**Foundation Subject Planning document**

| In the Past (Year 3) | | | |
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|  | Session 1  High lo, middle lo | Session 2  Back in time | Session 3  Bransle Simple |
| Learning Objective: | To learn to read simple pitch notation. | To understand and use pitch notation. | To read simple rhythm notation. |
| Concept focus : | Pitch | Pitch | Pitch |
| Asessment: | B:There are some good examples of singing with accurate pitch and tune.  A:Generally, singing in familiar situations is done with accurate pitch and tune.  E: In a wide variety of differing situations, singing is done with accurate pitch and tune. | B: There are some good examples of holding a simple part within a  group.  A:Generally, a simple part is held well within a group.  E:Simple parts are held very well within a group. | B: There are some good examples of holding a simple part within a  group.  A:Generally, a simple part is held well within a group.  E:Simple parts are held very well within a group. |
| Task ideas including differentiation: | **Activity 1**  Watch the movie demonstration of the singing game, *Hi lo, middle lo*. Discuss how the game mimics the melodic pitch:  – the melody moves between three pitches: high, middle, low;  – holding left hands, they tap their right hands together above, in the middle or below to match the pitch;  – the song alternates between two sets of three notes, but the pitch pattern is always the same.  Divide the class into pairs to practise singing the song and doing the actions.  Swap hands so everyone is holding right hands and play the game again using the left hand  **Activity 2**  Watch the conducting movie . Explain that the conductor has invented a new three-note melody and uses her arms to demonstrate the pitch movement – hi, lo and middle. All join in singing the melody following the conductor. Repeat until all are confident.  Choose a conductor to improvise a new three-note pitch pattern for everyone to sing. Before the conductor begins, play three adjacent chime bar notes to set the pitch (e.g. F G A). The conductor moves their arm to show the pitch changes, and does not sing.  In pairs, take it in turns to compose/conduct and ‘read’/sing  **Activity 3**  Explain that you are going to listen to a song which dates back almost a thousand years to the time when music was in the early stages of being written down in monasteries and convents. The words and melody move together freely up and down in pitch, step by step, with no set rhythm.  Listen to *O Beata Infantia*, and ask children, as they listen, to move their hands to indicate the pitch as it rises and falls | **Activity 1**  Listen to *Back in time*. Ask whether the melody stays on the same pitch, moves by jumps, or moves up and down by step? (It moves by step.)  Compare the melody of the two verse endings (‘One two three’ and ‘One two, one two three’). Listen to Verse endings and trace the pitch with hands as you listen. (The second verse ending starts and finishes on a lower note.)  **Activity 2**  Look at the image and listen to the drone teaching audio (**T**). Discuss how the drone plays the rhythm of the words, ‘Drone one note’, throughout the song on the notes D and A.  Allocate as many children as possible a D or A chime bar (or other tuned percussion) to learn to play the drone accompaniment. Swap round to give as many children as possible a turn  Perform the song all the way through with one group playing the drone throughout, and another playing the verse endings on tuned percussion.  Repeat the activity to enable as many children as possible to have a go playing one of the melodies or the drone.  **Activity 3**  Look at the example three-note melody. Demonstrate playing the melody, using tuned percussion, notes G A B. Discuss how:  – G A B are shown as dots on the lines and in the spaces of the ladder notation;  – the ladder notation shows how the melody moves up and down by the positioning of the dots.  Divide the class into pairs, each with one set of any three adjacent notes, e.g. C D E, D E F, F G A, G A B, A B C. Each pair composes their own three-note melody and notates it using ladder notation. (Print the graphic or draw your own staves.)  Invite pairs to perform their melodies to the class | **Activity 1**  Demonstrate the sound of a tambour (See **step 2**), and explain that it was a popular instrument in Tudor times.  Listen to *Bransle simple*, a piece of dance music from that era. Ask children to listen out for the tambour and identify the rhythm it plays (the steady beat).  Watch the movie demonstrating the tambour part. Invite individuals to play the tambour part, thinking carefully about how the instrument is being played (first beat on the skin, followed by tapping the outer rim three times).  **Activity 2**  Watch the movie demo to learn the three basic dance steps. The graphic in **step 2** shows the same steps.  All stand in a circle alternating boys and girls, if possible, and either all holding hands at shoulder-height, or in pairs:  – simple step: step sideways with one foot; bring the other foot to meet it;  – double step; two single steps going in the same direction;  – cross step: step sideways with one foot; cross the second foot heel in front of the first.  