li>   <li>• . Familiarise learners with the rhythms through a combination of echo clapping (you clap each rhythm, and learners clap it back) and writing the rhythm in stick notation.</li>   <li>• You could extend this activity by splitting the class into two groups and asking learners to perform the main theme's rhythm in canon (i.e. as a round) after four beats (you can change the number of beats to experiment with what works best) or with one group</li>   <li>• clapping from the start to the end while the other group begins with the last beat and works backwards.</li>   <li>• Compare the first theme with subsequent sections. Explain that, like poetry, we can describe music using letters. Each contrasting section gets a new letter, and if a section is the same as a previous one (or very similar), it gets the same letter. The first theme should therefore get the letter A.</li> </ul> <p>Ask learners:  What rhythms do we mostly hear in the next section?  Are they mostly quavers/ti-ti or mostly semiquavers/tika-tika?</p> <p>Learners allocate letters to each section to describe the form.</p>
9.1	Identifying and performing some Rhythmic patterns	<p>Familiarise learners with the rhythms through a combination of echo clapping (you clap each rhythm, and learners clap it back) and writing the rhythm in stick notation.</p> <ul style="list-style-type: none"> <li>• You could extend this activity by splitting the class into two groups and asking learners to perform the main theme's rhythm in canon (i.e. as a round) after four beats (you can change the number of beats to experiment with what works best) or with one group</li>   <li>• clapping from the start to the end while the other group begins with the last beat and works backwards.</li>   <li>• Compare the first theme with subsequent sections. Explain that, like poetry, we can describe music using letters. Each contrasting section gets a new letter, and if a section is the same as a previous one (or very similar), it gets the same letter. The first theme should therefore get the letter A.</li> </ul> <p>Ask learners:  What rhythms do we mostly hear in the next section?  Are they mostly quavers/ti-ti or mostly semiquavers/tika-tika?</p> <p>Learners allocate letters to each section to describe the form.</p>

WEEK	TOPIC	TOPIC DETAILS
10.1	The Occasional songs	<p>Teacher Select a variety of pieces that have been composed for special occasions. Some suggestions are:</p> <p>Coronations – e.g. Handel’s ‘Zadok the Priest’.</p> <p>Weddings – e.g. Wagner’s ‘Bridal Chorus’ from ‘Lohengrin’ or the Jewish tune ‘Baruch Haba’.</p> <p>Funerals – e.g. Purcell’s ‘Funeral Music for Queen Mary’ or Chopin’s ‘Funeral March’.</p> <p>Birthdays – e.g. Purcell’s ‘Come, Ye Sons of Art’.</p> <p>Holidays – e.g. ‘Auld Lang Syne’.</p> <p>Festivals – any music related to a national or religious festival.</p> <p>Play a recording of a piece to learners.</p> <p>Ask learners:</p> <p>What sort of occasion do you think this music has been written for?</p> <p>What mood has the composer created?</p> <p>What musical features tell you this?</p> <p>You could write a list of musical elements on the board for reference.</p> <p>You should repeat this activity for as many pieces and types of occasion as you like.</p>
11.1	performing some Occasional songs	<p>Teacher Select a variety of pieces that have been composed for special occasions. Some suggestions are:</p> <p>Coronations – e.g. Handel’s ‘Zadok the Priest’.</p> <p>Weddings – e.g. Wagner’s ‘Bridal Chorus’ from ‘Lohengrin’ or the Jewish tune ‘Baruch Haba’.</p> <p>Funerals – e.g. Purcell’s ‘Funeral Music for Queen Mary’ or Chopin’s ‘Funeral March’.</p> <p>Birthdays – e.g. Purcell’s ‘Come, Ye Sons of Art’.</p> <p>Holidays – e.g. ‘Auld Lang Syne’.</p> <p>Festivals – any music related to a national or religious festival.</p> <p>Play a recording of a piece to learners.</p> <p>Ask learners:</p> <p>What sort of occasion do you think this music has been written for?</p> <p>What mood has the composer created?</p> <p>What musical features tell you this?</p> <p>You could write a list of musical elements on the board for reference.</p> <p>You should repeat this activity for as many pieces and types of occasion as you like.</p>

