

Oak

Spring Term 2-How does music teach us about our community?



About this unit

In each unit, children are asked a question, intended as an entry point for exploring one of six broad Social Themes. These six themes are overlapping. The exploration of each theme accompanies them on their musical journey throughout this Scheme, and hopefully beyond! As the learners grow, the questions and entry points for the Social Themes evolve. All the while, they are encouraged to be responsible and kind citizens of the world and constructive but critical thinkers. The unit question can be discussed throughout each unit up to and including the final unit performance. Musically, students are constantly touching upon all key musical elements and skills, building upon these as they progress through each lesson, unit and year. As well as this, there is also a Musical Spotlight to each unit. This by no means indicates that there is only one musical aspect or concept being considered and developed – it just allows one chosen musical element, aspect or skill to come to the fore for contemplation, discussion and development, for the duration of that unit. In this unit, we ask 'How Does Music Teach Us About Our Community?' as an entry point for the broad Social Theme of 'Music Is a Builder of Community and Guardian of Cultural Identity'. Aside from culture and identity, this is relevant to learning topics such as community, nationality, where we come from, team building, sport and other topics, as you, the teacher, see fit. For those who create and perform music, it is often an intimate expression of their deepest feelings, at the core of their personal identity. Listening to and appreciating many different styles and artists, and listening to other people's music, can teach us a lot about respect and values. This unit sets out sequences of learning around a song in key musical areas which, over time, all contribute towards the steadily increasing development of musicianship:

- Listening
- Singing
- Playing
- Improvising and Composing
- Performing

Year 6 Vocabulary/Spiral Curriculum:

Year 6

Vocabulary: style indicators, melody, compose, improvise, cover, pulse, rhythm, pitch, tempo, dynamics, timbre, texture, structure, dimensions of music, Neo Soul, producer, groove, Motown, hook, riff, solo, Blues, Jazz, improvise/improvisation, by ear, melody, riff, solo, ostinato, phrases, unison, Urban Gospel, civil rights, gender equality, unison, harmony.

As lessons progress through the year groups, the key learning is repeated, musical skills are reinforced and the learning deepens.

Children quickly become familiar with the musical activities, through which they acquire new, or reinforce previous, musical knowledge and understanding. To support intense and rapid learning, the musical activities are designed in one of two ways:

1. The activities can be a repeat of the previous week, in order to embed and rehearse key musical skills.
2. The activities can be a repeat of previous musical skills but have different

How this unit links to the national curriculum...

Just as music is all-pervasive in society and our daily lives, we hope you find ways to tie it into all your learning, beyond the purely musical education offered by our curriculum. The six Social Themes of the Charanga curriculum are all overlapping, but Unit 4 might overlap particularly well with discussions and learning at other times in the year during Unit 1: How Does Music Bring Us Together? (Music Is a Peacebuilder and Friendmaker), Unit 2: How Does Music Connect Us with Our Past? (Music Is a Storyteller and Time Traveller) and Unit 5: How Does Music Shape Our Way of Life? (Music Is a Friend, Guide and Support).

In this unit, the Musical Spotlight is 'Exploring Notation Further'. You will continue to learn about all the Foundational Elements of Music with a focus on notation, while working implicitly with all the other elements of music as you go through the steps of the unit. Notation was formally introduced in Year 3.

You will find supporting documentation and video if you wish to teach this language of music in greater depth. Differentiated instrumental parts are available to support the

content, in order to strengthen and apply previous musical learning.

As the children move through, they acquire new knowledge and skills and deepen their understanding and application of previous learning. This spiral approach leads to deeper, more secure learning and musical mastery

reading of notation along with the varied composition activities and Music Notepad app.

Always remember that a 'sound before symbol' approach to music is important and it really doesn't matter if some children don't read musical notation. Further Exploration These days, there are various ways to share a piece of music with someone without actually playing or singing it to them.

Most commonly, we can stream or download a song from the internet to share music with another person. This is often shared through a variety of social media platforms, websites or apps. In addition, sound systems allow us to project the music, sometimes very loudly, for many people to share a recorded piece of music at the same time.

Before internet sharing and the smartphone era, and before sound system technology, the most common way to share music was through compact discs (CDs). Prior to that, it was cassette tapes; before that there were vinyl records (recently undergoing a comeback through the 'vinyl revival'). All of these are ways to store and replay the sound of an original performance through the recreation of soundwaves.

Such technology was only really made possible in the last 150 years.

Before that, the only way to share music without it actually being performed was by writing it down. These days, a number one hit single means an audio recording has been downloaded, streamed and/or bought on a record or CD more than any other song. However, even as recently as 1900, the only equivalent way for a song such as Scott Joplin's Maple Leaf Rag to be a 'hit' was for copies of its sheet music to outsell the sheet music of all other pieces of music.

Similarly, the only way to share a piece with a friend without actually performing it was by sharing its sheet music. What is sheet music? It is pages of paper (or virtual paper!) with music represented by printed musical notation – a codified way of representing music in writing in such a way that another musician can then play the piece. There are many ways to write down music in this way. The way that Japanese traditional music is written down is completely different to the way that a modern Heavy Metal guitarist might write down a guitar solo using guitar 'tablature' notation – and these are just two of many contrasting examples. Nonetheless, the most common form of musical notation globally is often called 'modern staff notation', 'Western notation' or 'standard notation'.

