

# ACTIVITY MANUAL



# Activity Manual

A Guide and Support to the Charanga Musical School Units of Work

## CONTENTS

<b>Introduction</b> .....	<b>3</b>
Reception unit structure .....	3
Key Stage 1 and Key Stage 2 unit structure .....	3
Mastery in your music lessons .....	4
The Interrelated Dimensions of Music .....	4
Resources/Instruments .....	5
<b>1. Listen &amp; Appraise</b> .....	<b>6</b>
‘Listen & Appraise’ within Charanga Musical School .....	6
Reception .....	6
Key Stage 1, Lower Key Stage 2, Year 5: Autumn and Spring .....	7
Year 5 Summer and Year 6 .....	8
Extended Listening .....	11
Fast Facts .....	12
History .....	12
<b>2. Musical Activities</b> .....	<b>13</b>
a. Games .....	13
b. Learn to Sing the Song: Vocal Warm-ups and Singing .....	28
c. Playing Instrumental Parts in the Song and Introducing Notation .....	31
d. Improvisation .....	35
e. Composing .....	44
<b>3. Perform/Share</b> .....	<b>51</b>
Working Towards the Performance .....	51

## Introduction

This manual will give you knowledge, understanding and support when preparing and delivering your music lessons. It will explain the supporting ideas and methodology and how each strand of musical learning within the Units of Work correspond with the national curriculum.

Each Unit of Work comprises the following strands of musical learning which correspond with the national curriculum for music:

### Reception unit structure

1. Listen and Respond
2. Explore and Create - initially using voices only, but building to using classroom instruments too
3. Singing - nursery rhymes and action songs - building to singing and playing
4. Share and Perform

### Key Stage 1 and Key Stage 2 unit structure

1. Listen and Appraise
2. Musical Activities - learn and/or build on your knowledge and understanding about the interrelated dimensions of music through:
  - a. Games (Warm-up Games and Flexible Games)
  - b. Singing
  - c. Playing Instruments (classroom and or band instruments)
  - d. Improvisation
  - e. Composition
3. Perform and Share

Use the units as part of the Scheme or Freestyle approach.

The Units of Work are designed to be taught over 6 weeks/steps. All the learning is usually focused around one song.

If you are using the Units of Work as part of the Scheme, it is supported by Listen & Appraise supporting documentation, One-page step-by-step / weekly Lesson Plans and an Assessment Framework. To deliver your music lesson musically, it is very important that you follow this step-by-step planning that accompanies and corresponds with the on-screen resources.

If you are using a Unit of Work flexibly, you will have chosen it from the Freestyle options. You decide which age group it will best suit. The Freestyle approach is also supported by Listen & Appraise documentation, Flexible One-page step-by-step / weekly Lesson Plans, a Flexible Planning Grid and an Assessment Framework.

The strands of musical learning in the Units of Work relate to and progress towards the 'End of Key Stage Expectations (Musical Learning for the end of Key Stage 1, Lower Key Stage 2 or Upper Key Stage 2)' document (see supporting Assessment documentation). Your step-by-step learning focus will be the new musical activity or the strand of musical learning that needs particular attention from the previous step (see 'Introduction to Assessment'). The remainder of the activities within the lesson are ongoing skills. There is a detailed Progression Overview document linked to the End of Key Stage Expectations. (See the Assessment tab and Assessment documentation that can also be found with each Unit of Work.)

Accompanying both approaches is this Activity Manual. This manual is a detailed teacher guide for all activities and will provide comprehensive support for all teachers.

## **Mastery in your music lessons**

Charanga Musical School Units of Work enable children to understand musical concepts through a repetition-based approach to learning. Learning about the same musical concept through different musical activities enables a more secure, deeper learning and mastery of musical skills.

The Activity Manual guides you through each strand of musical learning from Reception to Upper Key Stage 2 in order for you, as a teacher, to plan for your teaching and to see the opportunity to embed a deeper learning, knowledge, understanding and skills.

Musical teaching and learning is not neat or linear. The strands of musical learning, presented within the lesson plans and the on-screen resources, are part of the learning spiral. Over time, children can both develop new musical skills and concepts, and re-visit established musical skills and concepts as they shift along the spiral learning curve. Repeating a musical skill doesn't necessarily mean their progress is slowing down or their development is moving backwards! It's just shifting within the spiral. Mastery means both a deeper understanding of musical skills and concepts and learning something new.

## **The Interrelated Dimensions of Music**

All musical learning in this Scheme is built around the Interrelated Dimensions of Music: pulse, rhythm, pitch, tempo, dynamics, timbre, texture, structure and notation. These dimensions are at the centre of all the learning; they are musical building blocks. This is an integrated approach to musical learning where games, the interrelated dimensions of music, singing and playing instruments are all linked (spiral of learning).

### **What are the Interrelated Dimensions of Music?**

The interrelated dimensions of music used to be called elements of music before the 2014 national curriculum was introduced.

The national curriculum says:

*...understand and explore how music is created, produced and communicated, including through the interrelated dimensions: pitch, duration, dynamics, tempo, timbre, texture, structure and appropriate musical notations.*

(Duration is pulse and rhythm in the national curriculum statement.)

In Charanga Musical School we always begin a lesson with pulse as a foundation and with rhythm and pitch as the next two building blocks.

- Pulse – the regular heartbeat of the music, the steady beat
- Rhythm – long and short sounds or patterns that happen over the pulse, the steady beat
- Pitch – high and low sounds
- Tempo – the speed of the music, fast or slow or in-between
- Dynamics – how loud or quiet music is
- Timbre – all instruments including voices, have a certain sound quality eg the trumpet has a very different sound quality to the violin
- Texture – layers of sound. Layers of sound working together make music very interesting to listen to.
- Structure – every piece of music has a structure eg introduction, verse, chorus ending

## Resources/Instruments

- A class set or half a class set of glockenspiels - this is the most important resource along with any un-tuned percussion instruments you might have in school
- iPad app – glock or un-tuned percussion app can be used
- Recorders – use if you have experience playing and teaching this instrument
- If children play band/orchestral instruments, encourage them to use those instruments in the music lesson
- A combination of the above

# 1. Listen & Appraise

The national curriculum says:

*...perform, listen to, review and evaluate music across a range of historical periods, genres, styles and traditions, including the works of the great composers and musicians.*

Expected musical learning for the end of Key Stage 1:

*...listen with concentration and understanding to a range of high-quality live and recorded music.*

Expected musical learning for the end of Key Stage 2:

*...appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians*

*...develop an understanding of the history of music.*

## **‘Listen & Appraise’ within Charanga Musical School**

The aim of our Scheme is to engage children and teachers with music and to encourage and grow their love of it. The last thing we want is for them to put music in boxes: “I don’t like classical music” or “I don’t like jazz”. We want them to listen to ALL STYLES and to have informed discussions about that music. Remember that Stevie Wonder and Pharrell Williams are as important within the history of music as Beethoven and Stravinsky.

Contextualisation is key to understanding the place of the development of all musical styles within history (see the historical tab on the Listen & Appraise resource). Stravinsky was composing at the same time as Charlie Parker was improvising and composing and they both influenced musical development and each other. As mentioned already, musical learning is not neat or linear.

It’s all about internalisation, pulse work, musical language, developing a knowledge of styles of music, forming opinions, confidence building, having fun.

## **Reception**

### **Listen & Respond (Listen & Appraise)**

The foundation of musical learning begins. Whilst listening to a variety of styles of music, the children are encouraged to find the pulse, use their imaginations, dance and enjoy themselves. Afterwards, the lesson plan gives you simple questions and answers if you wish to use them with the children.

In each step there is the option to listen and respond to a different song or piece of music in a different style. Use this music to inspire imaginative movement, initially free and child-led movement but start to teach the children to follow and copy instruction. The children will begin to respond verbally and with movement.

## Key Stage 1, Lower Key Stage 2, Year 5: Autumn and Spring

### Listen & Appraise

All musical learning will happen around the main unit song and you will have the option to Listen and Appraise other related songs in steps 2-6.

The individual Listen & Appraise step-by-step supporting documents are available with complete information including style indicators. See also the Style Indicators document on the Scheme home page.

Each step has a Listen & Appraise document for your use with all the research and information that is needed to complete the tasks and activities you see on-screen.



With each Listen & Appraise activity in each unit, encourage the children to stand up to internalise the pulse using their bodies, stand in a circle or behind desks and take part in the activity with conviction and fun!

The questions on-screen, answered in the lesson plan:

- Do you like the song?*
- What can you hear?*
- What is the style of the music?*
- How is the song put together?*

## Year 5 Summer and Year 6

### Listen & Appraise

Again, each step has a Listen & Appraise document for your use with all the research and information that is needed to complete the tasks and activities you see on-screen.



You will see the tabs *Listen*, *Appraise*, *Extended Listening*, *Fast Facts* and *History* on the screen.

## Listening

All stand. Play the song, find and move to the pulse. Use the on-screen questions (see below) as a focus. Talk about them after listening.

- How does this song make you feel?
- Does this song tell a story?
- What does the song make you think of?
- How old do you think this piece of music is?

## Appraising

After listening to the song, answer the on-screen questions. Click 'Show answer' and an answer will appear. These questions are for all abilities. Encourage the use of correct musical language when responding.

