

Contents

1. Introduction - Rational / Preface
2. Relevant Documentation - National Curriculum
3. Key stage 1
4. Key stage 2
5. Activity Frames
6. Writing Frames
7. Appendices
8. Acknowledgements

Introduction

This scheme of work has been designed to help and support the classroom teacher in implementing the National Curriculum for Music by:

- Providing practical activities which give first hand experience of music to children.
- Providing materials which will help to give the necessary confidence to teachers.
- By developing the programme of study across the key stages through the five key elements of
 - PULSE AND RHYTHM**
 - PITCH**
 - SINGING**
 - COMPOSITION/CREATIVE MUSIC**
 - LISTENING**
- Within these sections are graded activities with suggested resources designed to serve as examples. These can be augmented by the class teacher in response to individual school planning. Music co-ordinators and class teachers are encouraged to incorporate resources already in use within the school.
- Methods of organisation and development are clearly indicated on the lay-out. We would suggest that teachers select from all these sections so that they achieve a well-balanced programme of work and not to use each section in its entirety before moving on to the next. (See Exemplar 1)
- The activities are intended to be repeated sufficient times in order that the children's understanding of a concept can be reinforced.
- Where we have used musical terms, they have been defined in a glossary which can be found in the Appendix.

Assessment

The National curriculum for Wales makes it clear that assessment arrangements for music will not include nationally prescribed tests and in consequence concludes that assessment in music will, for most pupils, be by teachers only. It further recommends that assessment be made against the End of Key Stage Statements, and that assessments should be simple and part of the classroom process, thus making only reasonable demands on time. Therefore in conjunction with this, two assessments are proposed during KS1 and assessment charts based on the work covered in this scheme are provided.

It is for the teacher to decide in accordance with his/her assessment practice in other curriculum areas, or assessment system already in place in the school, whether the criteria columns should contain a tick, a colour coded mark, or a grade mark.

Music - A Vital Element in the Early Years Classroom

Music making allows children to

- develop socially by taking turns
- learn to listen to others and value the contribution of others
- build relationships through working together
- experience a sense of achievement
- be successful
- a sense of value
- gain positive feelings of acceptance and belonging
- develop respect for many different cultures including their own
- form an individual means of expression
- develop aural memory
- develop and deepen listening skills that are so valuable
- become more adept at sound recognition and discrimination

Most musical activities can be performed in the circle time format. This enables all children to take part regardless of ability. Children who have problems with speech are given more time within a musical activity. The rhythm of the music builds confidence. There is often no "right" or "wrong" so all children can be successful. Music gives them a platform for individual performance. Children, who would otherwise be reluctant to take an individual part, or to offer an opinion, are often eager to join in once musical instruments become available. Music is often the key, the way in, to children with a variety of problems.

Important research has shown that the whole surface of the body is connected to the brain in an orderly fashion. This "map" can be altered and brain activity strengthened or weakened by physical activity, including music making.

It is known that the left hand side of the brain is bigger in trained musicians than non-musicians. This is extremely important as the left-hand side of the brain affects our imaginative development. It is also important for verbal memory. Introducing young children to music making is therefore vital in the development of their language skills.

The ear is the first sensory organ to develop and it is clear that stimulation to the central nervous system through sound is important to a child's early brain development. It has been shown that classical music is processed in the same region of the brain that develops language and mathematics. There are three times the number of nerve connections between the ear and brain as there are between eye and brain, and stimulating these connects has an extremely positive effect.

KEY STAGE 1 Programme of Study

Focus Statement	
<p>At Key stage 1, pupils should be taught how to perform, compose and appraise music focusing their listening (in all musical activities) on the musical elements. The repertoire chosen for performing and listening should comprise a range of music, including the music of Wales.</p>	<p>Pupils should be given opportunities to work as a class and in a smaller group, to reflect on and discuss their work and plan how to improve it, and to use ICT, <i>e.g. to record their music</i></p> <p>Musical elements</p> <p>pitch high/low</p> <p>duration long/short sounds, pulse, rhythm</p> <p>pace fast/slow</p> <p>timbre quality of sound</p> <p>texture one sound/several sounds performed together</p> <p>dynamics loud/quiet</p> <p>structure pattern, repetition/contrast</p> <p>silence</p>

1. Performing	2. Composing	3. Appraising
<p>Pupils should be taught to :</p> <ol style="list-style-type: none"> 1. sing a variety of simple songs, <i>e.g. songs of a limited vocal range</i>, with some control of breathing, posture, diction, dynamics and pitch. 2. play simple melodies and accompaniments, <i>e.g. repeated patterns</i>, on a variety of instruments, including tuned and untuned percussion, keeping a steady beat and listening to other performers. <p>during which pupils should be given opportunities to :</p> <ol style="list-style-type: none"> 3. imitate, memorise, internalise (hear in their heads) and recall short musical patterns and songs. 	<p>Pupils should be taught to :</p> <ol style="list-style-type: none"> 1. improvise, compose and arrange music using a variety of sound sources, <i>e.g. their voices, bodies, sounds from the environment, and tuned and untuned percussion</i>. 2. create, select and organise sounds in response to different stimuli, <i>e.g. musical ideas, poems, pictures, stories</i> <p>during which pupils should be given opportunities to:</p> <ol style="list-style-type: none"> 3. explore a range of sound sources. 	<p>Pupils should be taught to :</p> <ol style="list-style-type: none"> 1. listen attentively to their own and others' music in order to make broad distinctions within the musical elements 2. discuss the effectiveness of music, including their own compositions and performances <p>during which pupils should be given opportunities to :</p> <ol style="list-style-type: none"> 3. recognise and describe sounds in the environment and sounds made by classroom instruments <p>Respond to music through movement and/or other forms of expression</p>

PULSE

AND

RHYTHM

PULSE / BEAT

Pulse is the first and most fundamental musical concept that a child should learn. It is something that has to be experienced or "felt" and is the foundation of all other musical learning and that is why it should be the first skill to be covered. When you listen to a piece of music, you often find yourself tapping your feet or moving your head regularly with it, rather as if you were a clock. When you do this you are unconsciously responding to the underlying beat of the music. Pulse, or "keeping the beat", is an easy concept to approach with young children as they will love to move to music, it is natural for them and should not be discouraged. However, by playing games, singing songs and saying rhymes, it can be structured, and move from the unconscious (when the children play the games and follow your lead), to the conscious (when they begin to realise that all music has a specific beat and that it is important that everyone participating keeps to the same beat).

Rhythm

Introduction

Rhythm is the sub-division of a beat. Clapping / playing the rhythm of words requires the children to clap / play every syllable of every word.

Rhythm should be taught in order.

Say / sing the rhythm

Say and clap the rhythm

Whisper and clap

Clap the rhythm mouthing the words

Clap the rhythm and internalise

Say and play the rhythm on simple percussion

Whisper and play

Play rhythm and mouth the words

Play rhythm only and internalise

N.B. Remember clap the rhythm; tap the beat / pulse.

3. Pass the clap around

- 1) Pass a clap around the circle to a steady beat (one child can keep the beat in the centre on a woodblock).
- 2) Pass a clap, and at an interval a knee slap.
- 3) Pass a clap a slap and a click - all on the beat.
- 4) A 'mexican wave' is a fun game to begin with perhaps?

4. $\frac{3}{4}$ $\frac{2}{4}$ + $\frac{4}{4}$ time - Stressing the first beat. - Dividing the beat.

- 1) In a circle pass a clap around to a beat.
- 2) Explain that beats are divided into 2's 3's + 4's and then ask the pupils to pass the clap around again but with the strong beat 1 being patted on knees.
- 3) Do this for all the time signatures.
- 4) Change the body movements.
- 5) Put the time signatures on instruments e.g. drums only on 1.

5. Rounds and movement

- 1) One action per phrase can be added to the round when it was

known e.g.

Frere Jacques Frere Jaques (to the beat)

Tap shoulders

Dormez vous dormez vous

Tap either side of head

Sonnez les matines sonnez les matines

Pat knees

Ding Dong Dong Ding dong dong

Stamp

- 2) Movements done as a round in large groups.

FOCUS: PULSE

TITLE: Pulse through rhymes

Main objective: To encourage the children to feel and perform a steady beat through actions

Organisation: Whole class (circle)

Resources: Untuned percussion

Activity:

- Stand the children in a circle and then recite the rhyme "Ten Big Sausages" (see poem sheet) to them whilst they listen. When you recite stress the words which fall "on the beat".
- Join hands and walk around in a circle saying the rhyme again, encouraging the children to join in with the words. You should try to emphasis your footfall (on the beat) as you do this, so that the children will imitate you.
- Repeat this as many times as you think necessary for the children to be confident with the rhyme and the movement.
- Stop for a moment and explain to the children that at the end of the rhyme, after the word "bang", they should all clap their hands once and simultaneously jump around to face the opposite direction. The rhyme can then be repeated in this direction and changed once again at the end, and so on.
- When the game is well known, one child can be asked to stand in the centre of the circle and keep the beat on an instrument, a drum, agogo or a tambourine perhaps whilst the other play the game.

Extension

Choose other actions which can be used to keep the beat e.g. alternating thigh and hand claps (on their own or in pairs), head and shoulder taps, swaying from side to side, holding hands and swinging them back and fore. However, try to ensure that the movements are clearly defined (not for instance rolling the hands which does not give the feeling of a distinct beat), and then be inventive, knees/toes, nose/tummy; ask the children, they are never short of ideas.

When the children are familiar with the rhyme the tempo can be changed i.e. saying the rhyme faster or slower and therefore performing the actions faster or slower. You will have to be firm about keeping to the beat when the tempo is faster as some children may do the actions arbitrarily at this point.