Use the graphic to learn the steps shown in the movie in **step 1** if necessary  When the basic steps are secure, practise building up two patterns, A and B, following *Dance A* and *Dance B* movies (The graphic in **step 4** shows the same patterns):  – Pattern A: six simples (alternating left and right) followed by three doubles (left, left, right).  – Pattern B: six cross steps (alternating left and right) followed by three doubles (left, left, right).  Practise combining the A and B sections in the structure A B A (as demonstrated in *Dance A B A*) to a steady beat  Use the image to learn the patterns shown in the movies from **step 3** if necessary  **Activity 3**  Perform the complete dance in the structure A B A B A with the *Bransle simple* audio. Choose a pair to perform the tambour pattern. Invite them to suggest other instruments to play the pattern, e.g. claves bell bell bell.  Perform the dance several times to enable different pairs of children to perform the tambour pattern on their chosen instruments |
| Outcomes : | **Working Wall**  .  **Class book** | **Working Wall**  **Class book** | **Working Wall**  **Class book** |
| Resources : | * Music Express   voice  body percussion | * Music Express   voice  body percussion | * Music Express   voice  body percussion  instruments |
| Vocabulary: | •Pitch | •Pitch •Drone •Notation •Stave •Crotchet •Quaver | •Pitch •Dynamics •Beat •Rhythm |

**Foundation Subject Planning document**

| Ancient World (Year 4) | | | |
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|  | Session 1  Amazing Egyptians | Session 2  Musical Procession | Session 3  Amazing Procession |
| Learning Objective: | To explore layers and layering. | To understand layers in musical structure. | To combine sections of music in a layered structure. |
| Concept focus : | Structure | Structure | Structure |
| Asessment | B: There are some good examples of descriptions of pieces that use a range of musical language.  A Generally, descriptions of pieces contain a wide range of musical language that is usually used appropriately.  E Descriptions of pieces of music from a wide variety of contexts contain well-judged comments that show a very good understanding of musical language. | B: There are some good examples of descriptions of pieces that use a range of musical language.  A Generally, descriptions of pieces contain a wide range of musical language that is usually used appropriately.  E Descriptions of pieces of music from a wide variety of contexts contain well-judged comments that show a very good understanding of musical language | B: There are some good examples of descriptions of pieces that use a range of musical language.  A Generally, descriptions of pieces contain a wide range of musical language that is usually used appropriately.  E Descriptions of pieces of music from a wide variety of contexts contain well-judged comments that show a very good understanding of musical language |
| Task ideas including differentiation: | **Activity 1**  *Discuss what children know about ancient Egypt from their work in history.*  *Listen to Amazing Egyptians, paying careful attention to the lyrics.*  Ask children to notice how the lyrics are divided into sections: the verses, chorus, and coda. What do they think coda means? (The ending.)  What do they notice about the lyrics:  – verses: the words give us information;  – chorus: the words are the same each time;  – coda: the repeated words bring the song to an end.  Use the *Chorus* teaching audio (T) to learn the chorus. Focus on singing each line musically, e.g. using one breath and where it sounds appropriate, shaping it with a small crescendo and diminuendo (getting louder then quieter).  **Activity 2**  Listen to the four **T** audios in order to learn the verses. Each verse has four lines of words and melody. Explain that a line of melody is called a phrase. What do children notice about the four phrases which make up the verse?  – they are repetitive; each phrase is the same but has different words;  – the phrase is very short;  – it uses only two different notes.  How do these features help the character of the song? (They suggest repetitive movement, e.g. riding on camels or processing on foot.) The short phrases also help to emphasise the many adjectives in the song: ‘amazing’, ‘exciting’, ‘dramatic’.  Learn each verse. Keep each one flowing and practise taking a breath only where it helps to make the sense of the words clear.  Rehearse the whole song with the performance (**P**) track. Check that everyone is clear about the sections and their order.  **Activity 3**  **I**nvite an individual to learn the drum accompaniment using the T audio.  Divide into four groups to perform *Amazing Egyptians* as shown in the pyramid graphic:  – group 1 sings verses 1 and 2 after the drum introduction;  – group 2 joins in with group 1 for the first chorus;  – groups 1, 2 and 3 sing verse 3;  – group 4 joins them for the second chorus (making this the loudest part of the song with everyone singing);  – group 4 drops out for verse 4;  – group 3 drops out of the final chorus;  – group 2 drops out leaving group 1 to sing the coda, followed by the drum ending (outro) to the song.  Discuss the dynamic effect this creates. (The song becomes louder as more groups join in and quieter as they drop out; it sounds like a procession passing by. | **Activity 1**  Listen to the opening of *The Funeral of Amenhotep III* (0.00 – 1:33), composed by Philip Glass to represent an ancient Egyptian funeral procession.  