The questions with some **example** answers for Pharrell Williams' song Happy:

- Did the tempo stay the same all the way through the song?  
*Yes, the tempo stayed the same.*
- In music, dynamics means how loud or quiet the music is. What are the dynamics in this song?  
*The music is louder in the chorus when all the instruments are playing together.*
- Can you identify the different instruments/voices that you heard?  
*A solo male voice and backing vocals. Keyboard, bass and drums. The clapping in this song behaves like another instrument.*
- Did all the instruments and voices play or sing throughout the song?  
*No. Pharrell, the male vocalist, sings throughout the song but the backing vocalists don't. The instrumentalists, apart from the bass player, drop out of the bridge sections.*
- What is the style of this music?  
*Pop music with a Soul influence.*

**Here are some style indicators:**

*This song uses classic Soul instruments - a keyboard, bass and drums. The instrumentation, arrangement and studio mix are very important here. The song has been mixed in the studio to sound as if it is from an older Soul era like the Motown era. The modern way in which it has been produced, gives the song a timeless Soul feel that has a contemporary edge.*

- How is the song put together?

**The structure of the song:**

*Introduction*

*Verse 1*

*Chorus*

*Verse 2*

*Chorus*

*Bridge - section A*

*Bridge - section B*

*Chorus*

*Chorus*

*Bridge - section B*

*Chorus*

- Did you hear a riff, hook or a solo in this song?  
*The hook is in the bridge sections: "Happy, happy, happy, happy..." You might decide that the chorus has a hook too: "Because I'm happy..." or "Clap along if..."*
- Did you like the song?  
*It doesn't matter if you like or don't like a song or a piece of music. Think about the reasons why you do or don't.*

## Extended Listening

This is an Extension Activity that can be used as necessary to challenge the more able (and inquisitive) members of the class/group. It requires a deeper understanding of musical terminology. Remember to use the a-z tab near the bottom right of the resource. This will link to the key words document.

Extended Listening will take you through the song structure as the song is playing, showing key words on the screen that relate to each section of the song. Before, after or during listening, discuss what to listen out for and what to remember in relation to the key words on the screen. All the information you need is in a table on the step-by-step Listen & Appraise document.

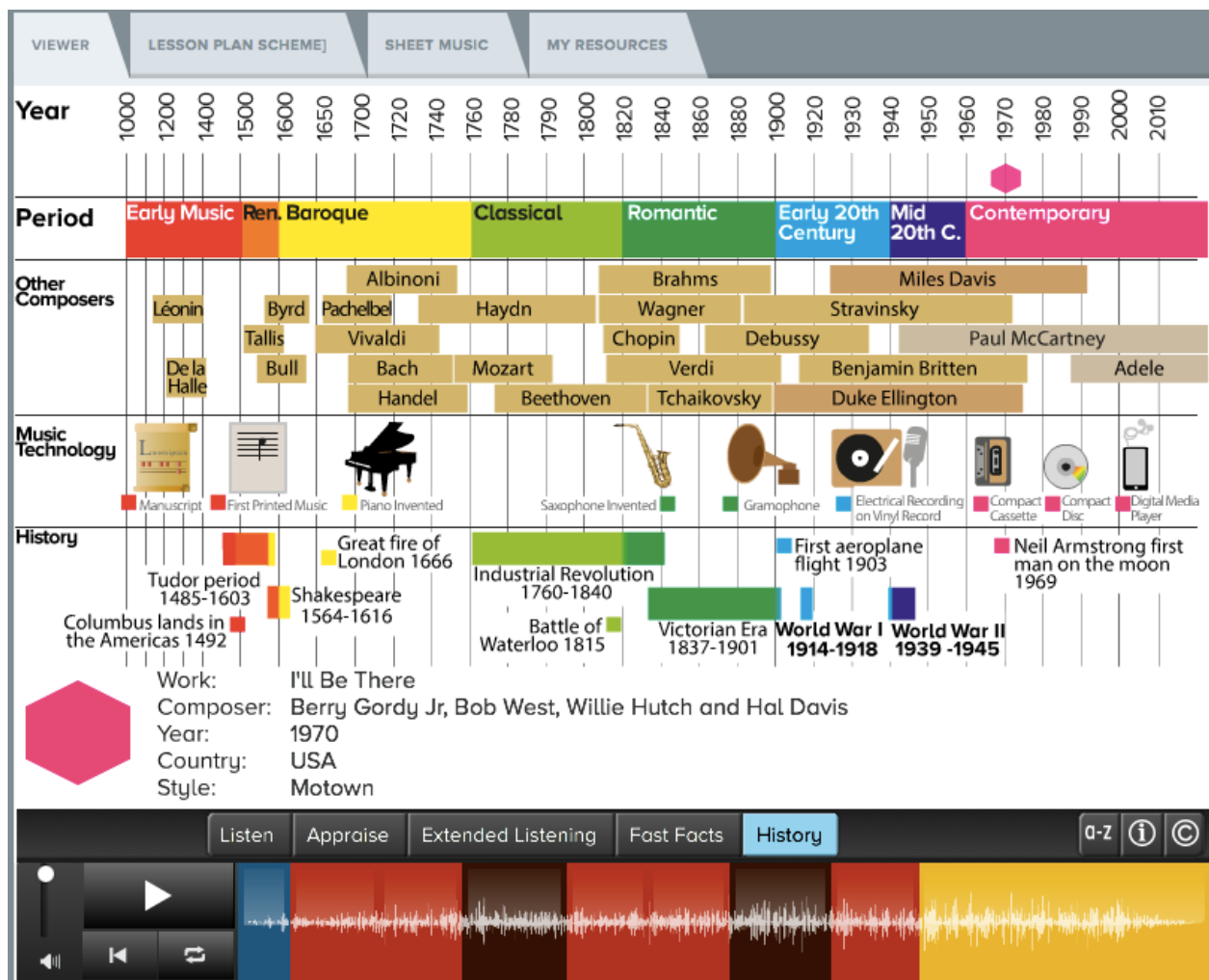
## Fast Facts

Example information about a song:

- Happy is a song written, produced and performed by the American singer and producer Pharrell Williams.
- It is also featured in the film Despicable Me 2.
- Happy is from Pharrell's second album, Girl (2014).
- Happy is a Pop song that has a Soul music sound and groove from the 1960s, very much like a Motown song (see Dancing In The Street Unit of Work).
- A 24-hour video was made to accompany the song showing people dancing and being generally happy!
- Happy was the most successful song of 2014.

## History

You will see a pictorial contextualisation of the song and style on the screen.



## 2. Musical Activities

### a. Games

#### Why games?

Every piece of music has a heartbeat, a musical heartbeat. Here, we use a reduced or backing track of the song being learnt to internalise pulse, rhythm and pitch and later, other dimensions. We learn about pulse, rhythm and pitch within the context of our song. Internalise the song and learn about the dimensions of music through games, using the Games Track/s provided. (The Games Track is always the backing track of one of the songs to be learnt or listened to. It gives a context in which to learn about pulse, rhythm, pitch and other dimensions of music. You cannot find the pulse if there is no pulse to find, you cannot clap a rhythm if there is no understanding of pulse etc.)

Make sure that each game leads easily into the next. Build in a sprinkling of the other dimensions as appropriate. Use the Games Track throughout the whole of the pulse/rhythm/pitch games. Keep the session imaginative, fun and lively at all times and use a combination of teacher-led and child-initiated activities. Make sure that all children are fully engaged and that they are enjoying themselves. Remember that music is repetition and skills based.

Children will internalise the song with some warm-up games using the interrelated dimensions of music. This activity is designed to teach children:

- That pulse is the foundation of a musical experience and that every piece of music has a pulse. Music has a heartbeat just as we do. “Can you find your pulse?” **Pulse** (steady beat) is the foundation of all music, it is a musical heartbeat that never stops.
- That rhythm (long and short sounds) and pitch (high and low sounds) are two musical building blocks that can only be used once the pulse is established. **Rhythm** is long and short sounds that happen over the pulse (steady beat) so, rhythm changes and pulse stays the same.
- To find their innate musical pulse through listening and movement.
- To participate in an ensemble/band.
- Most importantly of all, an integrated approach to music where games, the interrelated dimensions of music (**pulse, rhythm, pitch, tempo, dynamics, timbre, texture, structure**), singing and playing instruments are all linked.

- Rhythm is long and short sounds over a steady beat (pulse).
- Pitch is high and low sounds.
- All of this combined is when we get a song. If we sing a song we need all three - the **pulse** keeps the steady beat, the words of the song are **rhythmic** but we need high and low sounds (**pitch**) to sing them otherwise we would be speaking or rapping them.
- Can't have one without the other - the first three dimensions are needed for this to work.

## Reception

Reception is where we start our integrated approach to musical learning, laying down the foundations for KS1 and KS2 where we learn more about the interrelated dimensions of music (pulse, rhythm, pitch, tempo, dynamics, timbre, texture, structure), singing and playing instruments and that they are all linked.

Classroom instruments are incorporated into the games as the units progress. A representation of the pulse is on the screen to follow and have fun with. The pulse beats in time with whatever is being played. The Games Track will be the backing track of the song being learnt. Suggestions for games are in the accompanying lesson plan. In Reception we are again laying down the foundations for subsequent learning.

**Explore & Create** through games. There are suggested activities in the lesson plans; use these ideas as a starting point.