WEEK	TOPIC	TOPIC DETAILS
12.1	Rehearsing performance piece	<p>Play a recording of a piece to learners.</p> <p>Ask learners:            What sort of occasion do you think this music has been written for?            What mood has the composer created?            What musical features tell you this?</p> <ul style="list-style-type: none"> <li>• You could write a list of musical elements on the board for reference.</li> </ul> <p>You should repeat this activity for as many pieces and types of occasion as you like</p> <ul style="list-style-type: none"> <li>• Ask learners to sit in a circle and keep the pulse on their knees. In turn, each learner should improvise four beats of rhythm using crotchets, quavers and semiquavers (ideally two quavers evenly spread over a beat and four semiquavers evenly spread over a beat), using French time names if appropriate to the context.</li> </ul> <p>Ask learners:</p> <ul style="list-style-type: none"> <li>• Did we manage to stay in time?</li> <li>• Did anyone improvise fewer or more beats than four?</li> </ul> <p>Try the activity again straight away to ensure the reflection has led to some improvement.</p> <p>Invite four volunteers to improvise fresh four-beat patterns, which should be written on a board in stick notation. Ask the class to perform these in order to make a 16-beat pattern.</p> <p>Each learner can then improvise and write in stick notation (compose) their own 16-beat rhythmic piece and record this in their musical journal.</p>
13.1	Group music projects and presentation	<ul style="list-style-type: none"> <li>* Teacher Guide learners to choose resources needed to complete their work.</li> <li>* learners present their work to the class by their group</li> </ul>

# MUSIC SCHEME OF WORK

## YEAR 6 - TERM 2

WEEK	TOPIC	TOPIC DETAILS
1.1	SOLO AND ENSEMBLE PERFORMANCE	<ul style="list-style-type: none"><li>• When learners are sufficiently familiar with a piece, ask them to perform parts of it.</li></ul> <p>For example, if learners have listened to 'Zadok the Priest', they could learn to sing the bassline aurally and with notation.</p> <ul style="list-style-type: none"><li>• They could then identify that there is a rising semiquaver pattern in the accompaniment and clap the semiquavers while listening to the recording.</li><li>• This activity could be extended by singing the bassline and clapping semiquavers at the same time, starting in two large groups and moving to smaller groups before individuals attempt to do both parts at once.</li><li>• This activity can be repeated for as many pieces as learners are familiar with, and the parts performed will depend on the piece.</li></ul> <p>You could extend this activity by asking learners to form groups and perform the piece to the class using instruments and voices.</p>
2.1	SOLO AND ENSEMBLE PERFORMANCE	<ul style="list-style-type: none"><li>* Teacher guide learners to complete piece of music assigned to them in week 1</li><li>* learners perform their various pieces of music in groups or individual performances</li></ul>

WEEK	TOPIC	TOPIC DETAILS
3.1	GENRES OF MUSIC AND THEIR STRUCTURES	<ul style="list-style-type: none"> <li>• Ask learners to think of a special occasion that is meaningful for them. This might be a birthday party or a youth festival. Group learners according to their chosen occasion. Ask learners to plan a short composition for their chosen occasion.</li> </ul> <p>To help learners plan, you could do the following:</p> <ul style="list-style-type: none"> <li>• Ask learners to brainstorm ideas (for example, using spider diagrams with one-word ideas around it for their chosen occasion).</li> <li>• Ask learners to decide on the structure – what should be in each section to show what the occasion is about?</li> <li>• Give learners a scale appropriate to their occasion (e.g. a funeral might need a minor scale, a festival might need a blues scale, etc.),</li> <li>• Give learners ideas around melody writing (simple, repetitive, mostly step-wise movement, ending on the same note as the beginning, etc.). Agree with learners the features that must be included to avoid a piece consisting of just sound effects.</li> </ul> <p>The success criteria should include:</p> <ul style="list-style-type: none"> <li>• The music should create a mood appropriate to the special occasion.</li> </ul>

