



# **Hounslow Music Service**

**Bringing a Unit of Study to Life**

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## Bring a Unit of Study to Life

### General Principles

- Each Unit should have a clear primary learning focus, include all building blocks, but not necessarily all the strands of learning for the year.
- Each lesson should include: a musical warm up or development game, 1 to 2 musical activities and an active listening exercise
- Wherever possible use the core terminology as often & consistently as possible
- Choose music you feel a connection to and can share your enthusiasm about, use interesting facts and stories to engage the children with what they will hear/experience - if you have a strong reaction and can share it so will they! It makes the learning much more memorable.
- Using videos of live performances can also inspire children and give them an experience that they may not get in everyday life.
- Choose more resources than you need and be flexible
- Setting up a new unit may have a cost



# Bring a Unit of Study to Life - Curriculum Mapping

		Year 3	MMC mapping
Building Blocks	Pulse	Keep a steady pulse alone and with others, without musical accompaniment; demonstrate 2/4, 3/4 and 4/4, using at least 3 different tempos. NC2.1/2.3	<p><b>Compose</b></p> <ul style="list-style-type: none"> <li>Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (<b>do, re and mi</b>).</li> <li>Compose song accompaniments on untuned percussion using known rhythms and <b>note values</b>.</li> </ul> <p><b>Improvise</b></p> <ul style="list-style-type: none"> <li>Become more skilled in <b>improvising</b> (in a range of contexts) inventing short 'on-the-spot' responses using a limited note-range.</li> <li>Structure musical ideas (e.g., using <b>echo</b> or <b>question and answer phrases</b>) to create music that has a beginning, middle and end. Pupils should compose in response to different stimuli, e.g., stories, verse, images (paintings and photographs) and musical sources.</li> <li>Develop facility in playing tuned percussion or a melodic instrument such as violin or recorder. Play and perform melodies following <b>staff notation</b> using a small range (e.g., <b>Middle C-E/do-mi</b>) as a whole class or in small groups (e.g., <b>trios</b> and <b>quartets</b>).</li> <li>Use listening skills to correctly order phrases using <b>dot notation</b>, showing different arrangements of notes C-D-E/do-re-mi:</li> <li>Individually (<b>solo</b>) copy stepwise melodic phrases with accuracy at different speeds; <b>allegro</b> and <b>adagio</b>, fast, and slow. Extend to question-and-answer phrases.</li> <li>Sing a widening range of <b>unison</b> songs of varying styles and structures with a <b>pitch</b> range of <b>do-so</b>, tunefully and with expression.</li> <li>Perform <b>forte</b> and <b>piano</b>.</li> <li>Perform actions confidently and in time to a range of action songs.</li> <li>Walk, move, or clap a steady <b>beat</b> with others, changing the speed of the beat as the <b>tempo</b> of the music changes.</li> <li>Perform as a choir in school assemblies.</li> </ul>
	Rhythm	Perform longer rhythms (more than 2 bars), using crotchets, quavers, minims and their rests. NC2.1/2.4	
	Melody (and notation)	Perform and compose, using at least 3 pitched notes and simple rhythms (crotchets, quavers, minims and rests). NC2.1/2.2/2.3/2.4	
Strands of Learning	Active Listening	Identify and describe musical features in music from different traditions. Sing or play back simple melodies from the music. NC2.3/2.5/2.6	
	Composing and Improvising	Create basic 3 note tunes and simple rhythms using crotchets, quavers, minims and their rests. NC2.2	
	Performing	Use tuned percussion, melodic instruments and voices to perform melodies and simple rhythms (3 + notes). NC2.1	
	Singing	Sing songs accompanied by ostinatos from the group. NC2.1	

**Indicative musical features**

- **Rhythm, Metre and Tempo** – Downbeats, fast (allegro), slow (adagio), pulse, beat
- **Pitch and Melody** – High, low, rising, falling; pitch range do-so
- **Structure and Form** – Call and response; question phrase, answer phrase, echo, ostinato
- **Harmony** – Drone
- **Texture** – Unison, layered, solo
- **Dynamics and Articulation** – Loud (forte), quiet (piano)
- **Instruments and Playing Techniques** – Instruments used in Foundation Listening



# Bring a Unit of Study to Life - Year 3 Traditional Music

## Curriculum Framework Mapping

### Primary Objective: Active Listening:

Identify & describe musical features in music from different traditions. Sing or play simple melodies from the music (NC2.3/2.5/2.6)

### Secondary Objectives: Building Blocks:

Pulse - Keep a steady pulse alone and with others, without musical accompaniment; demonstrate 2/4, 3/4 and 4/4, using at least 3 different tempos. NC2.1/2.3

Rhythm - Perform longer rhythms (more than 2 bars), using crotchets, quavers, minims and their rests. NC2.1/2.4