## Key Stage 1

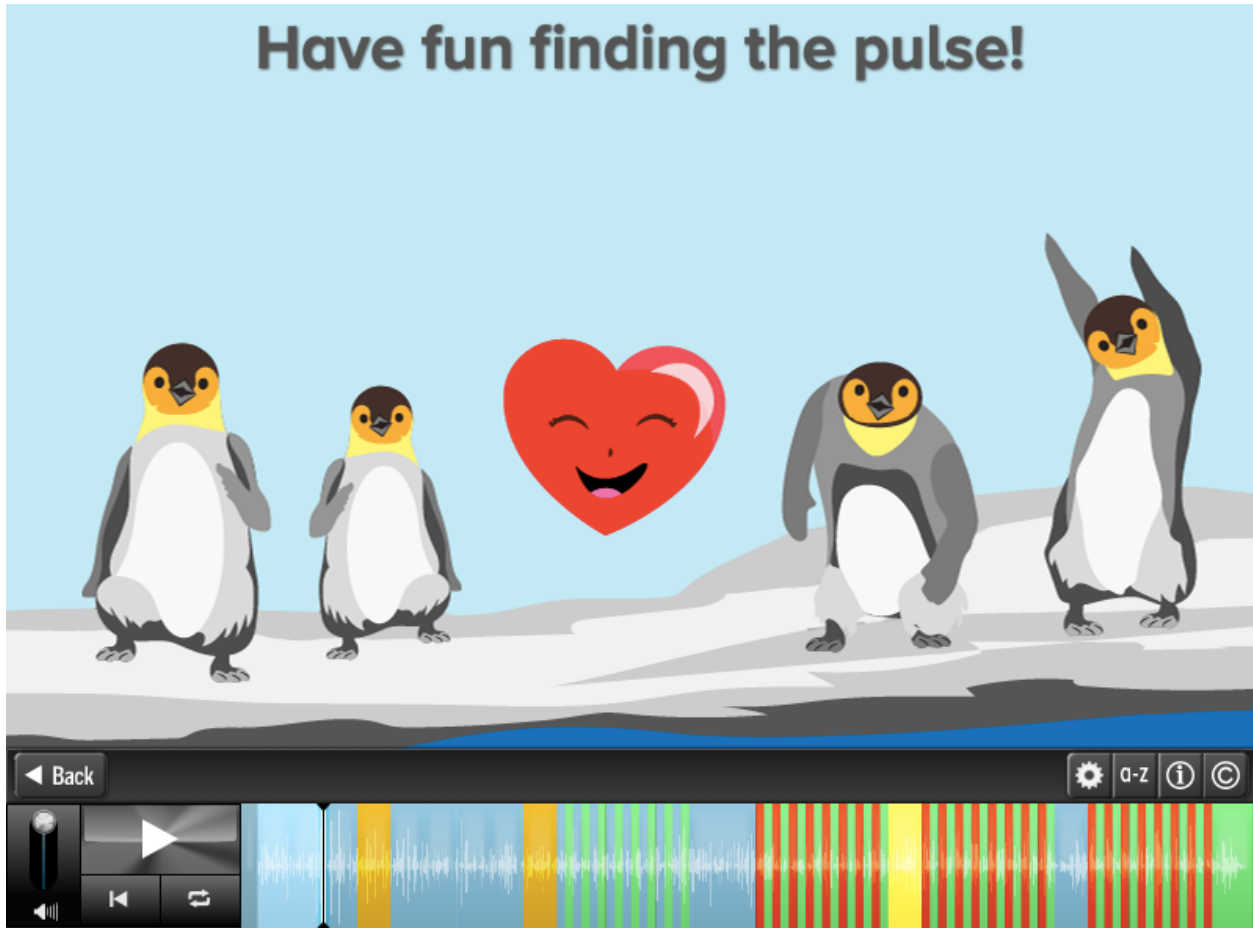
### Warm-up Games (including vocal warm-ups)

The national curriculum says:

*...understand and explore how music is created, produced and communicated, including through the interrelated dimensions: pitch, duration, dynamics, tempo, timbre, texture, structure and appropriate musical notations.*

*...experiment with, create, select and combine sounds using the interrelated dimensions of music.*

**Warm-up Games (including vocal warm-ups)** - the backing track of our chosen song is used to take us through four on-screen activities. These progress throughout each unit in KS1.



Have fun playing these warm-up games (pulse, rhythm and pitch). As you progress through the Unit of Work, the activities progress according to the unit and year group.

There are **six progressive challenges**, one for each step within the Unit of Work.

There is one continuous track that includes four games:

**Game 1** - Have fun finding the pulse! Find the pulse, use your imagination. Choose an animal and find the pulse.

**Game 2** - Rhythm Copy Back - Listen to the rhythm and clap back.

**Game 3** - Rhythm Copy back, Your Turn. This game is teacher led initially so make sure you are prepared!

**Game 4a** - Pitch Copy Back and Vocal Warm-up 1 - Listen and sing back with added vocal warm-ups. Use your voices to copy back this time. Use 'La' when you are singing back.

**Game 4b** - Pitch Copy Back and Vocal Warm-up 2 - Listen, sing back and some different vocal warm-ups. Use your voices to copy back using 'La'.



## Lower Key Stage 2

### Warm-up Games (including vocal warm-ups)

The national curriculum says:

*...understand and explore how music is created, produced and communicated, including through the interrelated dimensions: pitch, duration, dynamics, tempo, timbre, texture, structure and appropriate musical notations.*

**Bronze, Silver and Gold Challenges** are incorporated into the games from now onwards. These differentiated activities are NOT a measure of attainment but about building musical skills in a fun and challenging way. The backing track of our chosen song is used to take us through on-screen activities. These challenges progress throughout each unit in Lower KS2.

Have fun playing Rhythm and Pitch Games as you progress through the Bronze, Silver and Gold Challenges. All three ( Bronze, Silver and Gold) Games Tracks are available here to be progressed through over the 6-step learning episode. You may want to revisit, for example, the Bronze Challenge to embed skills even if you have completed it and moved to Silver.

**Copy back the riffs you hear using the note C and sometimes D. You will always start on C.**

Get your instruments ready, you will need to use them after the pulse and copy back rhythm games. You can use band/orchestral instruments too if you wish.

**Game 1 - Find the pulse**, use your imagination.

**Game 2 - Rhythm Copy Back:**

- Bronze - 'Clap and say back the rhythms you hear. Use the on-screen words to help you'
- Silver - 'Your teacher will clap the first four rhythms for you to copy back. Your teacher will then choose one of you to clap the next four rhythms for the class to copy back'
- Gold - 'Choose four leaders to clap rhythms for the rest of the class to copy back'

**Game 3 - Pitch Copy Back - Bronze without notation and Silver and Gold with notation:**

- Bronze - Copy back: 'Listen and sing back' (no notation)
- Silver - Copy back with instruments, the first four examples are without notation and the second four are with notation: 'Copy back the riffs you hear using the note C'
- Gold - Copy back with instruments, the first four examples are without notation and the second four are with notation: 'Copy back the riffs you hear using the note C and sometimes D. You will always start on C'

**Game 4 - Pitch Copy Back and Vocal Warm-ups:** Use your voices to copy back this time. Use 'La' when you are singing back.

## Upper Key Stage 2

### Warm-up Games (including vocal warm-ups)

The national curriculum says:

*...understand and explore how music is created, produced and communicated, including through the interrelated dimensions: pitch, duration, dynamics, tempo, timbre, texture, structure and appropriate musical notations.*

**Bronze, Silver and Gold Challenges** are incorporated into the Games. These differentiated activities are NOT a measure of attainment but about building musical skills in a fun and challenging way. All three Games Tracks are available here and can be progressed through over the 6-step learning episode. You may want to revisit, for example, the Bronze Challenge to embed skills even if you have completed it and moved to Silver.

Have fun playing Rhythm and Pitch Games as you progress through the Bronze, Silver and Gold Challenges. Get your instruments ready; you will need to use them after the pulse and copy back rhythm games. You can use band/orchestral instruments too if you wish - details for this are included in the Unit Overview documents.

### Bronze Challenge

Rhythm and Pitch Copy Back and Question and Answer Games. Your answer must be different to the question. Respond all together, it doesn't matter that all your answers will be different.

### Silver Challenge

Rhythm and Pitch Copy Back and Question and Answer Games. Use 2 notes on glocks, recorders and other C instruments Your answer must be different to the question. Respond all together, it doesn't matter that all your answers will be different. Let's have solos!

### Gold Challenge

Rhythm and Pitch Copy Back and Question and Answer Games. Let's have some solos! Use three notes on glocks, recorders and other C instruments.

## Year 5: Autumn and Spring Term

### Warm-up Games (including vocal warm-ups)

Have fun playing Rhythm and Pitch Games as you progress through the Bronze, Silver and Gold Challenges. All three Games Tracks (Bronze, Silver and Gold) are available here to be progressed through over the 6-step learning episode. You may want to revisit, for example, the Bronze Challenge to embed skills even if you have completed it and moved to Silver.

Get your instruments ready; you will need to use them after the pulse and copy back rhythm games. You can use band/orchestral instruments too if you wish.

**Game 1** - Find the pulse, use your imagination.

**Game 2** - Rhythm Copy Back:

- Bronze - 'Clap and say back the rhythms you hear. Use the on-screen words to help you'
- Silver - 'Choose four leaders to clap rhythms for the rest of the class to copy back'
- Gold - 'Take it in turns to clap a rhythm for everybody to copy back. There is space for eight copy backs in each step.'

**Game 3** - Pitch Copy Back (with instruments) - Bronze without notation and Silver and Gold with notation:

- Bronze - 'Copy back the riffs using the given note' (no notation)
- Silver - Copy back with instruments, the first four examples are without notation and the second four are with notation: 'Copy back the riffs using the given notes. You will always start on note 1.'
- Gold - Copy back with instruments, the first four examples are without notation and the second four are with notation: 'Copy back the riffs using the given notes. You will always start on note 1.'