WEEK	TOPIC	TOPIC DETAILS
4.1	GENRES OF MUSIC AND THEIR STRUCTURES	<ul style="list-style-type: none"> <li>• Ask learners to think of a special occasion that is meaningful for them. This might be a birthday party or a youth festival. Group learners according to their chosen occasion. Ask learners to plan a short composition for their chosen occasion.</li> </ul> <p>To help learners plan, you could do the following:</p> <ul style="list-style-type: none"> <li>• Ask learners to brainstorm ideas (for example, using spider diagrams with one-word ideas around it for their chosen occasion).</li> <li>• Ask learners to decide on the structure – what should be in each section to show what the occasion is about?</li> <li>• Give learners a scale appropriate to their occasion (e.g. a funeral might need a minor scale, a festival might need a blues scale, etc.),</li> <li>• Give learners ideas around melody writing (simple, repetitive, mostly step-wise movement, ending on the same note as the beginning, etc.). Agree with learners the features that must be included to avoid a piece consisting of just sound effects.</li> </ul> <p>The success criteria should include:</p> <ul style="list-style-type: none"> <li>• The music should create a mood appropriate to the special occasion.</li> <li>• A variety of instruments should be used.</li> </ul> <p>Learners should listen carefully to each other to keep in time.</p> <ul style="list-style-type: none"> <li>• There should be a clear structure to the composition, with at least two contrasting sections.</li> <li>• Ask groups to take turns performing to the class. After each performance, ask learners to reflect on their performance.</li> </ul> <p>Ask learners:</p> <ul style="list-style-type: none"> <li>• What worked well?</li> <li>• What could we do better if we had more time?</li> </ul> <p>Record the performances and reflections for inclusion in learners' music journals.</p> <p>Resources:</p> <ul style="list-style-type: none"> <li>• Instruments (e.g. electronic keyboards, tuned and untuned percussion, recorders)</li> </ul>

WEEK	TOPIC	TOPIC DETAILS
5.1	TRIADS AND CHORDS	<ul style="list-style-type: none"> <li>• Define the Terms:</li> <li>• Triads As : Three or notes sounding together</li> <li>• Chord as: two or more Notes sounding together.</li> <li>• Play a recording of a piece that uses only primary chords (I, IV and V), for example 'Blitzkrieg Bop' by Ramones.</li> <li>• Explain the construction of chords (see Teaching notes) and write the primary triads vertically on the board.</li> </ul> <p style="margin-left: 20px;">G C D E A B C F G</p> <p style="margin-left: 20px;">These could then be rearranged (inverted) to make the common notes and closeness of notes more obvious:</p> <p style="margin-left: 20px;">G A B E F G C C D</p> <p style="margin-left: 20px;">You could also use sol-fa syllables (chord I would be do mi so, chord IV fa la do and chord V so ti re).</p> <p style="margin-left: 20px;">Rewrite the chords in the order they appear in the piece played at the beginning. Play the recording again and lead the class in singing notes from the chord, trying to move smoothly between chords. You will need to repeat this several times.</p> <p style="margin-left: 20px;">You could extend this activity by asking learners who require more challenge to improvise a new melody over the bassline. These improvisations could be recorded and placed in learners' music journals. Learners who are confident with the chord progression could then develop their compositions further by varying the accompaniment and compose other new melodies.</p>

WEEK	TOPIC	TOPIC DETAILS
6.1	TRIADS AND CHORDS- 2	<ul style="list-style-type: none"> <li>• Provide learners with a ground bass, which might be from one of the pieces studied earlier in the unit or a new one. Divide learners into small groups.</li> </ul> <p>Ask learners to improvise melodies to go over the top of the ground bass. You may need to give them the appropriate scale to go with the ground bass. This could be done with voices or using tuned percussion or keyboards.</p> <p>Success criteria should include:</p> <ul style="list-style-type: none"> <li>• The ground bass is repeated at least four times.</li> <li>• Each time the ground bass repeats, the rest of the music must change by adding a new part or melody.</li> <li>• Learners should listen carefully to each other to ensure they perform together.</li> </ul> <ul style="list-style-type: none"> <li>• Ask groups to take turns performing to the class. After each performance, ask learners to reflect on their performance.</li> </ul> <p>Ask learners:</p> <ul style="list-style-type: none"> <li>• What worked well?</li> <li>• What could we do better if we had more time?</li> </ul> <p>Record the performances and reflections for inclusion in learners' music journals.</p> <p>Resources:</p> <ul style="list-style-type: none"> <li>• Instruments (e.g. electronic keyboards, tuned and untuned percussion, recorders, Violin, Saxophone, Clarinet).</li> </ul>

WEEK	TOPIC	TOPIC DETAILS
7.1	BEATS, TEMPO AND STEADY BEATS PULSE -1	<ul style="list-style-type: none"> <li>• Define and explain the Terms:</li> <li>• BEAT: As the continues movement of sound or music.</li> <li>• TEMPO: As how fast or slow music is.</li> <li>• PULSE: As a steady beat of music.</li> <li>• Select a number of short poems from which they can choose, e.g. 'Daddy Fell Into the Pond' by Alfred Noyes or a limerick.</li> <li>• Ask learners to recite the poem and find a beat. Ask them to recite the poem again and clap every syllable. Help them to mark the start of each beat above the correct syllable on the page.</li> </ul> <p>Ask learners: How many sounds do you hear on each beat?</p> <ul style="list-style-type: none"> <li>• Draw a stick for each syllable. Join the sticks together at the top to group them in each beat.</li> <li>• Ask learners to try writing out the rhythms as stick notation. These transcriptions can be added to music journals.</li> <li>• In small groups, learners could perform their poem as a rap, keeping a steady pulse. Compare different performances of the same poem.</li> </ul> <p>Ask learners: What have the groups done the same? What have they chosen to do differently? Which one is faster? Which words had different rhythms?</p> <ul style="list-style-type: none"> <li>• You could extend this activity by asking learners who require more challenge to compose a melody for the lyrics and add chords.</li> </ul>