Melody - Perform and ~~compose~~ compose, using at least 3 pitched notes and simple rhythms (crotchets, quavers, minims and rests). NC2.1/2.2/2.3/2.4

Performing: Use tuned percussion, melodic instruments and voices to perform melodies and simple rhythms (3 + notes). NC2.1

Singing: Sing songs accompanied by ostinatos from the group. NC2.1

~~Composing & Improvising~~ Composing & Improvising: Create basic 3 note tunes and simple rhythms using crotchets, quavers, minims and their rests. NC2.2



## Bring a Unit of Study to Life - Year 3 Traditional Music

### Model Music Curriculum Mapping

Included in this unit:

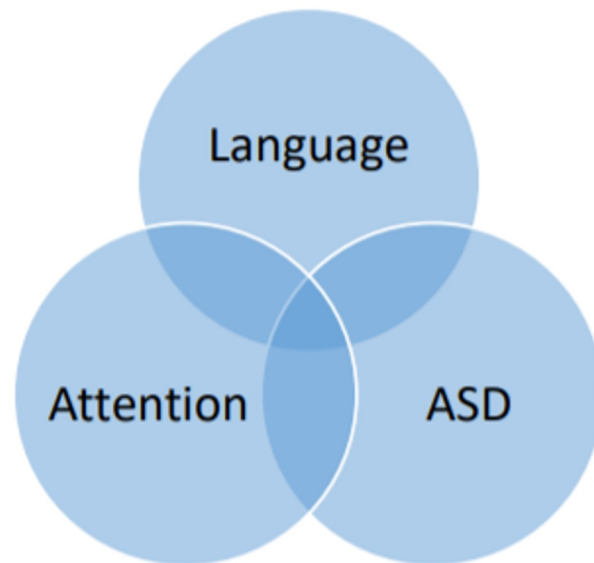
- Become more skilled in improvising (in a range of contexts) inventing short 'on-the-spot' responses using a limited note-range.
- Individually (solo) copy stepwise melodic phrases with accuracy at different speeds; allegro and adagio, fast, and slow. Extend to question-and answer phrases.
- Sing a widening range of unison songs of varying styles and structures with a pitch range of do–so, tunefully and with expression.
- Perform forte and piano.
- Walk, move, or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes.
- Perform as a choir in school assemblies.



## Managing SEND in Unit development

In the UK statistics show that up to 1/5th of a class may have special educational needs. It is not possible to plan for every individual child's needs, but consideration should be given to SEND in all unit development and planning

- Review your resources and ask yourself how you can make learning more accessible for everyone?
- Add extra resources/change resources for everyone - example: Norwood Green Junior School, Centre for the deaf. All children do better when we consider how to facilitate multiple routes to learning.
- Make activities 'feel' the music in multiple ways
- Give strong non-verbal prompts and clear interactive board resources
- Be aware of which elements in the unit may pose particular problems for children with certain types of needs.





## Bring a Unit of Study to Life - Year 3 Traditional Music

### Choosing the repertoire

Example pieces selected:

- **Skye Boat Song (Scotland)** - time signature 3/4 or 6/8, Contrasting sections for dynamic contrast, differing pitch ranges in each section, simple tertiary structure, characteristic scottish 'snap' dotted rhythms, cross curricular links to history, memorable story.
- **Roll Alabama (British/American)** - time signature 4/4 with strong pulse, variation on verse and chorus structure, interesting instrumentation with Rock fusion feel, Sea Shanty, memorable story song
- **The Devil & the Ploughman (British/many)** - time signature 6/8, 'naughty' story that is not historically based, how these stories are represented in different musical cultures The Hindus have it in a sixth century fable collection, the *Panchatantra*. It then travelled westward by Persia, and spread to almost every European country. Music as entertainment and comedy.
- **Manin' Neighbour (Guyanese)** - 2/4 time signature, Simple instrumentation, strong syncopated clap for children to learn, traditional music as warning on nature of 'fairweather' friends
- **Cuckoo! (Benjamin Britten - Irish style)** - 6/8 time signature, 2 part singing, ostinato. Composer and link to wider classical music context.