A good way of indicating the speed is to say the words "Ready, Steady, off we go" before the rhyme, at the speed you want to go.

Assessment

- Can the children do the actions to the beat
- Can they transfer the actions into play the beat on an untuned percussion instrument.

FOCUS: PULSE

TITLE: Pulse through rhyme

Main objective:

- Moving to a steady beat according to the actions and tempo
- Exploring the sounds that the voice can make

Organisation: Whole class in a circle

Resources: Untuned percussion instruments
Sheet of rhymes

Activity:

When you have played the game "Have you got your whispering voice?" from the module on **Pitch**, and the children are familiar with the different sounds their voices can make, these "voices" can be added to the rhyme games by changing each consecutive saying of the rhyme, e.g.

- 1) Walk around saying the rhyme.
- 2) Walk around whispering the rhyme.
- 3) Walk around saying the rhyme in a high voice.
- 4) Walk around saying the rhyme in a low voice.
- 5) Walk around saying the rhyme in a loud voice.
- 6) Walk around saying the rhyme in a quiet voice.
- 7) Walk around humming the rhyme.
- 8) Walk around saying the rhyme in their heads (internalisation).
- 9) Walk around singing the rhyme (to the two note pattern G - E).

Extension

Accompany the rhymes by using instruments to keep the beat as the game is played. Discuss with the children which instruments would be best to play, depending upon whether the rhyme is being whispered, sung at a high or low pitch, hummed etc. When it is being sung, it should be played at pitch on the chime bars.

All these extension activities can be used with the rhymes listed and also with any that you already know. They should be used and re-used frequently, the children will not get bored with them. Very gradually over the year, increase the number of different skills you are asking the children to concentrate on at any one time.

Assessment

- Can the children move in time to the beat
- Can the children differentiate between the different sounds that their voices can make.

FOCUS: RHYTHM

TITLE: Musical Words

Main objective: Layering of rhythmic textures

Organisation: Whole class or smaller group

Resources: Visual aids - picture cards / soft toys

Activity:

- 1) Choose four words from your theme/story that have a varying number of syllables;

E.g. For the theme minibeasts

Ant
|
Spi-der
| |
Butt-er-fly
|—| |
Cat-er-pill-ar
|—| |—|

- 2) As a class clap and say each rhythm separately. Encourage the children to be expressive in their use of voices.
- 3) Ask the children to choose percussion instruments suitable for each minibeast e.g. a triangle for a delicate butterfly. It is important to still say the words aloud as the instruments are being played.
- 4) Divide the children into four groups. Make each group responsible for one minibeast.
- 5) The teacher acts as the conductor and sets a steady four-beat pulse. Point to each group in turn to say and clap their rhythm repeatedly.

Extension 1

Using a set of hand signals (See Appendix) layer the rhythms by bringing in one group at a time to repeat their rhythms. Each group keeps going until all four rhythms are being spoken and clapped at the same time.

Extension 2

Internalise/think the words/rhythms instead of saying them aloud.

Extension 3

Alter the order in which the rhythms are played. This ensures that the children watch and listen at all times.

Extension 4

Allow a child to become the conductor.

Therna : - Ar lan y môr

cranc

|

tywod

| |

tonnau mawr

|^-| |

llongau hwylio

|^-| |^-|

FOCUS: RHYTHM

TITLE: Name Games

Main objective: To develop rhythmic awareness

Organisation: Children in a circle

Resources: None

Activity:

1. Using the tune "She'll be Coming Round the Mountain" sing to the class

Bore da ffrindiau, bore da
Bore da ffrindiau, bore da
Bore da ffrindiau, bore da ffrindiau,
Bore da ffrindiau, bore da.

Sing together.

2. Now ask the children "Who would like us to sing to them/"
Choose one of the children who has responded and sing to them.

Bore da David bore da etc.

3. Say the rhythm of the name and clap

E.g. Da vid
| |

The child copies. All the children clap the rhythm.

4. Sing the song each day and the children will become more confident.

Li am
| |
Jack one short, sharp clap
|
Jess i ca 3 short claps
| | | |
Gab ri e lla 4 short claps
| | | |

Each child claps the rhythm of their name.

Extension 1

Play "Guess the Rhythm"

Whose name rhythm am I clapping?

Many names sound the same but this gives the opportunity to discuss identical rhythmic patterns.

E.g.	Tho-mas	Li-am	Jo-die	Kir-sty

Extension 2

Play "Pass a rhythm".

Choose a child as the leader.

They clap the rhythm of their name.

Each child claps the rhythm around the circle.

Further development can be made by introducing simple percussion instruments.

Assessment

Can the child clap their own name rhythm?

If a child is having difficulty reinforce the rhythm by tapping it on their shoulders when they take their turn.

FOCUS: RHYTHM AND PULSE

TITLE: "One Two Three Four five"

Main objective: To introduce rhythmic Ostinati patterns

Organisation: Children seated in lines or a circle

Resources: Poem, untuned percussion instruments

Activity:

- Chant the rhyme "One two three four five" together as a class, tapping the pulse on knees.
- Clap the rhythm of the words while chanting the rhyme.
- Split the class into two groups - one group tapping the beat, the other clapping the rhythm and perform simultaneously (both groups chanting the words).
- Swop the groups over and perform again.
- Select one line from the rhyme, chant and clap this over and over again, e.g. once I caught a fish alive
This repeated pattern is called an OSTINATO.
- Split the class into two groups, one group chanting the rhyme and keeping the beat on their knees, the other group clapping the OSTINATO rhythm over and over.
- Swop the groups over and repeat.

Extension

- Choose two lines from the rhyme and use both of these as ostinati patterns. Clap and chant both patterns separately and then combine them.
- Swop the groups over and perform once more.
- Transfer the ostinati patterns onto untuned percussion instruments. Make sure that they chant the words as they play to begin with, before 'internalising' the rhythms.
- Try using three lines of the poem as ostinati patterns.

Teaching point

- This will take some time to master and should not be attempted all at once.

Assessment

Can the children maintain their individual part.

FOCUS: PULSE, RHYTHM AND SONG

TITLE: "Sing a Rainbow"

Main objective: To use a rhythmic *OSTINATO* as an accompaniment to a song.

Resources: Rhythm grids, colour cards

Activity:

- Learn the song "Sing a Rainbow" with the class, remembering to encourage good vocal tone, diction and breathing.
- Ask the children to keep the beat on their laps as they sing the song once more.
- Name the colours mentioned in the song and talk about the sequence of colours in a rainbow.
- Choose two colours to write into the box grid in any sequence or have squares of colours to place in sequence e.g.

red	red	yellow	red
-----	-----	--------	-----

and display the grid in front of the children.

- Clap the grid with the class, and when you are sure that they are clapping each syllable of the words correctly, ask them to repeat the grid over and over again. This is called a "Rhythmic Ostinato".
- Swop the groups over and sing again.
- Add another rhythm grid, and in two groups, clap one simultaneously one against another.
- When you feel that this is secure, try one ostinato pattern at a time with the song. Don't be worried if it doesn't work perfectly the first time, it may take quite a few attempts before the children feel confident with this.

Extension

- Play the rhythms created by the colour name grids, on untuned percussion instruments. The children must say the names out loud as they play at first, and then encourage them to "internalise" the words, and just play.

Assessment

- Can the children read the rhythm grid and clap in time following the words.
- Can they play their part against a contrasting part.

Note: Grids have been provided as examples, but these will have to be coloured in and enlarged. Alternatively, use prepared coloured squares and place these in sequence in front of the grid, or stick them onto a whiteboard.

For a song about animals e.g. The animals went to two by two, animal pictures could be sequenced and performed in the same way as could other topics - 'toys', 'myself', 'people we meet' etc. the list is endless.

Rhymes

March, march marching by,
Left right head up high.
On, on, on we go
Right up to the castle.

Cobbler, cobbler mend my shoe,
Have it done by half past two.
Half past two is much too late,
Have it done by half past eight.

Ten big sausages
Sizzling in a frying pan,
One goes "pop" and the
Other goes "bang" (jump).

Little Red Riding Hood
Walking through a wood (step),
Mind that wolf he's
Up to no good.

<i>Verse 1 spoken quickly</i>	<i>Verse 2 more slowly</i>
Tick Tock, Tick Tock	Tick Tock, Tick Tock
Goes my little clock,	Goes my
All day long it	Grandfather's clock
Just goes Tick Tock.	All day long it
	Just goes TickTock

Rain on the green grass,
Rain on the tree.
Rain on the cabbage patch,
Not on me.

Tick, Tock, Tick, Tock.
Goes the grandfather clock.
Tick. Tock, tick tock.
On and on and on.

Johnny was a sailor,
He had a little boat,
He liked to eat fish fingers,
But one stuck in his throat.

I like breakfast,
I like tea.
I like putting,
Food in me.

I like eating bread and jam,
I like eating eggs and ham.
If you'd like to come with
me,
You can join me for your
tea.

One, two, three, four, five.
Once I caught a fish alive.
Six, seven, eight, nine, ten.
Then I let it go again.

Diddle diddle dumpling,
My son John,
Went to bed with his
trousers on.
One shoe off and one shoe
on,
Diddle diddle dumpling,
My son John.

Twinkle, twinkle little star,
How I wonder what you are,
Up above the world so high,
Like a diamond in the sky.

Children crossing, road so
busy
When will they get to
school
Lollipop lollipop to the
rescue
Stops the traffic that's the
rule.