WEEK	TOPIC	TOPIC DETAILS
8.1	BEATS, TEMPO AND STEADY BEATS PULSE -2	<p>Ask learners: How many sounds do you hear on each beat?</p> <ul style="list-style-type: none"><li>• Draw a stick for each syllable. Join the sticks together at the top to group them in each beat.</li><li>• Ask learners to try writing out the rhythms as stick notation. These transcriptions can be added to music journals.</li><li>• In small groups, learners could perform their poem as a rap, keeping a steady pulse. Compare different performances of the same poem.</li></ul> <p>Ask learners: What have the groups done the same? What have they chosen to do differently? Which one is faster? Which words had different rhythms?</p>

WEEK	TOPIC	TOPIC DETAILS
9.1	( PERFORMANCE) : TWINKLE TWINKLE LITTLE STARS	<ul style="list-style-type: none"> <li>• Teach learners to sing the theme of a well-known piece in Theme &amp; Variation form, such as Mozart's 'Ah, vous dirai-je maman' (otherwise known as 'Twinkle, Twinkle variations'), Corelli's 'La Folia' variations or the fourth movement of Tchaikovsky's 'Symphony no. 4', which varies the Russian folk tune 'The Birch Tree'.</li>   <li>• Play a recording of the piece. Ask learners: <ul style="list-style-type: none"> <li>• Do you recognise the melody. Put your hand up if you do.</li> <li>• What is the name of it?</li> </ul> </li>   <li>• Play the recording again, up to the end of the first variation. As learners listen, they should note down what is different about the variation.</li>   <li>• Discuss responses as a class and come to an agreement about what has changed. Repeat this process for each variation. Some pieces contain a large number of variations, and it should only be necessary to listen to a few contrasting variations; the number chosen will depend on the needs and interests of the class.</li>   <li>• Play the recording as learners follow the listening guide they have written.</li>   <li>• You could extend this activity by adding more columns for learners who require more challenge, asking them to identify changes to harmony and texture (e.g. chordal, imitation between parts, single melodic line).</li>   <li>• This activity could be repeated for another piece, which would help to reinforce learners' understanding of how composers vary musical material.</li>   <li>• Put learners in pairs and ask them to sit facing each other.</li> </ul>

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10.1	Rehearsal : TWINKLE TWINKLE LITTLE STARS	<ul style="list-style-type: none"> <li>• Each learner takes turns at singing, clapping or playing a musical question. This could be an improvised melody with words as an actual question, a rhythmic or melodic pattern.</li>   <li>• The other learner should copy the pattern, but change something about it. They could change the rhythm (by singing different words back, for example), the pitch (changing the last note), the tempo (responding with the same pattern, but slower or faster) or the volume (responding with the same pattern, but louder or quieter).</li>   <li>• Ask pairs to perform some of these improvised, miniature themes and variations to the class and invite reflections.</li> <li>• Ask learners: <ul style="list-style-type: none"> <li>• How was that music varied?</li> <li>• Was it too similar or too different, or about right?</li> </ul> </li>   <li>• You could extend this activity by asking learners to try varying two musical aspects, or by inviting extended or more complex musical patterns</li> </ul>

WEEK	TOPIC	TOPIC DETAILS
11.1	COMPOSITION AND VARIATION	<ul style="list-style-type: none"> <li>• Give learners a choice of folk tunes, like 'All Through the Night' (Welsh), 'Sakura' (Japanese), or 'A Gift to be Simple' (USA). Put learners into groups according to their choices.</li>   <li>• Ask learners to plan and compose a set of variations on the chosen folk tune. The success criteria should include: The folk tune is performed accurately at first</li>   <li>• There are at least three variations.</li> <li>• The tune is varied in at least three different ways.</li>   <li>• Learners listen to each other carefully in order to stay in time.</li>   <li>• Learners may use any instruments available, including their own voices.</li>   <li>• Ask groups to take turns performing to the class. After each performance, ask learners to reflect on their performance.</li>   <li>Ask learners: <ul style="list-style-type: none"> <li>• What worked well?</li> <li>• What could we do better if we had more time?</li> </ul> </li>   <li>• Record the performances and reflections for inclusion in learners' music journals.</li>   <li>• Resources: Instruments (e.g. electronic keyboards, tuned and untuned percussion, recorders, saxophone, Clarinets, Violin).</li> </ul>