**Game 4** - Pitch copy back and vocal warm-ups: Use your voices to copy back this time. Use 'La' when you are singing back.

## Year 5: Summer Term and Year 6: Autumn, Spring, Summer

### Warm-up Games

**Bronze, Silver and Gold Challenges** are incorporated into the Games and Improvisation sections of this Unit of Work. These differentiated activities are NOT a measure of attainment but about building musical skills in a fun and challenging way.

Have fun playing Rhythm and Pitch Games as you progress through the Bronze, Silver and Gold Challenges. Get your instruments ready; you will need to use them after the pulse and copy back rhythm games. You can use band/orchestral instruments too if you wish (see above).

### Bronze Challenge

Rhythm and Pitch Copy Back and Question and Answer Games. Your answer must be different to the question. Respond all together, it doesn't matter that all your answers will be different. Use the given note on glocks, recorders and C instruments.

- B $\flat$  instruments - use the given note
- E $\flat$  instruments - use the given note

### Silver Challenge

Rhythm and Pitch Copy Back and Question and Answer Games. Use the given notes on glocks, recorders and other C instruments. Your answer must be different to the question. Respond all together, it doesn't matter that all your answers will be different. Let's have some solos!

- B $\flat$  instruments - use the given notes
- E $\flat$  instruments - use the given notes

### Gold Challenge

Rhythm and Pitch Copy Back and Question and Answer Games. Let's have some solos! Use the given notes on glocks, recorders and other C instruments.

- B $\flat$  instruments - use the given notes
- E $\flat$  instruments - use the given notes

## All Key Stages: Flexible Games – Optional Extension Games

These games are optional, flexible extension activities with Bronze, Silver and Gold Challenges.

These differentiated challenges are NOT a measure of attainment but about building musical skills in a fun and challenging way. All three Games Tracks are available here to be progressed through over the 6-step learning episode. You may want to revisit, for example, the Bronze Challenge to embed skills even if you have completed it and moved to Silver. The progression is in-built.



### Bronze Challenge

Have fun playing Pulse Games in this Bronze Challenge.

The pulse is the heartbeat of the music, every piece of music has one and it generally stays the same all the way through. The pulse is the foundation of every piece of music or song.

**Activity 1 - Find the Pulse:** The first activity in this Games Track teaches you to find the pulse with the help of our Charanga animals. Can you copy them and keep in time with the track?

**Activity 2 - Move to the Pulse:** Can you move to the pulse with Alex? See if you can try the pulses per move then 'Hide all' and Alex will disappear! This means that you have to keep the pulse on your own. If you get stuck, the sun will help you. Invent some different moves, groovy moves to the pulse.

**Activity 3 - Other Games:** There are plenty of pulse, rhythm and pitch games for you to choose from here.

### Silver Challenge

Have fun playing Pulse and Rhythm Games in this Silver Challenge.

As you already know, pulse is the foundation of every piece of music or song, the heartbeat of the music. Rhythm is long and short sounds that happen over the pulse, the steady beat. It's very difficult to clap a rhythm if there is no pulse!

**Activity 1 - Find the Pulse:** The first activity in this Games Track reminds you about the importance of finding the pulse. Our Charanga animals are here to help! Can you copy them and keep in time with the track?

**Activity 2 - Move to the Pulse:** Can you "Move to the pulse" with Alex? See if you can try the 'pulses per move' and then 'Hide all' and Alex will disappear! This means that you have to keep the pulse on your own. If you get stuck, the sun will help you. Invent some different moves, groovy moves to the pulse.

**Activity 3 - Rhythm Copy Back:** Choose a leader (perhaps start with your teacher). Listen to your leader clapping a rhythm and copy back.

You could use rhythms of names, favourite food, colours and topics. Now, change your leader to allow others to have a go!

**Activity 4 - Other Games:** There are plenty of pulse, rhythm and pitch games for you to choose from here.

### Gold Challenge

Have fun playing Pulse and Rhythm Games in this more difficult Gold Challenge.

**Activity 1 - Move to the Pulse:** Even though you have reached the Gold Challenge, it is still important to remember to find the pulse when you listen to a piece of music or a song. Move to the pulse with Alex or, remove Alex and make up your own moves!

**Activity 2 - Rhythm Grid:** This tool equips you with nine rhythm presets. Start with clapping them as dots then progress to rhythmic notation (see the on-screen tabs). If you want to create your own rhythms, click on the boxes. If you want to vary the rhythms even more, rotate the grid. Enjoy!



**Activity 3 - Other Games:** There are plenty of extra pulse, rhythm and pitch games for you to choose from here:

### Some Pulse Games

- Revise the meaning of pulse. “What happens if a heartbeat stops?”
- “Find the pulse with your feet.” Walk on the spot to the pulse and keep going throughout the whole of the pulse/rhythm/pitch games.
- “Copy me!” Clap hands on the off-beat/backbeat: continue until everyone/most children can do it, eg counting 1, 2, 3, 4 with the clap on 2 and 4.
- “Copy me!” Tap head x2, tap shoulders x2, clap hands x2, tap knees x2. Continue until everyone/most children can do it.
- Play the ‘Statues!’ game like this:
  - “Let’s be soldiers keeping the pulse... when I call ‘Statues!’ stand completely still.”
  - “Let’s be giraffes keeping the pulse... when I call ‘Statues!’ stand completely still.”
  - “Let’s be monkeys keeping the pulse...” etc.

Add your own ideas and ask the children for suggestions. Use soldiers/giraffes/monkeys with children at KS1 (ages 4-7) and Lower KS2 (ages 7-9). Use older ideas with Upper KS2 (ages 9-11), eg DJs, pushing a shopping trolley, hanging washing on a line, body percussion and any ideas the children have. Practise being statues a few times. Keep the activity fun: “Which statue isn’t moving a single muscle?” Give rewards eg stickers, points.

### Some Rhythm Games

- “Let’s find the pulse again.” All walk on the spot; keep this going.
- Clap a simple, short rhythm, eg your name or someone else’s name. Ask the children, “What am I doing?” Some will know the answer: “You’re clapping a rhythm.”
- Discuss rhythm: the word and the concept. The pulse is the foundation; a rhythm is a building block over the foundation, rhythm is long and short sounds over a steady beat - the pulse. Without the foundation, building blocks are no use. Use the analogy of building a house.

The pulse keeps going, never changing, but rhythms can be fast, slow, smooth,

bumpy, long, short, etc over the pulse; a house needs foundations, but can be tall, small, many rooms etc. Demonstrate this: keep the pulse (walking on the spot) while you clap rhythms over the pulse. The rhythm changes but the pulse stays the same.

- “Let’s find the pulse again.” All walk on the spot; keep this going.
- “Copy this rhythm after I’ve clapped it.” Clap a simple, short, rhythm and then indicate to the children that it’s their turn. Repeat with different simple rhythms. Include rhythms from the song you are learning, use favourite foods or the children’s names and link to topics. Work towards individual children leading the game and to clapping their own rhythms; encourage them to start with the rhythm of their name, favourite food or colour. This activity will eventually give them the confidence to make up or improvise their own rhythms.
- “Let’s find the pulse again.” All walk on the spot; keep this going.
- Everyone claps names around the circle: everyone says and claps each name in turn.
- Encourage constant teamwork; working together as one large body. Explain the word ensemble.
- Play ‘Now be a statue!’ This is a game similar to ‘Simon Says’. Clap several different rhythms, each of which the children must clap back to you, but when they hear this rhythm: “Now be a statue!” they must not clap it back, but be a statue instead. Use this game to end any activity. It works well during a music lesson to stop or start any activity instead of shouting or waiting for quiet.

### **Some Pitch Games**

- “Let’s find the pulse again.” All walk on the spot; keep this going.
- Sing (to ‘la’) a simple melody, perhaps a snippet of the song you are all learning. Ask the children, “What am I doing?” Some will know the answer: “You’re singing a tune/melody/song.”
- Discuss pitch: the word and the concept. Pitch is another building block (like rhythm) over the foundation of pulse. We use pitch when we sing songs - pitch is high and low sounds.
- “Let’s warm up our voices first.” Use an image of stretching an imaginary elastic band up high then down low from the mouth and match the pitch with your voices. Have fun with this!
- Experiment using mouths in different shapes: "aah/ee/ooh/sss". Do this in a loud

and confident manner, but never shouting. Listen to the sound change. Try it with your mouth almost closed. Explain that when you are singing a song it's important to open the mouth to let your voice out, but it's just as important never to shout.

### **Extended Rhythm Games**

Reinforcing the basic musical concepts is vitally important. Some weeks there may not be much time for games, but it's still important to play a quick burst of 'Copycats' or 'Now be a Statue!' making sure that the children get to be the leader at times. Encourage them to start by clapping the rhythm of their name, favourite food or colour. This will give them the confidence to go on to make up or improvise a rhythm.

#### **Copycats**

"Copy this rhythm after I've finished." Use body percussion: hands, shoulders, knees, heads etc. Keep it short and simple. Count in children with "1, 2, 3, 4". Invite individuals to be the leader; the rest copy.

#### **Now Be a Statue!**

This is a game similar to 'Simon Says'. Clap several rhythms, each of which the children must clap back to you. However, if you clap the rhythm of the words "Now be a statue", they must not clap it back, but be a statue instead. Invite individuals to be the leader.