Ticiti -toc
(gan Zonrah Evans)

Cân y trê

Ticiti-toc, ticiti-toc,
Rwy'n brysio tua'r pellter,
Ticiti-toc, ticiti-toc,
Wrth geisio cadw amser.

Bwcidi-bo, bwcidi-bo,
Rwy'n crynu yn y twnnel,
Bwcidi-bo, bwcidi-bo,
Wrth blygu i lawr yn isel.

Ticiti-toc, ticiti-toc,
Rwy'n teithio'n gynt na'r gwyntoedd,
Ticiti-toc, ticiti-toc,
Wrth ruthro am filltiroedd.

Hoff

Hwiangerddi (Dref Wen)

"Pwsi Meri Mew,
Ble collaist ti dy flew?"
"Wrth gario tân
I dŷ Modryb Siân
Drwy'r eira mawr a'r rhew."

Morus y gwynt
Ac Ifan y glaw
Daflodd fy nghap
I ganol y baw.

Bachgen bach o Felin-y-wig,
Welodd e 'rioed damaid o gig;
Gwelodd falwen ar y bwrdd,
Cipiodd ei gap a rhedodd i ffwrdd

Buwch goch gota,
P'un ai glaw neu hindda?
Os daw glaw, cwmp o'm llaw;
Os daw teg, hedfana.

Ceiliog bach y dandi
Yn crio trwy y nos,
Eisiau benthyc ceiniog
I brynu gwasgod goch

Alternative chants and rhymes in Welsh
From: Llyfor Hwiangerddi y Dref Wen
(John Gilbert Evans)

Gee, geffyl bach, yn cario ni'n dau
Dros y mynydd i hela cnau;
Dwr yn yr afon a'r cerrig yn clic -
Cwmpo ni'n dau, wel dyna chi dric!

Howtsh i gel bach sy'n cario n'n dau
Ochr draw'r mynydd i 'mofyn cnau;
Cario ni draw, cario ni'n ôl,
Dodi ni lawr ar bob o stôl.

Trot, trot mynd i'r dre
I 'mofyn bara can a the;
Trot, trot, mynd i'r ffair
I 'mofyn teisen, ddwy neu dair.

Trot, trot tua'r dre,
'Mofyn set o lestri te;
Trot, trot, tuag adre,
Torri'r llestri te yn gate.

Dau gi bach yn mynd i'r coed,
Esgid newydd am bob troed;
Dau gi bach yn dwad adre
Wedi colli un o'r 'sgidie.

Ymlaen, geffyl bach, yn cario ni'n dau
Dros y mynydd i hela cnau;
Ymlaen, geffyl bach, yn cario ni'n tri
Dros y mynydd i hela cnu.

Trot, trot, tua'r dre,
I 'mofyn set o lestri te;
Galop, galop, tua Chaerffili;
I 'mofyn set o lestri tsieni.

Hai, gel bach, tua Chaerdydd
I 'mofyn pwn o lestri pridd;
Hai, gel bach, i Aberhonddu,
Dwmbwr-dambar, llestri'n torri.

Dau gi bach yn mynd i'r coed
Dan droi'u fferau, dan droi'u troed;
Dau gi bach yn dwad adre,
Blawd ac eisin hyd eu coese.

Heno, heno, hen blant bach,
Heno, heno, hen blant bach,
Dime, dime, dime, hen blant bach,
Dime, dime, dime, hen blant bach.

Gwely, gwely, hen blant bach,
Gwely, gwely, hen blant bach,
Dime, dime, dime, hen blant bach,
Dime, dime, dime, hen blant bach.

'Fory, 'fory, hen blant bach,
'Fory, 'fory, hen blant bach,
Dime, dime, dime, hen blant bach,
Dime, dime, dime, hen blant bach.

Mi welais jac-y-do
Yn eistedd ar y to,
Het wen ar ei ben
A dwy goes bren,
Ho-ho-ho-ho-ho-ho!

Iâr fach wen
Â phoen yn ei phen;
Iâr fach ddu
Â phoen yn ei phlu.

Dacw Mam yn dwad
Ar ben y gamfa wen,
Rhywbeth yn ei ffedog
A phiser ar ei phen;
Y fuwch yn y beudy
Yn brefu am y llo,
A'r llo yr ochor arall
Yn chwarae Jim Cro.

Jim Cro Crystyn,
Wan, tw, ffôr,
A'r mochyn bach yn eistedd
Mor ddel ar y stôl.

Ceiliog bach y dandi
Yn crio trwy y nos,
Eisiau benthyg ceiniog
I brynu gwasgod goch.

PITCH

Pitch

The concept of pitch in a child's formative years is best exemplified by singing. Everyone has a voice (even the teacher), it is the instrument we are all born with. Singing aids memory, we all remember the words of songs more easily than we can the words of a speech, and it also aids the children's language development: when we sing, the pronunciation of the words is much clearer and slower and therefore more easily understood and imitated.

Children love to sing, it will not be a chore for them and so it won't be difficult for you the teacher. Unaccompanied singing is much more beneficial for young children so they can focus on you as you sing and they can hear the melody clearly.

Many teachers are worried about their own singing voice "I can't sing" is a familiar chant, but you must remember that children's songs are simple, designed with children in mind, and that your "audience" will not be critical of your talents.

An important point to remember, however, is that children have a very limited range to begin with, on average only six pitches (from D above middle C, to B a sixth above). It is important, therefore, to sing at a pitch that they can manage i.e. not too high and not too low. Keeping some sort of pitched instrument in the classroom such as chime bars or a recorder, is therefore beneficial if you do not feel confident that you can "hit the right note".

There is no need for a half hour lesson. Ten minutes every day is more beneficial than a half hour once a week.

Don't worry if a child does not want to sing. Children are all different, some will be keen to sing immediately and others will not. Give them time. They are still learning the song by listening even if they are not singing; when they are ready they will join in with confidence.

Singing games are beneficial in giving children confidence to sing on their own, even though they will not realise that this is why they are playing them. They will love playing them over and over again and will grow in confidence each time they sing.

The following modules of games and songs are graded in difficulty, and it is recommended that they are used in this sequence initially, but should also be revisited frequently when they are known well.

FOCUS: PITCH

TITLE: Finding the Voice

Main objective: Helping the children to understand the many different sounds that their voices can make.

Organisation: Children sit in a circle

Resources: Chime Bars E & G

Activity: Game - "Have you got your whispering voice?"

This game will begin to help the children understand the many different sounds their voices can make.

Have the children sitting close to you and ask them the question; "Have you got your whispering voice?" to which they all answer "Yes we have, yes we have" in a whispering voice. (The question should be asked in a very rhythmic way to initiate the same sort of response in the children). The game continues in the same fashion with the following questions and answers;

Q. "Have you got your talking voice?"

A. "Yes we have, yes we have" (Spoken).

Q. "Have you got your loud voice?"

A. "Yes we have, yes we have" (Spoken loudly!)

Q. "Have you got your quiet voice?"

A. "Yes we have, yes we have" (Spoken quietly, not whispered).

Q. "Have you got you high voice?"

A. "Yes we have, yes we have" (Spoken at a higher pitch than previously and putting your hand high in the air to visualise the concept).

Q. "Have you got your low voice?"

A. "Yes we have, yes we have" (Spoken at a low pitch with a low hand position).

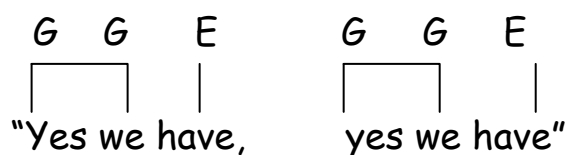
Q. "Have you got your humming voice?"

A. "Yes we have, yes we have" (This response is hummed in the rhythm of the words).

Q. "Have you got your thinking voice?"

A. "Yes we have, yes we have" (The children should think the words and not say them out loud).

Finally the last question should be "Have you got your singing voice?" which should be answered using the two note interval G down to E:



(Chime bars will be useful here initially until the game is well known).

* see Welsh version page)

Extension

These vocal sounds can then be used when reciting rhymes e.g. say a rhyme and then ask the children to repeat it in a whispering voice, a loud voice, quiet voice - hum the rhythm of the word, saying the words "inside their heads" i.e. internalisation etc. Or when singing a song, sing it at a higher or lower pitch, louder or quieter or internalising one or two of the lines.

Assessment

Make a note of any children who are having difficulty, and reinforce the appropriate concept in future lessons.

When reciting other poems from the pulse section, or any others you know, vary how you say them. Ask the children what different voices could be used and repeat a poem in that voice.

Gêm Llais

C. Oes llais uchel gyda chi?

A. Oes, dyma fe.

Llais - siarad
gweiddi
sibrwd
tawel
uchel
isel

Llais - hwmian
meddwl
canu

FOCUS: PITCH

TITLE: Using the singing voice for everyday tasks

Main objective: To develop the childrens awareness of pitch differentiation by using singing games for everyday classroom tasks

Organisation: Various

Resources: Chime bars, E, G, A

Activities:

Line Game

"Down the road" - a good game for getting the children into a line or a circle. As you and the children sing this song, you move around tapping the heads of the children one by one, they then follow behind you in a line as you lead them into a circle or to the door to line up for instance.

- A. Try singing in a very quiet voice and tiptoeing, or in a loud voice and marching just for variety.
- B. Change the words to suit the occasion e.g. "Time for lunch, time for lunch, everybody line up her it's time for lunch" or "Time to work, time to work, everybody settle down it's time to work", ask the children for suggestions.
- C. Allow the leader of the line to accompany the song by playing a steady beat on a drum, or whatever instrument he/she thinks is appropriate according to the words e.g. marching might be a drum, tiptoe might be a triangle.