WEEK	TOPIC	TOPIC DETAILS
12.1	COMPOSITION AND PERFORMANCE	<ul style="list-style-type: none"> <li>• Give learners a choice of folk tunes, like ‘All Through the Night’ (Welsh), ‘Sakura’ (Japanese), or ‘A Gift to be Simple’ (USA). Put learners into groups according to their choices.</li> <li>• Ask learners to plan and compose a set of variations on the chosen folk tune. The success criteria should include: The folk tune is performed accurately at first</li> <li>• There are at least three variations.</li> <li>• The tune is varied in at least three different ways.</li> <li>• Learners listen to each other carefully in order to stay in time.</li> <li>• Learners may use any instruments available, including their own voices.</li> <li>• Ask groups to take turns performing to the class. After each performance, ask learners to reflect on their performance.</li> </ul> <p>Ask learners:</p> <ul style="list-style-type: none"> <li>• What worked well?</li> <li>• What could we do better if we had more time?</li> </ul> <ul style="list-style-type: none"> <li>• Record the performances and reflections for inclusion in learners’ music journals.</li> </ul> <p>• Resources: Instruments (e.g. electronic keyboards, tuned and untuned percussion, recorders, saxophone, Clarinets, Violin.</p>
13.1	Group music projects and presentation	<ul style="list-style-type: none"> <li>* Teacher Guide learners to choose resources they need to complete their work</li> <li>* Learners complete their work in groups and present it in the class.</li> </ul>

# MUSIC SCHEME OF WORK

## YEAR 6 - TERM 3

WEEK	TOPIC	TOPIC DETAILS
1.1	Listening	<ul style="list-style-type: none"><li>• Play a recording of the piece. Ask learners: Do you recognise the melody. Put your hand up if you do. What is the name of it?</li><li>• Play the recording again, up to the end of the first variation. As learners listen, they should note down what is different about the variation. Discuss responses as a class and come to an agreement about what has changed. Repeat this process for each variation. Some pieces contain a large number of variations, and it should only be necessary to listen to a few contrasting variations; the number chosen will depend on the needs and interests of the class.</li><li>• Play the recording as learners follow the listening guide they have written.</li><li>• You could extend this activity by adding more columns for learners who require more challenge, asking them to identify changes to harmony and texture (e.g. chordal, imitation between parts, single melodic line).</li><li>• This activity could be repeated for another piece, which would help to reinforce learners' understanding of how composers vary musical material.</li></ul>

WEEK	TOPIC	TOPIC DETAILS
2.1	rehearsing and performing	<p>* Put learners in pairs and ask them to sit facing each other.</p> <p>* Each learner takes turns at singing, clapping or playing a musical question. This could be an improvised melody with words as an actual question, a rhythmic or melodic pattern. The other learner should copy the pattern, but change something about it. They could change the rhythm (by singing different words back, for example), the pitch (changing the last note), the tempo (responding with the same pattern, but slower or faster) or the volume (responding with the same pattern, but louder or quieter). Ask pairs to perform some of these improvised, miniature themes and variations to the class and invite reflections.</p> <p>Ask learners: How was that music varied? Was it too similar or too different, or about right?</p> <p>You could extend this activity by asking learners to try varying two musical aspects, or by inviting extended or more complex musical patterns.</p>
3.1	Composing a set of variations on the chosen folk tune	<p>* Give learners a choice of folk tunes, like 'All Through the Night' (Welsh), 'Sakura' (Japanese), or 'A Gift to be Simple' (USA). * * Put learners into groups according to their choices.</p> <p>* Ask learners to plan and compose a set of variations on the chosen folk tune. The success criteria should include: The folk tune is performed accurately at first. There are at least three variations. The tune is varied in at least three different ways. Learners listen to each other carefully in order to stay in time.</p> <p>Learners may use any instruments available, including their own voices.</p> <p>* Ask groups to take turns performing to the class. After each performance, ask learners to reflect on their performance.</p> <p>Ask learners: What worked well? What could we do better if we had more time?</p> <p>Record the performances and reflections for inclusion in learners' music journals.</p> <p>Resources: Instruments (e.g. electronic keyboards, tuned and un tuned percussion, recorders).</p>