#### **Pass the Rhythm**

Pass a rhythm round the circle (you clap a rhythm; each child in turn claps it). You can have two or three different rhythms going round; you could send different rhythms in different directions.

#### **My Name, Your Name**

In the circle, choose 6-10 children who are standing next to each other. Child One says "My name is Meera", then claps the rhythm, then everyone (the whole class) says "Her name is Meera", then everyone claps the rhythm. Continue, naming all the children. Try to keep the pulse and rhythm going without a break between names.

#### **Things We Like**

In the circle, choose 6-10 children who are standing next to each other. Ask them: "Tell me the name of something you like" eg bananas, sunshine, running races, zebras etc. Child One (Atul) says, "I like bananas", then claps the rhythm. Everyone then says "Atul likes bananas" and claps the rhythm. Continue until all the children have named their idea. Try to keep the pulse and rhythm going without a break between ideas.

Play any variation on this eg things connected with music, what you're wearing today, etc. Ask for children's ideas.

## **I've Got the Drum**

You hold a tambour (hand drum). Standing in a circle, everyone keeps the pulse going with their feet. Everyone claps 1, 2, 3, 4, then just marks the pulse with their feet for one bar (1, 2, 3, 4). In that bar, you improvise (make up) a rhythm on the drum. Start by using the rhythm of your name. Without a break in-between, alternate between bars where everyone claps 1, 2, 3, 4 and where you improvise. Explain to the children that they will have a turn to improvise on the drum. If you can't think of a rhythm of your own to play, then play the rhythm of "I've got the drum" (long short-short long rest). Pass the drum around the circle. Give everyone a turn at improvising. If the class is large, use two or three tambours (spaced about ten children apart).

## **All Clap, Solo Improvise**

In this game and the extensions, make all improvisations one bar in length – the equivalent of counting 1, 2, 3, 4.

All clap the pulse (1, 2, 3, 4), then Child One improvises (makes up) a rhythm; all clap the pulse (1, 2, 3, 4), then Child B improvises a rhythm round the circle.

To extend the children:

- All clap, solo improvise, all copy improvisation
- All clap the pulse (1, 2, 3, 4), then Child A improvises, then all copy the improvisation; all clap the pulse (1, 2, 3, 4), then Child B improvises, then all copy the improvisation round the circle.

To extend further:

- Use whole-body percussion, not just handclaps.

## **Swap Places!**

Place a drum in the middle of the circle. Ask everyone to keep the pulse with their feet. Child A goes into the circle, ready to play a rhythm. Begin with a count of 1, 2, 3, 4, then:

All say: "Play your rhythm now!"

Child A plays a rhythm on the drum (if children are confident at improvising they can make up any rhythm; if not, start with the rhythm of their names) for the length of one bar or four counts.

All say: "Now swap places!"

Child A returns to the circle and Child B goes to the drum while all say: "Play your rhythm now!"

Child B plays a rhythm on the drum.

All say: "Now swap places!"

Child B returns to the circle and Child C goes to the drum while all say: "Play your rhythm now!" etc.

### **Pass the Name**

Choose a name and clap it, then pass it around the circle. The child whose name has been chosen then picks the next name to clap and pass around. Say all words rhythmically.

Teacher says and claps:                    *Robert Clarkson*

All say and clap:                            *Robert Clarkson*

*Are you ready, Robert?*

It's your turn now!

Robert Clarkson says and claps:   *Atul Patel*

All say and clap:                            *Atul Patel*

*Are you ready, Atul?*

It's your turn now!

Atul chooses another name and the game continues...

## b. Learn to Sing the Song: Vocal Warm-ups and Singing

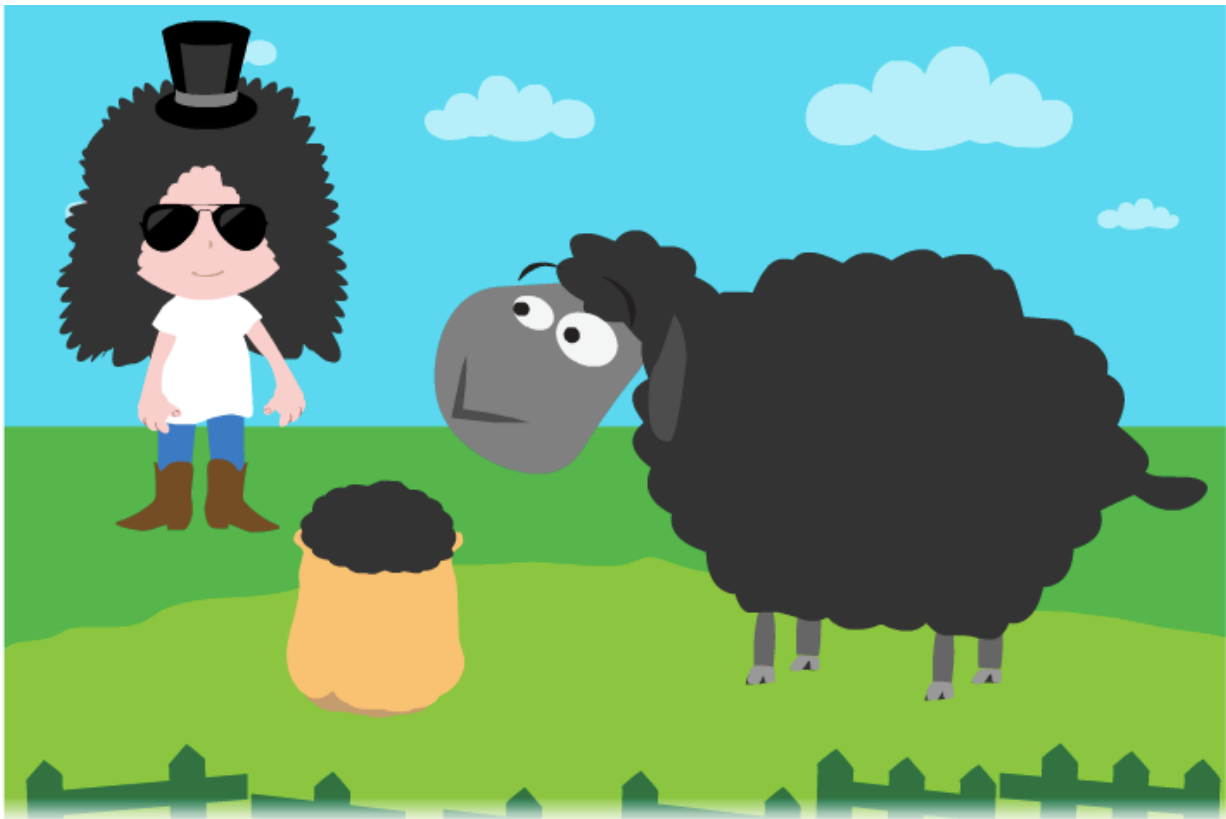
The national curriculum says:

*...learn to sing and to use their voices, to create and compose music on their own and with others..*

### Reception

#### Singing (singing and playing instruments)

*In each Unit of Work the children will have the option to learn four nursery rhymes and two action songs.*



The on-screen resource will assist you with listening and learning to sing the nursery rhymes and action songs with Kim and Chris (Charanga session singers). A flexible approach gives you the option to listen to, learn and/or sing along with the songs.

You will see different ways to learn each song in the “**Learn to Sing the Song**” section of the on-screen resource - you decide how this will work for your children. The words of the songs are highlighted on the screen for you to use if you choose - most children will not be able to read them at the start of the year. As the year progresses, there will be the option to use classroom instruments along with the correct note/s to use.

## Key Stages 1 and 2

### Learn to Sing the Song: Vocal Warm-ups and Singing


You may have already warmed up your voices in the previous activity but there are more vocal warm-ups, should you wish to use them, in the Song Centre. End of Year 5 and all of Year 6, there are supporting videos in each step.

On the screen you will have the option to break the song down into manageable learning sections. There is also a tempo controller that will slow the song down to aid learning.

Add movement to the song and have fun. Let the children use their imaginations to choreograph movement to the rap/song.

Second vocal parts are included more in Upper KS2 as progression. Add clapping and movement in the relevant sections and have fun!

#### Verse 1

Verse 

In my hands, in my feet, in my heart,  
Music is in me,  
In my hands, in my feet, in my heart,  
Music is in me.



## Some vocal tips

*Note: Please also see Kim Chandler's 'Vocal Warm-up' videos in the Song Centre and use them with the children.*



Quality singing is important. Without getting technical, encourage the children:

- to sing out (to project their voices) but never to shout; to stand with straight backs, feet hip-width apart and to breathe from deep inside. Remind them that shouting comes from the throat and ends up hurting the voice.
- to aim for a good sound (a round sound).
- to breathe at the ends of phrases/lines and in the same places as each other (if necessary, have a discussion about places to breathe).
- to take care over diction and to enunciate consonants carefully and together.

Consider whether your version of the song would benefit from:

- contrasts in dynamics (eg a quiet verse, a louder chorus, etc).
- contrasts in texture (eg a solo or duet in the verse, everyone singing the chorus, etc).

If you are teaching a second vocal part, learn line by line or as instructed in the lesson plan. If you wish, add some stylised movement to a song. Search YouTube for clips of other performers singing this song and others like it; invite small groups to create their own routines and perform them to each other.

All listen to the recording of the song. Encourage the children to move in time to the music: swaying bodies, moving shoulders, tapping feet etc. Sing along if they already know the song.