Singing the register

Again using the two note interval G - E, you could sing the names of the children as you take the register e.g.

Teacher:	G	E	Child:	G - E	
	Clare	Jones		Y-ma	
Teacher:	G	G	E	Child:	G E
	Jonathan	Rhys		Y-ma	

Teacher: G G E

Rachel John

Class: A G E

Dim y -ma

Initially, this could be learned with the help of chime bars playing the notes G-E and A G E in a "pretend" game of taking the register, the chime bars at first played by yourself and then by different children (some of the class will have to pretend to be "absent" during the game). Obviously you should change the wording of the game to suit your own purposes within the class day, perhaps you would rather use it when you ask who is having school lunch or sandwiches. E. g.

Teacher: G G G E E

Alister Thomas

Child: G E

Cin-io

Teacher: G G E E

Philip Allen

Child: A G E

Bechdannau

Extension:

Singing a song to tidy up the classroom using the tune "Oh my darling Clementine"

Verse 1 Welsh version

Rhaid tacluso, rhaid tacluso

Rhaid tacluso'r dosbarth nawr

Rhaid tacluso, rhaid tacluso,

Rhaid tacluso'r dosbarth nawr

English translation

(for other verses,

see resources section)

Time to tidy up the classroom now

Again this song can be sung in different voices - loud/quiet etc. and more verses added when needed.

Assessment:

- Can the children show control of pitch by echoing a simple two-note melody?
- Can they listen collectively and respond accordingly?

FOCUS: PITCH

TITLE: "Little Miss Muffet"

Main objective:

- To show control of pitch, and memorise a simple melody
- To develop listening skills

Organisation: Whole class in a circle

Resources: Spider puppet(s) / picture(s)
Chime bars E, G.

Activities:

- The children should sit in a circle, with one child "Miss Muffet" (the listener) sitting in the centre.
- Whilst the class sings the nursery rhyme "Little Miss Muffet", another child should walk around the outside of the circle carrying a spider puppet (or picture). He gives the picture to a seated child before sitting down himself.
- At the end of the song the whole class asks the question:-

Class "Who is the spider?" to which the 'spider' replies:

G E E G E

Child "I am the spider"

G E E G E

- The "listener" has to recognise the voice of the "spider" and name him or her. If this doesn't happen on the first hearing allow a second or possibly a third before the identity of the "spider" is revealed.

Note:

Obviously "Little Miss Muffet" might be a problem for some of the boys in the class. If so, the words could slightly be changed to "Old Mr. Muffet sat on his tuffet" etc. when a boy is chosen as the listener.

Extension:

When the game is well known, more than one picture of a spider can be given out at the same time and the listener will have to identify two voices simultaneously. The majority of the children will find this an easy task when they know their classmates well, but if a child is having difficulty, ask the "spider" to sing individually.

Assessment:

- Can the children show control of pitch by echoing the simple two note melody.
- Can they listen attentively and respond accordingly.

Welsh

See list of Hwiangerddi

or

See 'St. Helen's
Second Language Resources

FOCUS: PITCH

TITLE: Musical Dominos

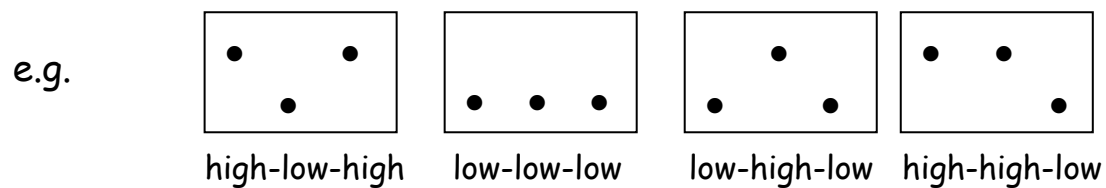
Main objective: Using signs and symbols to visualise pitch

Organisation: Children facing teacher

Resources: Chime bars C + G & Domino Flashcards

Activity:

- Place 2, 3 or 4 of the domino flashcards on a stand so that all the children can see them.
- Sing the symbols to the words 'high' and 'low' pointing to the dots as they occur on the cards. Use the large C chime bar for the low note and the smaller G chime bar for the high note.



- Ask the children to sing each card with you as you point at each dot, placing their hands on their heads for the high sounds and on their knees for the low sounds.
- Swap the cards around, sing and sign them again in their new positions. Turn them upside down and perform them again.

Variations

- Teacher sings a card and asks children to say which card he/she sang
- Ask a child / children to sing a card.
- Teacher "signs" a card and children say which card she signed.
- Ask a child to sign a card and class decides which card was signed.
- Teacher signs a card - child / children sing it.
- Child signs a card - children sing it.

Extension:

- Discuss with the children the differences in size of the two chime bars *C + G* and how their sounds differ i.e. the smaller chime bar makes an higher sound than the bigger chime bar.
- The teacher now plays one of the domino flashcards on the chime bars and then invites one or two individual children to do the same.
- Add more flashcards and allow more children to play
- The rest of the class can repeat each card by singing and signing the card after it has been played on the chime bars.

Extension 2:

- Place the flashcards and chime bars in a corner of the classroom or on suitable area and allow two pairs of children to practice playing and singing.
- Provide blank cards and pencils and allow the children to compose their own flashcards.
- These flashcards can then be placed in groups of 2, 3 or 4 and played in sequence.
- ❖ Teacher should familiarise his/herself with the *C - G* sound of the chime bars and the combinations of high and low sounds on the flashcards beforehand.

Assessment

Can the children distinguish between the high and low sounds.
Can they sing at the correct pitch or do they sing at an approximation of the pitch.

FOCUS: PITCH

TITLE: Climb the Stairs

Main objective: To develop an understanding of high and low pitches

Organisation: Children facing the teacher

Resources: Graphic Score Cards of the Song 'Climb The Stairs Go Up and Down' + Tuned Instrument e.g. Glockenspiel, Chime Bars - C D E

Activity:

- Play 'Climb the Stairs Go Up and Down' on a tuned instrument and sing the song to the children.
- Display large graphic score cards of the melody. Play and sing the song again to the children. Choose a child to point to the boxes as you play and sing the song. Ask the children what happens to the notes in the song? (Answer - they go up and down.)
- Teach the song through echo singing, one line at a time. Sing and point to the notes on the cards.
- Learn the actions to the song:
 - Tap heads for the high notes.
 - Tap shoulder for the middle notes.
 - Tap knees for the low notes.Point to the notes on the cards as they tap. Tap with the children using your free hand.
- Explain to the children that they are playing the rhythm of the song, as they are tapping on each word.
- Choose a card and ask individual children to perform the actions for the chosen card. Repeat with other cards. (*Ask the rest of the children to watch carefully, to see if the card is performed correctly.*)
As the children become more confident ask them to sing the card as well as performing the actions.
- Perform one of the cards to the children using the actions only. Can the children recognise which card was performed?

- Sing the song altogether performing the actions and following the cards. Change the order of the cards and perform the actions to the cards in the new sequence (order). Try singing the cards in the new order as well as performing the actions.

Extension: 1

- Introduce chime bars or glockenspiel, three notes only - C D E. Which is the high note? (Answer - the smallest, think of baby bear with a high voice). Which is the low note? (Answer - the largest, think of daddy bear with a low voice).
Play the first line of the melody on the tuned instrument, ask the children to sing along and perform the actions.
Play the first line again and hold up the instrument while playing for all children to see. Ask the children not to perform the actions this time, but just to watch the notes being played as they sing along.
Choose a child to play the first line. Point to the notes on the card and ask the rest of the children to sing along and perform the actions. Repeat for other children to have a turn.
Repeat the previous activity with the other three lines of the song.

Extension: 2

- Distribute blank copies of the graphic score. Can they remember and complete the Climb The Stairs melody by colouring the boxes to represent the pitches of the tune or use Unifix blocks to lay out the tune e.g. (3 blocks for a high note, 2 blocks for a middle note and 1 block for a low note).

Extension: 3

- Chant the first line of the song. Demonstrate a new tune for the first line e.g.

Climb The Stairs Go Up and Down

E E D D E D C

Choose children to compose their own tunes on blank copies of the graphic score.

Assessment

Can the children recognise the high and low notes?

Can they perform the actions of the song?

Can they play the tune following the graphic score?

The Consequence Game

Sing the following to the tune of 'London Bridge is falling down:-

Pass the teddy round the room, round the room, round the room.

Pass the teddy round the room, whose turn is it?

Or the Welsh version:-

Pasio'r tedi rownd a rownd, rownd a rownd, rownd a rownd,

Pasio'r tedi rownd a rownd, ble mae'r tedi?

The children are seated in a circle, as the song is sung the teddy is passed around the circle. If a teddy is not available, another object may be used e.g. Pass the ball, shaker etc.....

Place a number of consequence cards and percussion instruments in the middle of the circle. e.g.

Play an instrument loudly.

Tap your name rhythm on the tambourine.

Find an instrument you can shake.

Clap your name.

Listen. Name 2 things you can hear in the world around you.

Sing your favourite nursery rhyme loudly.

Sing a song very slowly.

Find the maracas. Shake your teacher's name.

Pick up the bells without making a sound.

Can you find an instrument that plays a high/low sound.

The child holding the teddy at the end of the song, chooses a card from the pile. They follow the instructions on the card.

The opportunities are endless and the children enjoy making their own suggestions.

If the children are non readers they still enjoy choosing a card for the teacher to read aloud. Using large print on the cards encourages class reading.