WEEK	TOPIC	TOPIC DETAILS
4.1	Understanding Variety of musical sounds	<p>* After a vocal warm up, and as a whole class, play through all or most of the music learnt and performed previously during Stages 5 and 6. This could be a mixture of listening to audio recordings and performing, and might include any of the following:</p> <ul style="list-style-type: none"> <li>pop songs</li> <li>lullabies</li> <li>music in response to themes such as art and space</li> <li>music for special occasions</li> <li>theme and variations</li> <li>music with a ground bass</li> <li>group compositions</li> <li>music that emphasises a feature such as rhythm or harmony.</li> </ul> <p>* Briefly discuss each piece after performing it.</p> <p>Ask learners:</p> <ul style="list-style-type: none"> <li>Do you like this piece or not?</li> <li>Can you explain your preferences?</li> <li>Would you choose to perform this in a variety show?</li> <li>After a bit of practise do you think the piece would be ready to perform to an audience?</li> </ul> <p>* You could suggest to learners that they find a common theme in the chosen pieces, which could lead to the creation of a mini-musical with a simple storyline.</p> <p>* Lead a vote and pick three favourite pieces to perform to an audience. More pieces can be added later depending on the time available and how the practising is going.</p> <p>Resources:</p> <ul style="list-style-type: none"> <li>Recordings of previous pieces learnt</li> <li>Visual aids such as notation and song structures for instance, in order to help learners perform a collection of pieces from Stages 5 and 6</li> <li>Simple music technology for audio recordings</li> </ul>
5.1	Ensemble Performance	<p>* After a vocal and whole body warm up, as a whole class, ask learners which pieces/songs were chosen – can they remember?</p> <p>* Lead a discussion about what is necessary for a successful performance overall.</p> <p>Ask learners:</p> <ul style="list-style-type: none"> <li>How do you want your listener to feel?</li> <li>What do you want your audience to take away from the performance?</li> <li>How should we dress and stand so this feels like a special occasion?</li> </ul> <p>* Lead a short discussion, writing and drawing clearly on a big piece of paper</p>

WEEK	TOPIC	TOPIC DETAILS
		<p>for all to see. As a class, decide on the overall structures of the pieces. Also decide which roles learners will play in each piece.</p> <p>* Start rehearsing the pieces one by one. Perform the first piece from beginning to end, then briefly discuss which parts may need improving, and then break the piece up into smaller sections in order to practise it more thoroughly.</p> <p>Ask learners: How do we refine and improve this piece? What musical features do we need to think about? (rhythm, melody, harmony, tempo, pitch, for instance)</p> <p>* Encourage learners to engage with the cyclical process of refining and re-working: performing, practising, refining, improving, performing, practising, refining, improving...</p> <p>* After some improvements have been made, play the piece through again and then lead a brief discussion about the overall intentions.</p> <p>Ask learners: What is the overall effect of this piece? How do we want it to sound to an audience? Dramatic? Mysterious? Lively? Melancholic/sad?</p> <p>* Play through the piece one more time, thinking about the overall intentions and performing style.</p> <p>Repeat the cyclical process of refining work with all of the chosen pieces in turn. If there are group pieces, walk around the groups and support the refining</p> <p>Resources: Recordings of previous pieces learnt Visual aids such as notation and song structures for instance, in order to help learners perform a collection of pieces from Stages 5 and 6 Simple music technology for audio recordings</p>

WEEK	TOPIC	TOPIC DETAILS
6.1	Orchestra / Ensemble Rehearsal for performance - 1	<p>* After a vocal warm up, perform all of the pieces to an informal audience; this could be another class in the school. Before the performance, lead a brief discussion about the performance, reminding learners of anything they need to remember, and most importantly encouraging learners to enjoy the performance, to relax and to be confident. This will be a dress rehearsal, which is a practice performance before the final variety show at the end of Stage 6.</p> <p>* Record and listen back if possible. Encourage learners to think of their own ideas and briefly discuss what went well, and what could be improved for the final performance. Ask learners to get into pairs and briefly discuss what they would like to improve in their own performance.</p> <p>* Further refine performances as a whole class, using music technology and post-production techniques if appropriate/available. Revisit the ideas in the previous activity and remind learners of the cyclical process of refining and improving work.</p> <p>Ask learners: How do we practise and rehearse? How do we further improve our piece?</p> <p>* Display notation and other visual aids during the refining process. Involve learners in the creation of the visual displays as this will help deepen their understanding of the music they are performing and the symbolic representation of it.</p> <p>Resources: Musical instruments including tuned and non-tuned percussion Recordings of previous pieces learnt Visual aids such as notation and song structures for instance, in order to help learners perform a collection of pieces from Stages 5 and 6 Simple music technology for audio recordings</p>