	1	2	3	4	5
Warm Up	Describe the pitch shapes - using phrases from songs they will learn in the unit and hand movements	Using short instrumental folk music find the pulse in 2/4, 3/4 or 6/8 and 4/4	Singing Warm up	Singing Improvisation - Teacher leads with 2 bar phrases in 6/8. Pupils respond in whole group and then individually.	Body Percussion - using rhythms and syncopation learnt in the unit.
Listening	Listen and Appraise 'Skye Boat Song' - songs to tell historical stories, structure, etc	'Roll Alabama' - Bellowhead - detailed listening and appraise	The Devil & The Ploughman. Listen and compare to Skye Boat.	Manin' Neighbour - traditional Guyana song. - instrumentation and use of clapping and simple piano	Cuckoo! Irish
Activity 1	Learn to sing the song. (with solfa hand signals). Discuss dynamics and how these can be used to deliver the song.	'Skye Boat Song' develop understanding of 3/4 & 6/8. keeping the pulse with hands on knees or swaying motion. Discuss the pitch contrast and concept of 'scotch snap' dotted rhythms.	Using call and copyback, learn the song.  Revise 'Skye Boat Song'	Learn to sing - Manin' Neighbour. Focus of the syncopated rhythms. Children to pick out and repeat a syncopated rhythm and reproduce it using body percussion or untuned percussion instruments.	Learn the ostinato and sing against the recorded backing track. Learn the chorus and break the class into two groups to practice with each group getting a chance to hold the Ostinato and the tune.
Additional for Instruments			Recorder/Glockenspiel - Suo Gân - 3 note welsh lullaby		





Extended Listening with greater depths of analysis.

### Extended Listening - Roll Alabama

<b>Rhythm</b> <p>The kick drum plays on each beat of the bar, like a heartbeat. This indicates that the song is going to be powerful and good for dancing.</p> <p>Play from 00:13</p>	<b>Instrumental or Vocal</b> <p>The call and response between the lead singers and backing singers is a typical element of sea shanties.</p> <p>Play from 00:17</p>
<b>Rhythm</b> <p>The rhythm of the vocal melody is sung off the beat here. This is an example of syncopation.</p> <p>Play from 00:45</p>	<b>Texture</b> <p>The texture gets thinner here, offering a contrast to the thick texture and loud dynamics before and after this section.</p> <p>Play from 00:50</p>


Listen Respond **Extended Listening** Understand Connect

### Respond - Roll Alabama

<b>Time Signatures</b> <p>Is the music in 2, 3, 4, 5, 6/8, 9/8 or 12/8 time?</p> <p>Click for more ...</p>	<b>Structure and Form</b> <p>How is this piece of music put together? What is the structure or form?</p> <p>Click for more ...</p>	<b>Tempo</b> <p>Is the tempo fast, slow or steady?</p> <p>Click for more ...</p>
<b>Tonality</b> <p>Is the music major, minor or blues?</p> <p>Click for more ...</p>	<b>Texture</b> <p>Was the texture of the music thick or thin?</p> <p>Click for more ...</p>	<b>Musical Style</b> <p>What is the style of this music?</p> <p>Click for more ...</p>

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### Understand - Roll Alabama

<b>Musical Style</b> <p>Rock</p> <p>Rock music is made up of several styles of powerful guitar and vocal-led music, beginning with Rhythm &amp; Blues and Rock 'n' Roll, which spread across the world in the 1950s. Bands including the Beatles, The Rolling Stones and The Who were pioneers of the genre.</p> <p>Click for more ...</p>	<b>What is the Song About?</b> <p>This song tells the story of the ship CSS Alabama, from when it was built in the English town of Birkenhead in 1862, to when it was sunk by the USS Kearsarge during the American Civil War.</p> <p>Click for more ...</p>	<b>History and Culture</b> <p>Song Origin</p> <p>No one knows who first wrote this song, but it was made popular by the English Folk singer Peter Bellamy. It has been recorded by many artists and bands, and some have added their own lyrics to it.</p> <p>Click for more ...</p>
<b>Cross-Curricular</b> <p>The CSS Alabama</p> <p>The CSS Alabama was a Confederate ship. This meant that the sailors in charge of the ship wanted to keep black people as slaves, and many didn't believe that black people were equal to white people.</p> <p>Click for more ...</p>	<b>If You Like That, Listen to This!</b> <p>Try listening to these similar sea shanties:</p> <ul style="list-style-type: none"><li>The Greenland Whale Fishers by Storm Weather Shanties</li></ul> <p>Click for more ...</p>	<b>Painting</b>  <p>Click for more ...</p>

Listen Respond **Extended Listening** Understand Connect



## Unit Assessment

Introduction: Assessment and recording of outputs should be integrated in the lessons wherever possible and should not feel like a 'seperate test' for pupils. Assessment works best when it is presented as an opportunity to record what they have learnt through performance, discussion or workshop.

- Record with video or audio often - set up in a corner so pupils are less 'aware' of the observation
- Don't just record musical performances - also record improvisation sessions, style discussions etc
- Use online 'games' for assessment of note reading as a competitive exercise between the class
- If 'homework' is permitted by the school this can be a good opportunity to get individual assessment information and with some technology children can compose at home using online tools and submit or complete online listening reviews, question sheets using google forms, etc.

In this unit:

- A recording from the start of the unit and the end of the unit to show the mastery and progression of skills.
- A pupil reflection