Discuss the structure (shape) of the song. You might want to follow the suggestion below for learning the song, or you might just want to sing the whole song straight away as the children will know it and will have listened to it lots already. There are options to sing with or without the singer on the track.

## c. Playing Instrumental Parts in the Song and Introducing Notation

The national curriculum says:

*...have the opportunity to learn a musical instrument...*

### Reception

As the year progresses, there will be the option to use classroom instruments along with the correct note(s) to use. You can use glocks and un-tuned classroom percussion, mixed or as you believe suits your class. Not every child needs to have an instrument, you can take it in turns. **Playing un-tuned percussion and introducing glocks occurs in Autumn 2.**

### Key Stages 1 and 2

Using band/orchestral instruments with classroom instruments to create an ensemble that engages all children is exciting! Some children in your class will play these instruments and therefore want to bring them to the lesson - please encourage this. You wouldn't want to play a glock if you played the trumpet or violin.

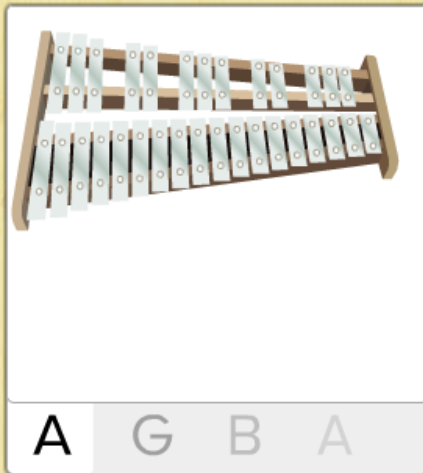
Some of the instruments brought to the lesson will be transposing instruments. This means that they will need to play different notes in order to sound the same as a glock or recorder. Don't worry! Below is a list of instruments and the notes they need to play to match your classroom instruments. Remember that you can ask visiting music teachers to assist with instrumental issues.

Downloadable parts (sheets of printed music) are supplied for these instruments to play in the 'Play Instruments with the Song' section of this unit. There is also an option for classroom instruments to have notated parts on the screen to play along with as well as by ear.

Add instrumental parts during the playing/instrumental section of this song. Scores are available for ALL band instruments. Use these to work in partnership with your visiting instrumental teachers and to form a classroom ensemble.

## Using Tuned Percussion

### Play your Instruments



If you are using tuned percussion (glockenspiels, xylophones, etc), show the instruments to the children. Allocate them (one instrument per child if possible) and explain how to:

- Place instruments on the floor or on a desk; children stand in a circle/horseshoe or behind their desks to sing and do musical activities and sit cross-legged or stand behind their desks to play.
- Hold the beater as if holding the handlebars of your bike (not like a pencil or a knife).
- Bounce the head of the beater off the note-bar to produce a good sound (leaving the head on the note-bar will deaden the sound).
- Tap the head of the beater gently in the centre of the bar.
- Produce a good round sound: tone quality is more important than a lot of notes.
- Respect this instrument as much as any other instrument.

Use descant recorders if children already know how to play a few notes or you want to use the units to teach whole-class recorders.

## Differentiated Parts

On the screen you will see animated glocks and recorders playing easy and medium differentiated parts by ear. Please **do** play the easy and medium parts on the glock if you have no recorder experience. The sheet music tab on your resource will give you access to three differentiated parts for all band/orchestral instruments. These notated parts can be shown on-screen if you are teaching a KS2 class.

In KS1 there are usually two but sometimes three differentiated parts for each instrument: easy, medium and melody (the hardest part not included in all units). In some units there is just one part. In KS2 there are three differentiated parts for each instrument.

This section of the unit is designed for you to rehearse the instrumental parts. You will rehearse these parts with the section of the song that you will play over when you perform the song as a whole.

If there is a third part, the hard/melody part, you will only see it in the scores NOT on the screen.

## Notation

These parts can be learnt by the children by ear (sound-before-symbol) or played from the notated scores provided. The notated parts are also available and can be shown on-screen.

A sound-before-symbol approach is always the best way in, as reading notated music can be a barrier for some children. In Year 2, the language of music and therefore notation will be introduced, so only start to use the scores as an option from then. An understanding of notation does not necessarily mean reading music; some children will and some will not. Some will feel happier looking at shapes and patterns and following graphics or pictures. Perhaps show the children the notated scores so they can see the patterns and notes they have played; some will see relationships and some will not. If all the parts are too easy for a particular child, ask them to learn a part from memory and give them a mentoring role with the other children in the class. That child may not have experience playing in an ensemble or learning music from memory. Improvisation is a sure way of extending their skills.

Build and differentiate accordingly; music is skills and repetition based.

## Teaching the Parts

- Teach the easy part to everyone then differentiate using the medium part when necessary. If you discover that there are children in your class that need an even easier part, use the first note from the instrumental part that is played on the screen and play it in time with the other parts repeated.
- There is an option for 2/3 groups of children playing 2/3 different parts with or without notated scores.
- Do not ask children to sing and play at the same time – it is difficult and the quality of both singing and playing will suffer.
- Devise clear signals for stopping and starting to play.

## Practising the Instrumental Parts

Practise the instrumental parts. The playing/instrumental section has been extracted from the song. With time, children can decide if they want to try a harder part.

## Performing the Instrumental Parts

When the children are ready to perform the instrumental parts as part of the whole song, move to the performance section of the unit.

## d. Improvisation

The national curriculum says:

*...create and compose music on their own and with others...*

Add a vocal and/or instrumental improvisation during the playing/instrumental section of this song.

### General Points about Improvising

- Improvising is fun! It's an exciting activity where everyone is creating something new; it should not be stressful.
- No written music is supplied for the improvising activity.
- When someone improvises, they make up their own tune that has never been heard before. It is not written down and therefore will never be heard again. If you write your improvisation down in any way it becomes a composition and you can play it again with your friends. The music comes from inside the performer and belongs to them; it's not a question of doing it 'right' or 'wrong'. If the activity is set up properly within correct musical boundaries, children can only succeed.
- Encourage the children by leading the way and modelling responses.
- Children might be too shy to improvise by themselves but will be happy to do it in a small group.
- Children may improvise using their voice, their instrument or both – although not both at the same time. Some may feel more confident using one and not the other.
- Improvisation is the perfect tool for differentiation; make the most of it. Encourage everyone at their own level; extend the high-flyers with new notes and new rhythms.
- Give plenty of encouragement.
- In order to set the children up to succeed, they will need clear boundaries from you within which to improvise. These include:
  - Anyone who is improvising must listen to the music at the same time as improvising, so they know when to stop.
  - Clear use of pre-arranged signals showing children when they should start and stop will also help.
  - Clear information as to which note(s) children may use for their improvisation, if playing an instrument (see below).

## Reception

Improvisation is built into each lesson from the autumn term. Exploring and creating sound is vital.

## Key Stage 1

### Improvise with the Song: Using your Voices and Instruments

These activities have in-built progression for you to follow according to the unit, year group and Key Stage. Work through the challenges as suggested on the One-page Lesson Plan.

On the screen you can select your activity:

Challenges
<b>Clap and Improvise</b>
Listen and clap back then listen and clap your own answer.
<b>Sing and Play and Improvise</b>
Using your voices and instruments, listen and sing back, then listen and play your own answer using two notes, C moving to D.
<b>Improvise</b>
Take it in turns to improvise.

### Clap and Improvise

Listen and clap back then listen and clap your own answer.

### Sing and Play and Improvise

Using your voices and instruments, listen and sing back, then listen and play your own answer using two notes, C moving to D.

### Improvise

Take it in turns to improvise.

### **1. Clap and Improvise!**

- Activity 1 : Clap back rhythms
- Activity 2: Start to improvise with a question and answer activity, clap back your own answer

### **2. Sing and Play and Improvise!** (You will be using the suggested notes)

- Activity 1 : Using your voices, listen and sing back
- Activity 2: Using your instruments, play back
- Activity 3: Question and answer using instruments - start to improvise with a question and answer activity. Listen and play your own answer using two notes.

### **3. Improvise!** (You will be using the suggested notes)

- Take it in turns to improvise using the skills you have acquired. Use one or two notes. Practise improvising over the track of the song you are learning. You can clap, sing or play; you decide. Take it in turns to improvise or, play in groups.

Using the notes from your activity, improvise within the given performance option in 'Perform the Song'. You can improvise all together, in groups or as a solo - you decide.

## **Lower Key Stage 2**

### **Bronze, Silver, Gold Challenges, with and without instruments**

These differentiated challenges are NOT a measure of attainment but about building musical skills in a fun and challenging way. All three Games Tracks are available here to be progressed through over the 6-step learning episode. You may want to revisit, for example, the Bronze Challenge to embed skills even if you have completed it and moved to Silver. The progression is in-built.

These activities have in-built progression for you to follow according to the unit, year group and Key Stage. Work through the challenges as suggested on the One-page Lesson Plan.