WEEK	TOPIC	TOPIC DETAILS
7.1	Orchestra / Ensemble Rehearsal for performance-2	<p>* Have a break from rehearsing and performing. Set up a relaxing area in the classroom for some listening. Cushions could be used, for instance. Listen to some examples of pieces that share things in common with the pieces you have been working on for the final performance. For instance, if one of the chosen pieces is a piece of Theme and Variations, choose to listen to another, possibly contrasting example of some variations, such as Bach's 'Goldberg Variations' or Rachmaninoff's 'Variations on a Theme of Paganini'. If performing a popular song with a catchy bassline, choose another popular song to listen to. This could be from another country or from a different time/era, such as 'Superstition' by Stevie Wonder, or 'My Girl' by The Temptations.</p> <p>Ask learners: Do you have any suggestions of your own?</p> <p>* After each piece, as a whole class, share ideas. Discuss 'likes' and 'dislikes', interesting features of the music, and also the quality of the performance.</p> <p>Ask learners: What did you notice? Was there anything unexpected? Was it a confident performance? How did it make you feel?</p> <p>* Spend a few minutes rehearsing the start and finish of all of the pieces for the final performance.</p> <p>Ask learners: How will the pieces start and how will they finish? How will you look, and stand when you're confident? What does a confident start and ending sound like?</p> <p>* Finally, prepare a list of the instruments and equipment needed for the performance. Resources: Relaxing area for listening, with cushions for instance</p>

WEEK	TOPIC	TOPIC DETAILS
8.1	Performance Guidance	<p>* This is the final variety show, where learners will celebrate their learning throughout Stages 5 and 6 and perform their chosen pieces to an audience. This could be a group of parents, another class, or at a special event such as a school assembly or an after-school concert. Try to ensure that the audience is positive and enthusiastic.</p> <p>* Record and listen back if possible. Discuss as a whole class: both the best parts and also the parts you would improve for next time.</p> <p>Ask learners: Can you describe a creative decision that was made and the effect that it had on the performance?</p> <p>* For instance, this might be deciding to all stay still for a moment at the end of the performance before bowing. This could have created a dramatic effect, which may have affected the audience and the amount of applause!</p> <p>* Finally, ask each learner to think of one positive experience or comment connected to the final performance. Suggest some areas and give some examples. For instance, learners could comment on: their own personal performance; the performance of the group as a whole; the reaction of the audience; their experience of the variety show as a whole; or the experience of playing a wide variety of different pieces.</p> <p>* Write these comments on a big piece of paper for all to see. Celebrate the achievements of the year through positive feedback and comments.</p> <p>* Finish the unit by playing some music that is popular with the class. Celebrate, dancing and chatting informally about the highlights of the variety show.</p> <p>Resources: Instruments that are needed for the variety show Simple music technology for audio recordings</p>
9.1	Understanding Concert Performance in Ensemble	<ul style="list-style-type: none"> <li>• Perform with increasing confidence, expression, skill and level of musicality and make adjustments to own performance in response to others.</li> <li>• Use some technical language to talk about music.</li> <li>• Use simple notation(s) to support musical learning appropriate to the context.</li> </ul>

WEEK	TOPIC	TOPIC DETAILS
10.1	Melodic Shapes	<ul style="list-style-type: none"> <li>• Explain Melodic shape as: as smooth (moving to nearby notes) or angular (jumping around a lot).</li> </ul> <p>Select a piece that uses a ground bass (a bassline that repeats again and again) such as 'Canon in D' by Pachelbel, or 'Dido's Lament' by Purcell.</p> <p>Play a recording of the opening of the piece and ask learners to sing the initial ground bass. Continue the recording and ask learners to describe what has happened.</p> <p>Ask learners:</p> <ul style="list-style-type: none"> <li>• What other instruments have joined in?</li> <li>• Describe the shape of the melody – is it generally going up or down?</li> </ul> <p>Repeat this for each iteration of the ground bass and summarise observations on the board.</p> <p>Play the whole recording and ask learners to follow the summary. Discuss the context of the chosen music.</p> <p>Ask learners:</p> <ul style="list-style-type: none"> <li>• When do you think this music was written?</li> <li>• What musical features make you think that?</li> </ul> <p>This activity should be repeated with at least one other piece that uses a ground bass.</p>
11.1	Understanding Chords and Triads	<ul style="list-style-type: none"> <li>• Define Chords to learners as: Chords are made up of two or more notes played together.</li> <li>• Explain Primary triads as : chords built on the first, fourth and fifth notes of the major or minor scale. In C major, chord I is C E G, chord IV is F A C and chord V is G B D.</li> <li>• Triads are three notes sounding together.</li> </ul> <p>• Provide learners with a ground bass, which might be from one of the pieces studied earlier in the unit or a new one. Divide learners into small groups.</p> <p>• Ask learners to improvise melodies to go over the top of the ground bass. You may need to give them the appropriate scale to go with the ground bass. This could be done with voices or using tuned percussion or keyboards.</p>