FOCUS: PITCH

TITLE: Composing a melody

Main Objective: Extending pitch by composing a melody for a rhyme

Organisation: Whole class with opportunities for group work

Resources: Large chart of rhyme, chime bars E G A

Activity

- Choose a rhyme from the Rhymes Section e.g. Cobbler, Cobbler, or any other rhyme that they know well.
- Practice the rhyme clapping the rhythm of the words, emphasising the difference between long and short sounds until confident.
- Introduce chime bars E G A and discuss the differences in pitch of each chime bar.
- Explain to the children that the chime bars can be used to make a tune for their rhyme and demonstrate by playing and singing the first line of the rhyme:
e.g. G G A A G G E
Cobbler, Cobbler mend my shoe
- Ask one child to use the chime bars to make up their own melody for the first line of the rhyme.
- Have them play it several times and get all of the class to sing it. Write the notes above the words on the chart for future reference.
- Repeat this for the other 3 lines using different children and record notes on chart.
- Learn the "new song and sing as a class until they are confident in singing it.

Extension:

- Encourage the children to experiment with the chime bars and rhymes in a 'music corner'.
- Children work in pairs or groups to compose their own melodies for this or other rhymes.
- Add un-tuned percussion on the beat as a pulse for an accompaniment to the song.
- Groups perform their songs to the class. Encourage class discussion of the melody, rhythms and the performance.

Assessment:

- How well are the children able to sing and play together in front of the class?
- Are they able to sing in tune with the chime bars?
- How well have they understood the concept of pitch by composing their own melodies?

* Dan Gi Bach*

Resources

Pitch

"Time for Lunch" tune

"Rhaid Taduso" - sing to tune "Oh my darling Clementine" -
English

Draw i'r carped, draw i'r carped	}	Come to the carpet
Draw i'r carped eistedd lawr	}	and sit down now

Pawb yn dawel, pawb yn dawel	Everyone quiet,
Pawb yn dawel, gwrando nawr	listen now

SINGING

Developing Singing Skills

- Singing should be an enjoyable activity.
- Unaccompanied singing should be encouraged as it allows the children to hear the sounds of their own voices and it gives you the opportunity to listen to the children.
- Sing with the children every day, if possible.
- If you are not confident in your singing skills, keep it simple e.g. Nursery Rhymes.

Choosing Songs

- Choose a song the children will enjoy, keeping in mind cross-curricular links, - remember that a simple chorus can boost the children's confidence.
- Make sure the song is in the correct vocal range for the children - not too high or too low.
- Sing through the whole song first so the children get a feel for it. Starting with the chorus, teach the song phrase by phrase gradually linking phrases together until the children are familiar with the whole song and are confident in their singing.
- Do not be afraid to abandon a song that the children (or you) find boring or difficult.
- Build up a repertoire including:
 - Action Songs
 - Traditional rhymes and songs
 - Funny and nonsense songs
 - Quiet, reflective songs
 - Singing games

ACTION SONGS

Title of Song

Book

Heads, shoulders, knees and toes

Okki-tokki-unga

The Three Bears

Put your finger on your head

The wise man and the foolish man

The wheels of the bus

The ants go marching

Ten fat sausages

This old man

Six little ducks

The music man

One finger, one thumb, keep moving

CANEUON ACTOL

Caneuon Bys a Bawd & tâp

Clap, clap, un , dau, tri

Un bys, dau fys, tri bys

Troi ein dwylo

A deiladu tŷ bach

Bys i fyny, bys i lawr

Nôl a mlaen

Curo traed a chwifio breichiau

Bysedd bach yn dawnsio

Pen, ysgwyddau, coesau tread

Hwiangerddi

Un llaw i fyny

Dyma'r ffordd

Fel hyn mae mam

Bachgau glan wyf fi

Pe bawn i yn ddoli

Rhowch y lliain ar y bwrdd

TRADITIONAL RHYMES AND SONGS

Any nursery rhyme

Any hymn e.g. All things bright and beautiful

Rise and Shine

Sing Hosanna!

Rhigymau/Hwiangerddi

Heno, heno, hen blant bach

Dacw mam yn dŵad

Dau gi bach

Gee ceffyl bach

Mi welais Jac y Do

Emynau cyfarawydd e.g. Cân Hosana
 Jiwbilate
 O Dad fe'th garwn
 Yr Arglwydd yw fy mugail (tôn gron)
 Haleliwia

FUNNY AND NONSENSE SONGS

Title of Song

Book

Bananas in pyjamas

Apusskidu

Michael Finnigin

She'll be coming round the
mountain

Aderyn Melyn (gweler
pecyn Jambori) CA2

Rabbit ain't got

The bear went over the mountain

Going to the Zoo

Five little frogs

Quiet Reflective Songs

Can't help but wonder

Alleluia

What have they done to the rain?

Where have all the seals gone?

Where have all the flowers gone?

Give to us eyes

Someone's Singing Lord

Think, think on these things

Think of a world without any flowers

Song of Blessing/
Cân Y Fendith
Today/
Heddiw

Songs for Every Assembly
Caneuon Bob Ysgol

Peace, perfect peace/
Hedd, perfaith hedd

Come & Praise
Mwy o clap a chân

Kum ba yah

Come & Praise

Action Songs - Caneuon Actol

Caneuon Bys a Bawd a tâp

Clap, clap, un,dau,tri
Un bys, dau fys, tri bys
Troï ein dwylo.
A deiladu tŷ bach
Bys i fyny, bys i lau
Nôl a Mlaen
Curo traed a chwifit breichiau
Bysedd bach yn dawns
Pen, ysgwyddau, coesa traed.

Hwiangerddi - un llau i fyny
Dyma'r ffordd
Fel hyn mae mam
Bachgen glan wyf fi
Pe bawn i yn ddoli
Rhowch y lliain ary bwrdd.

Checklist

- Make sure that the children are sitting correctly.
- The words are pronounced clearly.
- The children are singing sweetly, not shouting and know the difference between the two.
- The children are breathing correctly - no raised shoulders when breathing in.

***CREATIVE
MUSIC***

Creative music is the process of creating, selecting and organising sounds to accompany stories or rhymes. This can be in the form of sound effects or instrumental accompaniments. It also includes any music composed by the children in response to a stimulus. The process helps to develop children's ability to recognise how sounds and instruments can be used expressively.

Children should be encouraged to use their own poems and creative writing as a stimulus for composition.

Whilst creating music children should be encouraged to perform sounds from graphic scores and create their own graphic scores. Graphic scores are a means of conveying children's ideas on paper, and reading back what they have written. Graphic scores can be represented in the form of a picture whereby children compose sounds to accompany the picture, or a grid whereby children play different sounds or instruments for different symbols. Symbols could be used such as geometrical shapes, colours, drawings, picture, words or conventional music signs and explained by means of a "key",

Creating a class composition takes time. Do not be afraid to rehearse a small section each day. Recall discussions on work already created provides ample opportunity for the children to use lots of musical language - instrument names, pitch, dynamics, sequence etc. Remember that it is important for the children to perform their compositions to a variety of audiences e.g. another class, as part of a school assembly, for a group of parents at a coffee morning, for the local OAP group.

FOCUS: CREATIVE MUSIC

TITLE: Musical Nursery Rhymes

Main objective: To explore own voice and body sounds

Organisation: Children sitting in a circle

Resources: None

Activity:

- Choose a Rhyme that you and the children are familiar with
e.g. Humpty Dumpty.
Say or sing the rhyme together.
- Now say/sing one line at time, stopping when you want the children to choose a sound effect. Give suggestions for the sound effects and ask appropriate questions.

Humpty Dumpty sat on the wall

He made a big noise when he sat on the wall. Let's slap our knees

Humpty Dumpty sat **SLAP** on the wall

Humpty Dumpty had a great fall,

From where did Humpty fall? Can we take our voices from high and bring them down to low?

WHEEEEEEEEEEE CRACK (Clap hands together)

All the King's horses **NEIGH CLIP CLOP CLIP CLOP**

And all the King's men **MARCH 2 3 4 MARCH 2 3 4**

Let's say that in a deep voice to be the soldiers and slap our hands or stamp our feet on the floor to the beat.

Couldn't **OOHHHHHHHH** put Humpty together again.

*How did Humpty feel? He cried **BOOHOO HOO HOO***

- Rehearse immediately and then revise on the following day. Be dramatic in your performance. The children respond well to big gestures.

Extension 1: Do the activity again with another nursery rhyme
e.g. Hey Diddle Diddle
Little Miss Muffet.
This time encourage the children to make the suggestions and decisions for the appropriate sound effects.

Assessment:

Can the children perform as part of a group?
Which children make suitable suggestions?

FOCUS: CREATIVE MUSIC

TITLE: Musical Nursery Rhymes/Poems

Main Objective: To introduce timbre using simple untuned percussion and body percussion through the nursery rhyme 'Baa, baa black sheep'.

Organisation: Children sitting in a circle with a small selection of percussion instruments in the centre.

Resources: Percussion instruments

Activity:

- Sing or say the rhyme/poem together.
- Now discuss each character - sheep, master, dame, little boy. Give each character a voice and an instrument. Promote characterisation by encouraging the children to choose voices and instruments that are appropriate (see separate sheet).
- When instruments have been chosen sing the whole rhyme again, this time adding the percussion instruments.
- This will need lots of rehearsal. Practice each day and perform for another class at the end of the week.