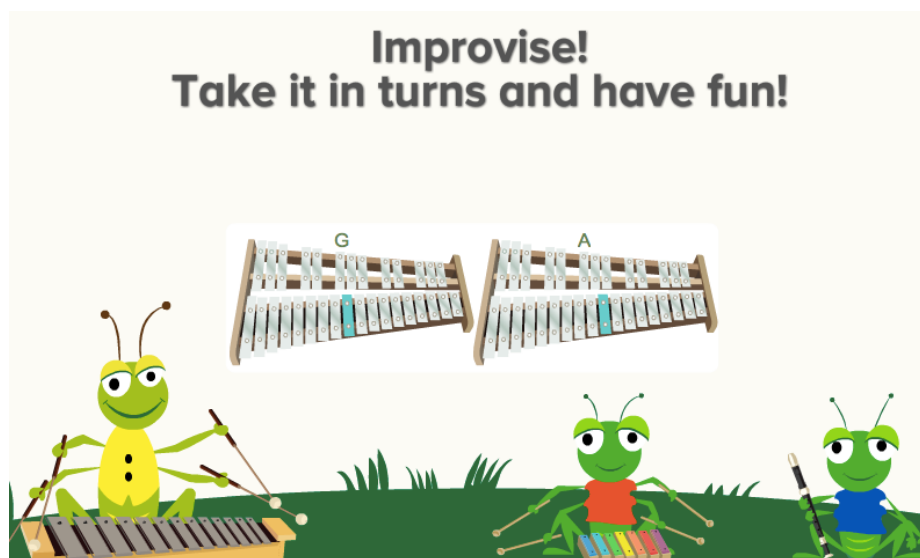
## Improvise with the Song: Using your Voices and Instruments

Select your activity from the screen and you will be guided through the challenges:

Bronze Challenge	Silver Challenge	Gold Challenge
<b>Sing and Copy back</b>	<b>Sing, Play and Copy back</b>	<b>Sing, Play and Copy back</b>
Listen and sing back.	Listen and copy back using instruments, one note.	Listen and copy back using instruments, two notes.
<b>Play and Improvise</b>	<b>Play and Improvise</b>	<b>Play and Improvise</b>
Using your instruments, listen and play your own answer using one note.	Using your instruments, listen and play your own answer using one or two notes.	Using your instruments, listen and play your own answer using two notes.
<b>Improvise!</b>	<b>Improvise!</b>	<b>Improvise!</b>
Take it in turns to improvise using one note.	Take it in turns to improvise using one or two notes.	Take it in turns to improvise using two notes.

When you arrive at 'Improvise!', take it in turns to improvise using the skills you have acquired. Use one or two notes. Practise improvising over the track of the song you are learning. You can clap, sing or play, you decide. Take it in turns to improvise or, play in groups.

Using the notes from your activity, improvise within the given performance option in 'Perform the Song'. You can improvise all together, in groups or as a solo - you decide.



## Upper KS2, Autumn, Spring Year 5

### Improvise with the Song: Using your Instruments and Voices

On the screen you can select your activity:

Bronze Challenge	Silver Challenge	Gold Challenge
<b>Play and Copy back</b>	<b>Play and Copy back</b>	<b>Play and Copy back</b>
Copy back using instruments. Use one note.	Copy back using instruments. Use two notes.	Copy back using instruments. Use three notes.
<b>Play and Improvise</b>	<b>Play and Improvise</b>	<b>Play and Improvise</b>
Question and Answer using instruments. Use one note in your answer.	Question and Answer using instruments. Use the two notes in your answer.	Question and Answer using instruments. Use three notes in your answer.
<b>Improvise!</b>	<b>Improvise!</b>	<b>Improvise!</b>
Take it in turns to improvise using one note.	Take it in turns to improvise using two notes.	Take it in turns to improvise using three notes.

- 1. Play and Copy Back** - the notes will be provided on-screen and in the lesson plan.
  - **Bronze** - Copy back using instruments. Use one note.
  - **Silver** - Copy back using instruments. Use the two notes.
  - **Gold** - Copy back using instruments. Use the three notes.
- 2. Play and Improvise** - You will be using up to three notes.
 

Question and Answer using instruments:

  - **Bronze** - Question and Answer using instruments. Use one note in your answer.
  - **Silver** - Question and Answer using instruments. Use two notes in your answer. Always start on a G.
  - **Gold** - Question and Answer using instruments. Use three notes in your answer. Always start on a G.
- 3. Improvisation!** - You will be using up to three notes. The notes will be provided on-screen and in the lesson plan.
  - **Bronze** - improvise using one note.
  - **Silver** - improvise using two notes.
  - **Gold** - improvise using three notes.

Take it in turns to improvise using the skills you have acquired. Use one, two or three notes. Practise improvising over the track of the song you are learning. You can clap, sing or play - you decide. Take it in turns to improvise or, play in groups.

Using the notes from your activity, improvise within the given performance option in 'Perform the Song'. You can improvise all together, in groups or as a solo - you decide.

These activities have in-built progression for you to follow according to the unit, year group and Key Stage. Work through the challenges as suggested on the One-page Lesson Plan.

## **Upper KS2, Summer Year 5 and all of Year 6**

### **Improvise with the Song: Using your Instruments and Voices**

Here you will learn riffs and use them as building blocks to make up your own tunes, to improvise! Take your time to play through the challenges below, you may not complete them all. Remember, these differentiated activities are NOT a measure of attainment but about building musical skills in a fun and challenging way. If you get to the Gold Challenge, notice that you can join in with one, two or three notes. All can be engaged. Remember, children who want to use band/orchestral instruments are catered for as the correct transposition notes to use are in each Unit Overview.

On the screen you can select your challenge; Bronze, Silver or Gold - the notes needed will be written on the screen and in the lesson plan:

See table overleaf ...

Bronze	Silver	Gold
Bronze Challenge 1	Silver Challenge 1	Gold Challenge 1
Clapping riffs. Learn the rhythm of three riffs.	Clapping riffs. Learn the rhythm of three riffs.	Clapping riffs. Learn the rhythm of three riffs.
Bronze Challenge 2	Silver Challenge 2	Gold Challenge 2
Riffs using instruments and/or voices. Play the three riffs using one note.	Playing riffs using instruments and/or voices. Play the three riffs using two notes.	Playing riffs using instruments and/or voices. Play the three riffs using three notes.
Bronze Challenge 3	Silver Challenge 3	Gold Challenge 3
<p>Question and Answer.</p> <p>As a class or on your own, improvise (make up) your own answer to the musical question you hear played. Use one note.</p>	<p>Question and Answer.</p> <p>As a class or on your own, improvise (make up) your own answer to the musical question you hear played. Use the two notes.</p>	<p>Question and Answer.</p> <p>As a class or on your own, improvise (make up) your own answer to the musical question you hear played. Use ANY or ALL of the three notes.</p>
Bronze Challenge 4	Silver Challenge 4	Gold Challenge 4
Improvise! Try on your own. Perhaps use one or two of the riffs you have learnt. Use one note.	Improvise! Try on your own. Try to include one or two of the riffs you have learnt. Use note one or one and two.	Improvise! Try on your own. Include one or two of the riffs you have learnt. Use ANY or ALL of the notes.

Using the notes from your challenge, improvise within the given performance option in 'Perform the Song'. You can improvise all together, in groups or as a solo - you decide.

## KS1 and 2 – Extension Activities for Improvisation

*This resource is an optional extension activity.*

**Improvisation: I Wanna Play In A Band by Joanna Mangona**

Select the part you want to rehearse from below:

Vocal improvisation	Instrumental improvisation
<div style="background-color: #d9ead3; padding: 5px; border: 1px solid #ccc;"> <b>Copy Back</b>                      Copy the improvised vocal patterns                 </div>	<div style="background-color: #d9ead3; padding: 5px; border: 1px solid #ccc;"> <b>Copy Back</b>                      Copy the improvised instrumental patterns                 </div>
<div style="background-color: #d9ead3; padding: 5px; border: 1px solid #ccc;"> <b>Question and Answer</b>                      Listen to the question, then make up your answer                 </div>	<div style="background-color: #d9ead3; padding: 5px; border: 1px solid #ccc;"> <b>Copy Back (Practice speed)</b>                      Copy the improvised instrumental patterns                 </div>
<div style="background-color: #d9ead3; padding: 5px; border: 1px solid #ccc;"> <b>Vocal Improvisation Practice</b>                      2-part vocal improvisation practice                 </div>	<div style="background-color: #d9ead3; padding: 5px; border: 1px solid #ccc;"> <b>Question and Answer</b>                      Listen to the question, then make up your answer                 </div>
	<div style="background-color: #d9ead3; padding: 5px; border: 1px solid #ccc;"> <b>Instrumental Improvisation Practice</b>                      2-part instrumental improvisation practice                 </div>

Whether improvising on voices or instruments, go through the following steps. They will guide you towards independent improvisation.

This first step will not always be in your Unit of Work:

1. Copy back (Listen and Repeat):
  - Children watch the screen, listen to the voice or instrument and copy back (repeat).
  - Do this as a whole-class activity.
2. Question and Answer:
  - Listen to the musical question and sing/play their own made-up answer in the space that follows. At first they use one note, but over several practices, they build up to using also their second and third notes.

- Do this as a whole-class activity at first; everyone will be singing/playing different notes/rhythms and that is fine. As confidence grows, encourage individuals to have a turn. Some children may want to improvise on their own from the beginning.

### 3. I Improvise, You Improvise - Improvisation Practice:

- Listen to the improvisation, then sing/play their improvisation back. At first they use 1 note, then build up to using also their second, third, fourth and fifth notes when they are ready. There is no rush!
- Do this as a small-group or whole-class activity at first; everyone will be singing/playing different notes/rhythms and that is fine. As confidence grows, encourage individuals to have a turn. Some children may want to improvise on their own from the beginning.

## Notes to Use when Improvising

When using the voice, by listening children might instinctively or in time, use appropriate notes.