Discuss what you know about Egyptian burials – the mummy, the sarcophagus, pyramids.  The music depicts a very grand burial with a procession led by drummers followed by a group of priests then the family: his son and heir Akhenaten, his daughter-in-law Nefertiti and her father Aye, followed by all his other relatives and friends. Listen out for the very low ‘horn’ sound, imitating the animal horn instruments the ancient Egyptians used at ceremonies  Listen to the music again, following its structure on the graphic score. What do children notice? (The music is layered; each part adds to the previous one to build up the sound and thicken the texture; it gets more exciting and dramatic as more parts are added.)  What do you notice about the melodies? (They are short and use very few notes; they are like ostinati.) Explain that the composer is using a musical process called minimalism.  **Activity 2**  Explain to children that they are going to re-arrange the song *Amazing Egyptians* to give it a new structure similar to that of *The Funeral of Amenhotep III*.  Discuss the challenge, noting the similarities and differences between the pieces:  – *Amazing Egyptians* is a verse and chorus structure with an accompaniment;  – *The Funeral of Amenhotep III* is a layered structure;  – both use short, repeated phrases;  – both have drum introductions and layers of percussion ostinato accompaniment.  Divide into two groups and sing the song as shown:  – group 1: sing verses 1–4 without a gap between verses;  – group 2 sing the chorus, starting when group 1 reach verse 2.  When secure, record a performance, listen back and discuss how effective the layering was  **Activity 3**  Listen to *Amazing procession*. Discuss how this has been structured layer by layer:  – drum ostinato joined by  – bass ostinato joined by  – instruments playing the verse melody joined by  – voices singing the verses joined by – voices singing the chorus.  Which verse did the chorus start on? (Verse 2)  Which verse does the second chorus start on? (Verse 1)  What would happen if everyone kept repeating their parts without a gap? (The chorus will always start in a different place in the verses)  When would the end of the chorus and the end of verse 4 coincide? (The fifth time the chorus is sung)  Explain that this shifting is a type of phrasing found in minimalism | **Activity 1**  Listen to *Amazing procession* and identify the three instrumental parts on the image: drum ostinato; bass ostinato; instrumental melody ostinato.  Invite a small group to practise the drum ostinato on hand drums. Invite another small group, using low-pitched tuned instruments, to practise playing the bass ostinato on the note C, playing the same rhythm as the drums. Use a bass xylophone, metallophone or keyboard. Notice that the part starts on the strong beat.  All sing the verse melody to ‘da’ while tapping the rhythm on right and left knees. Emphasise the strong second beat on the left knee:  R**L** R, R**L** R, R**L** R, R**L** R**L**  **F**inally, distribute tuned instruments – ukuleles, recorders, chime bars, xylophones, keyboard – to a group to practise playing the repeated verse melody phrase:  C Bb C C Bb C C Bb C C Bb C...  Encourage tuned percussionists to use two beaters and to play the knee-tapping hand pattern:  R L R  Rehearse each group’s part one at a time, using the performance (P) track for support. If not playing, children support the others by tapping knees and quietly singing. Swap parts around to give everyone a chance to try them all.  **Activity 2**  In the groups from **activity 1**, practise combining the parts; this time the voice group sings the verse words. Use the *Amazing procession* performance (**P**) or backing (**B**) tracks for support:  – drum group: begin after the count in and keep playing;  – bass group: begin after four cycles of the drum ostinato and keep playing;  – melody group: begin after four cycles of the bass group;  – singers: tap knees and quietly sing verses 1-4.  Use the audio and visual aids from **lesson 2** to help  **Activity 3**  Rehearse a complete performance of *Amazing procession*, adding a chorus singing group as a final layer. Allocate the instrumental parts and, if space allows, arrange the groups in a processional line, starting with the drum group at one end and the chorus group at the other. You or a confident child can direct the groups by moving along the line and signalling when each part should begin.  Ensure that the groups have a clear signal to end and that everyone obeys the command with an abrupt silence in order to make the ending really dramatic.  Use the backing track for support or perform unaccompanied. Perform to a friendly audience or at assembly. |
| Outcomes : | **Working Wall**  .  **Class book** | **Working Wall**  **Class book** | **Working Wall**  **Class book** |
| Resources : | * Music Express   voice  body percussion | * Music Express   voice  body percussion | * Music Express   voice  body percussion  instruments |
| Vocabulary: | •Structure •Verse •Chorus •Coda •Dynamics •Phrase •Crescendo •Diminuendo •Outro | •Structure •Ostinato/ostinati •Minimalism •Graphic score •Texture | •Ostinato/ostinati |