Extension 1: Discuss emotions and suitability of tempi/speed/pace

- Is the rhyme happy or sad?
- Should we sing slowly or slightly faster?
e.g. 5 Little Speckled Frogs -one sad frog left on his own
- Think about high and low sounds
e.g. a mouse running from the top to the bottom of the clock
- Dynamics - use a quiet voice for a baby going to sleep.
- Encourage the children to think about pulse beat

e.g. *The Grand Old Duke of York* - tap their knees
or march in time to the music

Assessment:

Can the children make sensible suggestions for
appropriate instruments, voices or body percussion?
Does the child remember when to play their part?

Baa baa black sheep

Baa baa black sheep

'Baaaa' said with a shaky voice and played on a guiro

Have you any wool?

Yes sir, yes sir, three bags full

3 shakes on a tambourine

One for the master

"How do you do" said with a deep voice and tapped on a drum

One for the dame

"How do you do" said with a medium, gentle voice and played on a maracas

And one for the little boy who lives down the lane.

"How do you do" said with a high voice and played on a triangle

FOCUS: CREATIVE MUSIC

TITLE: Sound Story: Handa's Surprise

Main objective: To develop characterisation within a story

Organisation: Children in a circle

Resources: Picture book

Activity:

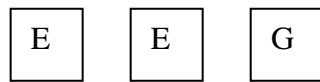
By adding their own chosen sound effects the children take ownership of the story and it thus becomes more important to them. The thought of having a turn at playing an instrument or having a part also acts as an incentive.

- Make sure the children are familiar with the story.
- Have a selection of percussion instruments available in the middle of the circle. The children should have prior knowledge of these instruments, the sound they make and how to play them.
- Discuss the characters. What sort of a girl is Handa? Which instrument do you think would be appropriate for her? The children may decide on a triangle or tambourine.
- Now choose instruments/sounds to represent all the fruit and animals. Remember to encourage the use of their voices as a valuable sound source in addition to the percussion instruments. The children may decide that their own voice is best to depict the elephant trumpeting. There is ample opportunity with this story for all the children to take part.
- Those children without instruments may be encouraged to join in with the retelling of the story and also by adding body percussion sound effects. Handa walks from her village - tap your hands on the floor to represent the sound. How would her feet sound on the dry, dusty ground? (Soft) How would she walk with a basket full of fruit on her head? Think about keeping a steady beat. Handa could not run/rush.

- You will also need to choose an instrument for Handa's friend Akeyo. Remember that her feet will be much quicker as she runs to meet Handa.
- When all the parts have been decided, rehearse. The children love to practice their sound story each day. This gives the opportunity to focus on individual musical elements as well as allowing other children the opportunity to take part.

Extension 1:

Using two chime bars sing and play



to the words

Turn the page



to signify the end of each page. One child can be in charge of the chime bars and the others join in by singing.

Extension 2: Use visual aids, pictures of the fruit or the animals. Distribute them amongst the children

Teacher: Who's got the man-go?

| |---| | |
G E E G E

Children: Jodie's got the man-go

|---| |---| | |
G G E E G E

Child: I've got the man-go

| |---| | |
G E E G E

Assessment: Children evaluate their own performance and make suggestions for improvement. Can the children

discriminate between the different musical terms, - pitch,
dynamics, tempo, beat?

FOCUS: CREATIVE PITCH

TITLE: Sound Story With Pitch:
The Three Billy Goats Gruff

Main Objective: Creating a sound story with tuned instruments

Organisation: Class or Group

Resources: Three chime bars C E G
Variety of percussion instruments
Copy of the story

Activity:

- Choose a story with three characters of different sizes
e.g. The Three Billy Goats Gruff
Goldilocks and The Three Bears
- Lay the chime bars out on the floor. Which bar makes the highest/lowest sound?
Which Bill Goat should have the highest note? (the little one). Now sing and play the rhyme to the note **G**
| | | | | |
I'm the lit tle Billy Goat Gruff
- Do the same with the biggest goat with the low note **C** and the medium goat with the note **E**.
- Each time these characters are mentioned in the story these rhymes are sung and played.
- Follow the structure set out in 'Handa's Surprise' (see page 37) to organise and create the sound effects for the rest of the story.
- Discuss the ugly troll. His voice would be very different to the goats - a guiro or a booming drum might be appropriate.
- Rehearse and perform for another class.

Extension:

Follow the above structure for a variety of stories. The Three Little Pigs, Peace at Last etc.

Assessment:

Can the children make valuable and sensible suggestions for improving their choices and performance?

FOCUS: CREATIVE MUSIC

TITLE: Sound Story/Sound Picture:
Little Red Riding Hood

Main Objective: To perform sounds to a story to create a sound picture

Organisation: Children facing the teacher

Resources: Story of 'Little Red Riding Hood'

Activity:

- Read the story of 'Little Red Riding Hood' to the children. Who are the main characters in the story?
- What happens in the story? Main events.
- Learn the 'Little Red Riding Hood' song. Tap the beat on your knees as you sing. Sing the song on the following notes.

I'm off to Gran - ny's house
C F F F F F

I'm off to Gran - ny's house
G A A A A A

I'm ta - king her some bread and cakes
Bb C C C C C A F

I'm off to Gran - ny's house
G A A G G F

- Add untuned instruments on the beat.
- Add a drone accompaniment to the song on tuned percussion using the following notes:-
C and F played together with two beaters on the underlined words
Choose a child to play this drone.

- Choose various sound effects for different parts of the story and perform at the points in the story.
e.g. The big bad wolf jumped out onto the path - bang on a drum
Red Riding Hood skipped through the forest - skipping rhythm on a tambourine
The Wolf knocked on Granny's door - taps on a set of claves

Extension 1

Create a composition of forest sounds

What sounds/animals might you hear during a walk in the forest? E.g. Trees blowing in the wind, birds singing in the trees, rabbits hopping in the grass.

Use vocal and body percussion to create the sounds and sequence them.

Transfer onto tuned/untuned percussions instruments.

Assessment:

Can the children sing in tune?

Can the children use instruments effectively to produce sound effects?

Little Red Riding Hood
(To the tune of 'The Farmer's In His Den')

I'm off to Granny's house
I'm off to Granny's house
I'm taking her some bread and cakes
I'm off to Granny's house

I'm off to Granny's house
I'm off to Granny's house
I'll pick some flowers on the way
I'm off to Granny's house

I'm outside Granny's house
I'm outside Granny's house
I'm knocking on the big front door
I'm outside Granny's house

My Granny said 'Come in'
My Granny said 'Come in'
I'm opening the big front door
My Granny said 'Come in'

My Granny's got big ears
My Granny's got big ears
I've never noticed those before
My Granny's got big ears

My Granny's got big eyes
My Granny's got big eyes
I've never noticed those before
My Granny's got big eyes

My Granny's got big teeth
My Granny's got big teeth
I've never noticed those before
My Granny's got big teeth

The wolf has gobbled me up
The wolf has gobbled me up
The wolf has gobbled Granny too
The wolf has gobbled me up

We're crying out for help
We're crying out for help
The woodcutter has come along
We're crying out for help

The wolf is dead and gone
The wolf is dead and gone
The woodcutter has cut us free
The wolf is dead and gone. Hooray!!!!

FOCUS: CREATIVE MUSIC

TITLE: Sound Story: Noah's Ark

Main Objectives: To perform sounds to a story to create a sound picture.
To perform sounds using graphic scores.

Organisation: Children facing the teacher

Resources: Story of Noah's Ark. Pictures of animals from the story. Set of chime bars **G E C**. Selection of untuned instruments.

Activity:

- Read the story of Noah's Ark to the children. Can they remember some of the animals in the story? What is the name of the man in the story?
- Can they imagine the ark being built? Would there have been lots of noise whilst the ark was being built? What sort of tools might have been used? Choose some instruments to represent the noises these tools might have made. Choose children to play these sounds.
- Which pair of animals went into the Ark first? Choose an instrument to represent these animals.
Which pair of animals went into the Ark next? Choose an instrument to represent these animals.
Choose instruments for as many animals as you want to include.
- Read the story adding in the sounds of the ark being built and the sounds of the animals as they appear in the story.
- What was the weather like in the story? Ask the children to choose instruments to represent the weather. Read the story again adding the sounds already chosen and the new sounds for the weather.

Extension:

- Display a picture of each animal. Ask the children to play the instrument for their animal when you point to the corresponding picture. Can they follow the conductor pointing to the different pictures? Try pointing to two pictures so that two animals have to play.
- Create a graphic score of animals by placing the pictures in a specific order. Ask the children to play their instruments in the order of the pictures.
- Play the game **Who Is In The Ark?** Introduce the question on chime bars.

Who Is In The Ark?
G E C E G

Choose a child to play this question on the chime bars during the game.

Hide a variety of instruments behind a screen. Choose one child to be the player of all the instruments. Ask the children to sing. **Who Is In The Ark?** The child behind the screen chooses one of the instruments to play. The rest of the children have to say which animal is in the ark by recognising the instrument played for the animal's sound. They have to reply with e.g.

Snake is in the ark
G E C E G
El - e - phant is in the ark
G G G E C E G
Mon - key is in the ark
G G E C E G

Extension 2.

- Refer back to unit on rhythm for ideas for clapping and playing the word rhythms of the animals.

e.g. mon-key el-e-phant snake

| | | | |

Extension 3

- Sing songs related to animals e.g. 'Who Built The Ark?' and 'The Animals Went In Two By Two'.