WEEK	TOPIC	TOPIC DETAILS
12.1	The Musical Elements	<ul style="list-style-type: none"> <li>• Musical elements might include:</li> <li>• Melody</li> <li>• pitch (high/low),</li> <li>• rhythm (long/short)</li> <li>• tempo (speed),</li> <li>• dynamics (loud/quiet)</li> <li>• , timbre (what instruments are playing),</li> <li>• and texture (thin/thick/blocks of sound/lots of melodies).</li> </ul>
13.1	Variety of Music	<p>Select a variety of pieces that have been composed for special occasions. Some suggestions are:</p> <ul style="list-style-type: none"> <li>• Coronations – e.g. Handel’s ‘Zadok the Priest’.</li> <li>• Weddings – e.g. Wagner’s ‘Bridal Chorus’ from ‘Lohengrin’ or the Jewish tune ‘Baruch Haba’.</li> <li>• Funerals – e.g. Purcell’s ‘Funeral Music for Queen Mary’ or Chopin’s ‘Funeral March’.</li> <li>• Birthdays – e.g. Purcell’s ‘Come, Ye Sons of Art’.</li> <li>• Holidays – e.g. ‘Auld Lang Syne’.</li> <li>• Festivals – any music related to a national or religious festival.</li> </ul> <p>Play a recording of a piece to learners. Ask learners:</p> <ul style="list-style-type: none"> <li>• What sort of occasion do you think this music has been written for?</li> <li>• What mood has the composer created?</li> <li>• What musical features tell you this?</li> </ul> <p>You could write a list of musical elements on the board for reference.</p> <p>You should repeat this activity for as many pieces and types of occasion as you like.</p> <p>When learners are sufficiently familiar with a piece, ask them to perform parts of it.</p> <p>For example, if learners have listened to ‘Zadok the Priest’, they could learn to sing the bassline aurally and with notation. They could then identify that there is a rising semiquaver pattern in the accompaniment and clap the semiquavers while listening to the recording. This activity could be extended by singing the bassline and clapping semiquavers at the same time, starting in two large groups and moving to smaller groups before individuals attempt to do both parts at once.</p> <p>This activity can be repeated for as many pieces as learners are familiar with, and the parts performed will depend on the piece.</p> <p>You could extend this activity by asking learners to form groups and perform the piece to the class using instruments and voices.</p>

WEEK	TOPIC	TOPIC DETAILS
14.1	Final Ensemble Rehearsal for performance	<p>* This is the final variety show, where learners will celebrate their learning throughout Stages 5 and 6 and perform their chosen pieces to an audience. This could be a group of parents, another class, or at a special event such as a school assembly or an after-school concert. Try to ensure that the audience is positive and enthusiastic.</p> <p>* Record and listen back if possible. Discuss as a whole class: both the best parts and also the parts you would improve for next time.</p> <p>Ask learners: Can you describe a creative decision that was made and the effect that it had on the performance?</p> <p>* For instance, this might be deciding to all stay still for a moment at the end of the performance before bowing. This could have created a dramatic effect, which may have affected the audience and the amount of applause!</p> <p>* Finally, ask each learner to think of one positive experience or comment connected to the final performance. Suggest some areas and give some examples. For instance, learners could comment on: their own personal performance; the performance of the group as a whole; the reaction of the audience; their experience of the variety show as a whole; or the experience of playing a wide variety of different pieces.</p> <p>* Write these comments on a big piece of paper for all to see. Celebrate the achievements of the year through positive feedback and comments.</p> <p>* Finish the unit by playing some music that is popular with the class. Celebrate, dancing and chatting informally about the highlights of the variety show.</p> <p>Resources: Instruments that are needed for the variety show Simple music technology for audio recordings</p>