When improvising on an instrument, children are restricted by:

- Which notes they know how to play.
- Which notes will make a good musical match with the backing track.

For these reasons, the first five notes to be used are listed in the lesson plans and on the screen.

Begin improvising on one or two notes and build when confident.

## Practising the Improvisations

Practise improvising. The playing/instrumental section has been extracted from the song.

## Performing the Improvisations

When the children are ready to perform improvisations as part of the whole song, move to the performance section of the unit.

## e. Composing

The national curriculum says:

*...create and compose music on their own and with others...*

### The Difference Between Improvising and Composing

When we improvise a tune, it comes straight out of our head/fingers; we hear it but then it disappears; two improvisations will never be the same. When we compose, we write down the music so it lasts for ever; we can play it again with our friends and on any other occasion.

### Reception

Improvisation takes place from the beginning of the Reception experience and leads to composing simple riffs that are performed in the transition unit 'Big Bear Funk'.

### Key Stage 1

#### General Points about Composing in KS1

- Composing is fun! It's an exciting activity where everyone is creating something new.
- No written music is supplied for the composition activities, but compositions can be notated in any way (see below).
- You might be using words to compose.
- Set the children up to succeed. Give them clear boundaries within which to create their compositions; give them clear information as to which note(s) they may use for their composition (see below); and the instruction always to start and end a composition with note 1 (the first note in the instrument's group of notes).

#### Which Instruments and Which Notes?

Classroom teachers will probably be using mostly tuned percussion (glockenspiels etc) and recorders; the class might include children who learn band/orchestral instruments; there might be combinations eg clarinets, trumpets and violins.

The children will compose their own tunes starting with two notes; as their confidence and as their ability increases they will go on to use three, four or five notes.

## Creating the Compositions

Do this as a whole-class or group activity.

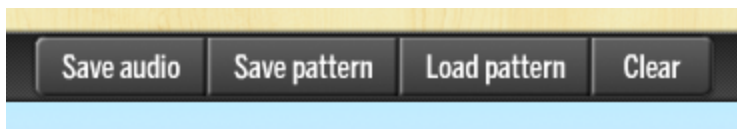
### 1. Whole-class activity

Compose the tune with one person at the whiteboard. Encourage all children to put forward their ideas. At first, these ideas may be a little random, persevere! Use this whole-class activity to learn about the shape of the melody, what notes work and where the notes sound better. After the tune has been composed, children will learn to play it on their instruments, so keep it simple! There is a transpose button on the app for appropriate band instruments.

### 2. Group activity

If you have a mixture of instruments in your class eg some clarinets, some flutes etc or if you just have glocks and other classroom instruments, divide the class into groups so the children can work together to compose a piece, independent of the teacher. The size of the group is not important but children must work in their instrumental groups ie all instruments in C together; all instruments in B $\flat$  together; all instruments in E $\flat$  together. Finished compositions can be notated in any way that is helpful, using words, pictures, note-names etc or with formal notation, from memory. If you have introduced formal notation this could be the time to use it! Ask each group to perform their composition to the class. Perhaps then the rest of the class could also perform one of the compositions together. B $\flat$  and E $\flat$  instrumentalists must use the transpose button appropriately. A maximum of four different compositions can be played in the performance.

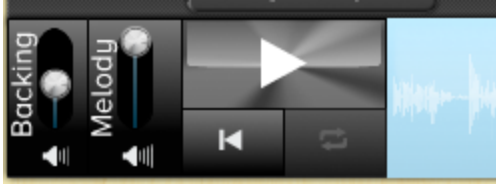
Once you're happy with your piece you can:



- 'Save audio' saves an audio (.wav) file of the composed music and the backing track together.
- 'Save pattern' saves a data (.xml) file of only the notes you put in the grid for re-loading next time.
- 'Load pattern' locates your saved pattern (.xml) file for loading in.

The navigation buttons (at bottom left-hand) operate:





- Volume – controls overall volume of backing and/or melody.
- Play – plays or pauses playback.
- Rewind to start – takes you back to the beginning.
- Loop - loops the track.

### **Practising the Compositions**

In rehearsal, any number of children can play their composition, one child per repeat, working from whatever notation they choose or by ear.

### **Performing the Compositions**

When the children are ready to play their compositions as part of the whole song, move to the performance section of the unit.

## **Key Stage 2**

### **Compose with the Song: Using your Instruments**

Add a selection of the children's compositions during the playing/instrumental section of this song.

The on-screen Music Explorer Composition Tool will guide you through the following options.

**Option 1:** A way into composition with your class using up to three notes.

**Option 2 (Extended option):** A more differentiated approach to composition in groups using a mix of classroom and band/orchestral instruments.

### Option 1

- Select '3 note set' (F, G and A). You can use one, two or three notes in your composition.

**Dancing in the Street**
**Compose**

Option 1: Select the 3 note set for classroom instruments from below.  
 Option 2: To work in groups. Select the appropriate note set to suit your mixed instrumental group.  
 When you are ready select NEXT.

Composition note set for classroom instruments.

3 note set for classroom inst.

Treble Clef Basic (C)

5 note sets for different instr.

Treble Clef (C)

Bass Clef (C)

Treble Clef (Bb inst.)

Treble Clef (Eb inst.)

Treble Clef (F inst.)

Alto Clef

NEXT



- Select a view to get started - select 'Pulse'.
- Click play then find the pulse together as a class.
- Select the button next to the heart button near the bottom of the screen. This button is the Rhythm Grid button. This will bring up eight empty bars on the screen. You can fill in those bars together. Drag and drop four 1's into the first bar and one 1 into the second bar. Repeat this onto the next three lines and click play. Clap along together.



- Select the button next to the Rhythm Grid button which has three notes on it. This button is the Rhythm Notation button and when you click on this, the rhythm you created as a class will turn into rhythmic notation.
- Select the button next to the Rhythm Notation button. This button is the Note Grid button and the rhythm will turn into pitch. You have chosen the 3 note set so only have the choice of the notes C, D and E. Click on the notes and the pitch will change. Start with a C and end with a C (this is your 'home' note). Start to drag and drop simple rhythm blocks into the bars and then decide upon the pitches.
- Select the button to the right of the Note Grid button. This button is the Notation with note-names button, and your composition will become formal notation with the note-names written underneath for you all to play! Well done!
- If you select the final button this is the Notation button. Click this and the note-names will disappear! (This is an option for extension work.)

The image shows a digital music composition interface. At the top, there are four staves of music notation. The first staff is in 4/4 time and contains two measures, each with a single note on the second line of the treble clef. The second and third staves also contain single notes on the second line. The fourth staff contains two notes on the second line, with the text "(Repeat Ad Lib.)" to the right. Below the staves is a control bar with buttons for "Menu", "Compose", "Repeat", "Play", "Stop", "Undo", "Redo", "Clear", and "Print". The title "Dancing in the Street - Performance (C)" and "Treble Clef Basic (C)" is displayed above the control bar.

- Perform this together as part of the song you are learning.

### **Option 2 (Extended option)**

- Work in groups.
- Select the appropriate note set to suit your instrumental group.
- Select a view to get started - you decide.
- Progress to creating an 8-bar composition for your group to play with block notation or formal notation, it's up to you.
- Perform to the class and decide which two compositions will be part of your performance.

### **Performing the Compositions**

When performing with the track, children will play their composition during the playing/instrumental section.

When the children are ready to play their compositions as part of the whole song, move to the performance section of the unit.

### 3. Perform/Share

At the end of every lesson, share what has taken place during that lesson. A performance of the continuing process is important and, if possible, make an audio and/or visual recording of the performance. Among other things, it will log the children's progress and allow for engaging and relevant discussion to assist formative assessment.

#### Working Towards the Performance

The children will be working towards a performance.

Perform the Song - Dancing In The Street by Martha And The Vandellas

Select the part you want to rehearse from below:

Singing	With Backing Vocals
<p>Whole song Perform the whole song</p>	<p>Whole song with backing vocals Perform the whole song</p>
<p>Perform with an activity/s Perform the whole song with an activity, by selecting an option/s from below:</p>	<p>Perform with backing vocals and an activity/s Perform the whole song with an activity, by selecting an option/s from below:</p>
<p>Play your instruments with the song</p>	<p>Play your instruments with the song</p>
<p>Improvise with the song</p>	<p>Improvise with the song</p>
<p>Play your composition with the song</p>	<p>Play your composition with the song</p>

Point out that everyone is an important part of the ensemble (band and/or choir), and that each child must be committed to giving the best performance they can. Try to ensure that everyone who wants to perform as a soloist or in a small group can, but it's not compulsory for those who don't want to.

Think about the logistics of the final performance. These pointers will help:

- Remember that the performance is about the learning process, not just the final outcome.
- Which performance option will you use? Ask the children which activity they most enjoy. You can record the others.
- Consider how best to use the concert space, eg lengthways, sideways or in the round.

- Don't necessarily choose the best singers/players to be soloists: choose the children who want to perform; encourage others to think about a solo for next time. You might not use soloists at all, but just small groups.
- Who will announce the piece? What will they say?
- What actions/dance/movement will you include, if any?
- Will you include the second vocal part?
- Encourage the children to be still and silent immediately before and after their performance. This will need some rehearsal, so get it going from the beginning.
- Above all, encourage everyone to enjoy it!

Children respond very well to an approaching performance; they love to be given the opportunity to shine and will always rise to the occasion. A concert will give them something to focus on and work towards. Make it an enjoyable and a memorable event.