Extension 4

- Give each child pictures of all the animals in the story of Noah's Ark. Ask the children to create their own graphic scores by placing the animals in an order of their choice. Place the instruments used previously at the front of the classroom. Choose children to come to the front and either play their scores by playing the correct instruments for their pictures or playing the word rhymes of the animals on the instruments.

e.g. el-e-phant mon-key snake rab-bit kan-ga-roo
| - - | | | | | | - - | |

FOCUS: CREATIVE MUSIC/GRAPHIC SCORES

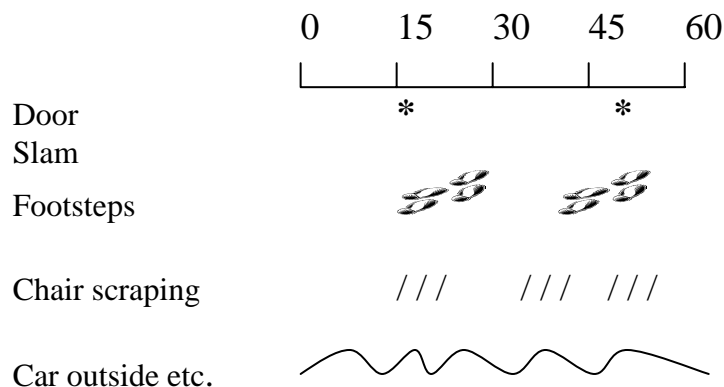
TITLE: A Listening Score

Main Objectives: To develop a graphic score

Organisation: Group or whole class

Resources: Large roll of paper, marker pens, percussion instruments, egg timer, stick, recorder

- Choose a suitable listening environment e.g. a classroom, a pond, the roadside, a beach, a wooded area.
- Explain that the children are to close their eyes for sixty seconds and listen to the surrounding sounds. Nobody is to speak – there must be silence.
- Now draw a timeline across the top of the paper.
What sounds did you hear?
When did it occur – the beginning? End? Middle?
Was the sound short? Did it go on for a long time?
- The children take the marker and draw pictures to represent the sounds they heard.



- The children choose instruments to represent the sounds they heard.
- The conductor/leader uses a ruler/stick to move/point along the top line. Each instrument plays as the stick moves across their symbol.
- The completed piece may be recorded or performed in an assembly or to another age group.

Extension 1:

- The children can add dynamics and change the tempo of their composition.
- Include tuned percussion e.g. for someone walking up a flight of stairs.

GRAPHIC SCORES/CREATIVE MUSIC

A graphic score is a visual representation of the composition the children have produced.

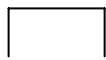
A graphic score can be read in a variety of ways, e.g. from left to right, in a spiral direction and through a grid. A pointer/stick is used to indicate when the sounds should be made.

Examples of Graphic Scores

Example 1 : This is an example of a grid graphic score. Each picture represents an instrument. As the conductor points to each box the relevant instrument is played. The arrows show the direction the grid should be played.

Example 2: This is the same pattern as Example 1 except the instruments are shown on the grid. Playing methods may be varied from playing freely to playing a given rhythm on each instrument. Each instrument could use the same rhythm or different rhythms e.g.

sha - ker



drum



tam - bou - -rine



Example 3: This is an example of a Spiral Score. The conductor begins in the middle and slowly follows the spiral line outwards. There are two options:

- a. The instrument is played when the conductor's stick moves past it and then stops
- b. The instrument begins when the conductor's stick moves past it and carries on playing to the end of the spiral, creating a cumulative effect as the other instruments join in.

Example 4: This is an example of the pictorial representation of a graphic score using a key to show how the sounds are produced. The conductor moves the stick horizontally along the score from left to right with the sounds being produced as the stick passes the symbols.

Example 5: This is another example of pictorial representation of a graphic score similar to Example 4. The conductor moves the stick horizontally along the score from left to right with the sounds being produced as the stick passes the symbols and for the duration of the line.

Example 6: This is an example of a graphic score making use of dynamics to create quiet/loud sounds through pictorial representation and using a key to show how the sounds are produced. The conductor moves the stick horizontally along the score from left to right with quiet/loud sounds being made accordingly with the instruments.

Examples 7 & 8:

Photocopiable resources for classroom use

LISTENING

Listening is an integral part of the Music Curriculum. Children should be given the opportunity to listen to live and recorded music including their own compositions and performances. They should be exposed to music of various styles and cultures.

When listening to extracts of music it is important to bear in mind that young children can only concentrate for short periods of time and therefore extracts should not be too long.

Where possible audio equipment should be of good quality in order to give the children the best listening experience.

Children should be encouraged to listen to a piece of music several times and be allowed to sit back and enjoy it before being asked to listen for different elements in the music.

Once a piece of music has been heard, on the next listening the children may be asked to focus on listening for specific things e.g. a sound effect, specific instrument etc. Questions need to be related to one of the musical elements e.g pitch, duration, dynamics etc. All music will have at least one of the elements to focus on and the following are suitable questions that may be asked:-

- Was the music fast or slow?
- Was the music loud or quiet?
- Was the music high or low?
- Were there any silences in the music?
- What instruments could you hear?
- Were there lots of instruments or few instruments?
- Was there any singing?
- How does the music make you feel? Was the music happy or sad?
- What pictures do you see in your head? e.g. animals, water, storm.

The following is a list of recommended musical extracts for certain classroom topics:-

Animals

Carnival of the Animals	Saint-Saens
Peter And The Wolf	Pokofiev
Ballet Of The Unhatched Chicks	Mussorgsky
On Hearing The First Cuckoo in Spring	Delius

Fantasy

The Nutcracker Suite	Tchaikovsky
Harry Potter	Williams
The Sorcerer's Apprentice	Mussorgsky
In The Hall of the Mountain King	Greig

Fireworks

Fireworks	Stravinsky
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Food

The March of the Kitchen Utensils	Vaughan
Williams	

Minibeasts

Flight Of The Bumble Bee	Nikolai
Rimski-Korsakov	

Sea/Water

La Mer	Debussy
Four Sea Interludes	Britten

Toys

Children's Corner Suite	Debussy
Dance of the Sugar Plum Fairy (from the Nutcracker Suite)	Tchaikovsky

Transport

The Little Train of the Caipira	Villa-Lobos
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Listening Games - Duration

Game 1

- Learn the following song to the tune of London Bridge Is Falling Down:-

'Take a beater, strike a note
Strike a note, strike a note
In the air the sound might float
Or fade quickly'

- Sing the song while passing the beater around the circle. (A selection of instruments should be placed in the middle of the circle). At the end of the song, the child holding the beater enters the circle and chooses an instrument to play. They predict whether the instrument will make a long or short sound, on one playing then play it to see if their prediction was correct. The game continues for other children to have a turn. Can they recognise long and short sounds?
- The children then sort the instruments into 2 groups. Long sound and short sounds.
- Distribute instruments to all. The children play their instruments in turn around the circle. The first child plays their instrument and the second child can only play their sound when the first sound has completely finished. The third child plays their sound when the second sound finishes and so on..... The game continues until all the instruments have been played.

Game 2

- Learn the following song to the tune of When The Saints Go Marching In:-
 - 'Some notes are long, some notes are long
Some notes are short and some are long
And that's why tunes have changing rhythms
When some are short and some are long'
- Distribute a selection of instruments that make long sounds and some that make short sounds. The children name their given instruments and say whether it makes a long or short sound. Can they name instruments that make long and short sounds?
- Sing the song, making an open hands gesture on the word long and a quick clap on the word 'short'. Ensure that the sung notes are sung long or short or short as appropriate.
- Sing the song again, playing the instruments on the words long and short. The instruments that make long sounds play on short.

Game 3

- Introduce notation for long and short sounds _____ and which symbol do the children think best represents a long sound/short sound?
(Answer: - long _____/ _____ short)
- Display an A3 copy of lines and dots. Can the children play the different symbols. Children with instruments producing long sounds play for the lines. Children with instruments producing short sounds for the dots.
- Work together as a class producing new sequences of lines and dots to play.
- Pair the children (one with long sound, one with short sound). Ask them to practise the lines together. They each play their own compositions?
- Listen to various pieces of music and comment on them. Is the music fast, slow? Are there lots of long sounds, short sounds? What instruments can you hear?

Can You Play The Tambourine?

Sing the following to the tune of 'Do You Know The Muffin Man?'

**Can you play the tambourine, the tambourine, the
tambourine?**

Can you play the tambourine, and play it after me?

The children are seated in a circle, as the song is sung, the tambourine is passed around the circle. the child who ends up with the tambourine at the end of the song copies the rhythm played by the teacher on another tambourine.

The game is repeated using other instruments i.e. triangle, wood block, maraca etc.

The game can also be played in the following format:-

**Can you find the tambourine, the tambourine, the
tambourine?**

Can you find the tambourine, and play it after me?

The instruments are placed in the middle of the circle, another object is passed around the circle instead of the instrument i.e. ball, cuddly toy. The child who ends up with the object at the end of the song finds the instrument from the selection in the middle of the circle and copies the rhythm played by the teacher on another of the same instrument.

Alternative

**Can you play the tambourine, the tambourine, the
tambourine?**

Can you play the tambourine and play it quietly?

or

**Can you find the tambourine, the tambourine, the
tambourine?**

Can you find the tambourine and play it quietly?

Both are played in the same way as above but incorporating dynamics as well. Repeat with loudly instead of quietly.

Move To The Sound

Begin with one instrument and 2 sounds. A tambourine is ideal as it can be tapped and shaken.

Ask the children to find a space. Ensure the children know the rules of activity. They only move when the instrument plays. As soon as the instrument stops they must freeze.

When the tambourine is shaken, the children run, but encourage them to use all the space and all the levels, so that they twist, turn and swirl. Final shape should be held.

When the tambourine is tapped they mimic the sound. Long, slow separated beats will lead to large slow wide steps. As the beat becomes faster so does the movement.

The children never tire of this game, and it is excellent in developing listening / discriminating skills.

Extension

Add more instruments. Make sure you incorporate a rhythm to which the children can skip or jump. Keep the rhythmic values constant - it is less confusing for the children.

Add dynamics - play softly and the children creep, play loudly and slowly and it becomes giants feet. The dramatic possibilities are endless.

Move To The Pitch

The children should have discussed the idea of pitch (high and low) previously. Ask the children to make huge sweeping gestures with their arms and whole body, taking it up and down.

Now add voices. As they take their body up into the air, so the pitch of their voice goes higher. The arms and body comes down low and so does the voice. You may conduct them by using a stick to show the way they should move.

Encourage the children to move freely around the space provided. They move up and down at random and so do their voices. By asking the children to tip toes the sounds may be done quietly but it is preferable to do this activity in the hall or large space.

To extend this activity, play a sequence of notes on a set of chime bars or glockenspiel. The children have to follow the shape of the melody with their movements. They really need to listen carefully.

Ask small groups of children to demonstrate to their peers. Incorporate the work in dance or drama activities.

Little green frog,
Hopping along,
Making low croaky sounds,
Croak, croak, croak.

Little white mouse,
Running along,
Making high squeaky sounds,
Squeak, squeak, squeak.

Big brown bear,
Plodding along,
Making loud gruff sounds,
Gruff, gruff, gruff.

Slimy green snake,
Squirming along,
Making quiet hissing sounds,
Hiss, Hiss, Hiss.

The Milkman

Clive Sansom

Clink, clink, clinkety-clink,
The milkman's on his rounds, I think.
Crunch, crunch, come the milkman's feet
Closer and closer along the street -
Then clink, clink, clinkety-clink,
He's left our bottles of milk to drink.

The Dustman

Clive Sansom

Every Thursday morning
Before we're quite awake,
Without the slightest warning
The house begins to shake
With a Biff! Bang!
Biff! Bang! Biff!
It's the Dustman, who begins
(Bang! Crash!)
To empty all the bins
Of their rubbish and their ash
With a Biff! Bang!
Biff! Bang! Bash!

Paper

Paper to rip, paper to snip,
Paper to crush in a powerful grip,
Paper to smash and to smush and to tear,
Paper to make funny hats we can wear,
Paper to slice (oh, isn't it nice?)
Paper to rattle and frighten the mice!
Paper to put on the wall in a tatter,
Paper to strip and to strew and to scatter.
Paper to cut into beasties and birds,
Paper to jot down in a few choice words.
Best of all, paper's a *noisy* lot;
Give it a smack and it sounds like a shot.
Wad it all up till it's all full of wrinkles,
Then let it unfold with a snapping of crinkles.

Wrinkling and crinkling and ripping and snipping
And scattering, tattering (really mad hattering!)
Oh, what a wonderful noisy fun,
Tearing up paper until there is none!

Edward Yarbrough

ON THE EDGE

One the edge of a pond
On a great big log,
Sat patiently waiting
A speckled green frog,
He blinked and he winked
And he rolled each eye,
Then SNAP went the frog
At the little green fly.

Boa Constrictor

Oh I'm being eaten by a boa constrictor

A boa constrictor
A boa constrictor
A boa constrictor
A boa constrictor!

And I don't like it one bit
Well what do you know
It's nibbling my toe
Oh gee he's right up to my knee
Oh my he's up to my thigh
Oh fiddle he's up to my middle
Oh heck he's up to my neck
Oh dread he's

Cookie Jar

Who stole the cookies
From the cookie pot jar?
Number 1 stole the cookies
From the cookie pot jar
Who me?
Couldn't have been
Then who?
Number 5 stole the cookies
From the cookie pot jar.

The Sailors Wife

9 day at war
9 days at sea
9 days from home
9 days from me.

Arguments

Your turn first
No it's not, it's yours
Come on don't be stupid
Or we'll never start.

Music Ball

The music ball goes round and round
It stops at every little town
If you're the one to hold it last
Then for you the game has past
It is you.

The Pot and the Kettle

Rodney Bennett

'Bubble,' says the kettle,
'Bubble,' says the Pot,
'Bubble, bubble, bubble!
We are very, very hot.'
'Shall I lift you off the fire?'
'No, you needn't trouble.
This is just the way we talk:
Bubble, bubble, bubble.'

Windy Nights

Rodney Bennett

Rumbling in the chimneys,
Rattling at the doors,
Round the roofs and round the roads
The rude wind roars;
Raging through the darkness,
Raving through the trees,
Racing off again across
The great grey seas.

GLOSSARY

ABA form	structural plan consisting of three sections, the first and last being the same (or almost the same), the middle section providing contrast. Also known as Ternary Form.
Accompaniment	a part of parts, usually instrumental, providing support for a main melody.
Appraising	listening attentively to music, responding to it (e.g. by movement or discussion) and making evaluations.
Arranging	adapting an existing piece of music, e.g. making a vocal piece suitable for performance on a particular instrument; providing a new accompaniment for a piece.
Bar	a metrical division: (a group of beats)
Beat	a regular pattern achieved by the constant repetition of a particular note value.
Blues	a type of slow, sad American Negro song Dating back to the early years of the century.

Body percussion (body sounds)	parts of the body used to produce patterns and other sounds (not including singing, whistling and humming) e.g, hands clapping, feet stamping. tongues clicking.
Call and response	question and answer patterns deriving originally from African music.
Cerdd Dant	a Welsh traditional form, sometimes known as 'penillion', in which the words of a poem are sung (originally as an improvisation) to fit with an air performed on the harp.
Chord	two or more notes sounded simultaneously.
Chord pattern	the way in which different chords are arranged , e.g. to accompany a song
Coda	a short 'tail' added at the end of a piece of music
Composing	any form of creating and developing musical ideas, including improvising and arranging.
Crescendo	getting louder.
Descant	additional part sung or played above a main melody.
Diction	clarity of words in singing.
Diminuendo	getting quieter.

Drone	continuous or repeated note(s) of fixed pitch.
Duration	general term for everything which relates to timing in music e.g. long/short
Dynamics	the loudness and quietness of sound.
Elements	the fundamental components of music; pitch, duration texture, structure, pace, silence.
Ensemble	a group of performers playing/singing together.
Fanfare	a rousing piece usually for a proclamation or entrance; (originally played by brass instruments).
Form	a structural plan for a piece of music e.g. ABA (ternary), ABACADA (rondo)
Graphic score / notation	using visual symbols to convey a sound
Harmony	two or more different notes sounding at the same time.
Improvising	creating and developing musical ideas spontaneously when performing.
Internalise	hear music 'in one's head'.
Intonation	the concept of playing / singing in or out of tune, i.e. accuracy of pitch.
Introduction	music played before the singing starts.

Madrigal	a part song originating in the sixteenth century.
Medieval	of the Middle Ages i.e. music before c1450.
Melody	a succession of notes having a recognisable musical shape.
Notation	any means of writing down music so that it may be saved and re-performed.
Ostinato	a persistently repeated melodic or rhythmic pattern (plural-ostinati)
Pace	the speed of the pulse or beat of a piece- (tempo)
Pentatonic Scale	scale comprising five notes (e.g. CDEGA/GABDE)
Percussion	collective name for instruments which are struck, shaken or scraped by the player (tuned) (pitched) percussion instruments are those which have either fixed pitch (e.g. chime bar), adjustable pitch (e.g. timpani) or a range of fixed pitches (e.g. glockenspiel): untuned (unpitched) percussion instruments have no definite pitch (e.g. side drum, triangle, cymbal).
Performing	singing or playing an instrument, or making musical sounds in other ways; the term is used to cover any situation ranging from an individual child clapping a rhythm to a large - scale formal concert.

Phrasing	dividing a passage of music into sections - (the equivalent of a coma in a sentence)
Pitch	the perception of sounds as 'high' or 'low' in relation to one another.
Pulse	a steady beat like the ticking of a clock or heart beat.
Rap	song in which the words are 'changed' rhythmically against a regular accompaniment pattern.
Reggae	style of music, originating in the West Indies, with distinctive type of singing.
Rhythms	rhythms usually consist of a variety of notes of different length shaped into patterns.
Round	piece of music in which several voices enter in turn, singing the same melody.
Samba	dance originating from Brazil.
Scale	a series of notes moving upwards or downwards in order.
Score	a written record of all the parts of a composition.
Sequencing software	computer program which permits the input and editing of data relating to musical performance.
Solo	music for a single performer, often with an accompaniment.

Sound picture	a musical composition which attempts to depict, using the medium of sound, a dramatic event or series of events.
Steady beat	regular pulses-the children clap 'in time'.
Stimulus	something which 'sparks off' ideas for a composition ; may be musical - e.g. a rhythmic or melodic pattern .
Strong beat	usually the first beat in a bar.
Structure	the overall plan of a piece of music.
Style	the distinctive manner of musical expression of a particular composer, group of composers, period, geographical region, culture, etc.
Synthesised sounds	sounds created electronically, e.g. 'voice' on a keyboard.
Tempo	the speed of the beat in music (fast/slow).
Texture	relates to the way in which different aspects are combined in a piece e.g. various combinations of instruments and / or voices.
Timbre	the tone of quality of a sound or combination of sounds (e.g. dull/bright)
Tuned instruments	refers to instruments which can play a tune, e.g. chime bars, xylophone, glockenspiels.

Unison at the same pitch; singing in unison means all singing the same part

Untuned percussion percussion instruments which do not produce a specific pitch, e.g. tambourine.