Like all other types of musical notation, it was not created in one day, but has gradually evolved (just like the Roman alphabet) to be what it is today, and to suit the needs of musicians to best communicate their ideas. It is not a perfect system, but when used properly it can give us a pretty accurate idea of what the composer intended the musician to play. You might like to ask the children how they would write down music if they had been in charge of developing our musical notation. How would they show higher or lower notes? Longer or shorter? Louder or softer? Why is notation still relevant and necessary to learn when we can now record music in other ways? It's true that a recording can be helpful to a musician in learning how to play a piece of music, but it is still incredibly useful to be able to read and write music down. Having music written down allows the musician (or groups of musicians) to see the whole piece at once and to move around the piece to wherever they like, to practise different parts. It also shows the intentions of the composer, whereas a recording is

just another musician's interpretation (unless it is the composer playing the music!). There are also various other practical reasons for why notation is still incredibly useful to musicians.

Connections Between the Musical Spotlight and the Social Theme

The notation we learn in school is the most globally recognised notation, however, there are many recognised types of musical notation around the world. Each form of notation has evolved to serve a musical purpose and to be as efficient and clear as possible in being able to communicate the musical knowledge required by each musical community.

What do we mean by 'community' here? Well, for the sake of some examples, the musical community might be defined by type of instrument, musical style, geographical location or culture. Drummers don't generally need to know about pitch, so they can use notation that does not typically demonstrate that. Guitarists who play to accompany singing with strummed chords often don't need to know any more detail than which chord to play, and so they use chord charts with lyrics instead of 'standard' notation. Jazz music often has a strong improvisatory element to it, so Jazz musicians will often just have the most important parts and foundations of a piece written down, with spaces indicating when they should improvise: not every note played is written down.

By contrast, Western Classical music is often about replicating the original intentions of the composer as much as possible, without any improvisation, and so they have the whole piece written down in precise detail, leaving as little room for interpretation as possible. Traditional musicians often use notation specific to that culture. Japanese bamboo flute notation traditionally looks – to the untrained eye – more like pages of Japanese characters placed in columns. Some musical cultures, where an emphasis is placed on music being transmitted directly from person to person, or through generations, might shun notation as a tool completely. Just like the various written alphabets for different languages, the systems we use for writing music down are part and parcel of their communities' broader characteristics.

Unit 4-How does music teach us about our community?

KEY CONTENT AND SUGGESTED LESSON IDEAS	SUGGESTED RESOURCES	ASSESSMENT CRITERIA						
<p><u>Understanding Music</u> In KS2, this activity supports the children in their understanding of duration, pulse, rhythm and pitch. Over time, this activity introduces a range of notation, time signatures and key signatures. It is designed to bring everyone together at the beginning of the lesson to learn, embed or revisit the music theory required for the year. This activity is essential to the development of children’s knowledge, but feel free to sometimes use the <i>Improvise Together</i> activity. The Musical Features in the Understanding Music Activity for This Unit:</p> <ul style="list-style-type: none"> ● Tempo: 116 bpm (beats per minute = tempo) ● Time signature: 5/4 (five crotchet beats in every bar) ● Key signature: G major ● Rhythmic patterns using: Minims, dotted crotchets, crotchets and quavers ● Melodic patterns using: G, A, B, C, D, E and F# <p><u>Improvise Together</u> This activity gives the children an opportunity to practise improvising together. There isn’t an improvise activity connected to every song, so this can be used as an option. Here, they can practise their ideas together over a backing track. You can take it in turns to play when looping the track.</p> <ul style="list-style-type: none"> ● Time signature: 2/4 (two crotchet beats in every bar) ● Key signature: C major The children can use the notes: C, D, E, F and G or C, D, E, F, G, A and B <p><u>Listen and Respond</u> In this Unit, the children will listen and respond to the following:</p> <ul style="list-style-type: none"> ● Step 1: Let’s Rock by Joanna Mangona and Chris Taylor ● Step 2: Mazurka In G Minor, Op. 24 No. 1 by Frédéric Chopin ● Step 3: Simple Gifts by Joseph Brackett ● Step 4: Danny Boy by Frederic Weatherly ● Step 5: Friendship Should Never End by Joanna Mangona and Chris Taylor 	<p>Charanga</p>	<p>Continuous Assessment Opportunities</p> <table border="1" data-bbox="1325 548 1686 699"> <tr> <td data-bbox="1325 548 1572 597">Evidence Have you recorded and uploaded?</td> <td data-bbox="1572 548 1686 597"></td> </tr> <tr> <td data-bbox="1325 597 1572 667">Notable outcomes Musical? Social? Unexpected? Exciting?</td> <td data-bbox="1572 597 1686 667"></td> </tr> <tr> <td data-bbox="1325 667 1572 699">Notes for next lesson</td> <td data-bbox="1572 667 1686 699"></td> </tr> </table> <p>NOTES:</p> <p>MISCONCEPTIONS</p>	Evidence Have you recorded and uploaded?		Notable outcomes Musical? Social? Unexpected? Exciting?		Notes for next lesson	
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<p>This content-rich, interactive activity explores the impact that music can have on us, its design and cultural place; contextualising the music your students will listen to.</p> <p>Each musical activity that follows Listen and Respond reinforces the learning for musical knowledge and skills that culminate in a performance. The Listen and Respond activity has four on-screen interactive tabs to work through:</p> <p>1. Listen. Listen to the music together. Remember this is the first time the children will hear the music that is central to their learning for each lesson. Use the on-screen questions as a focus and discuss them together as a class before and after listening. This activity has been designed to explore the children’s initial response to the music, how they might move, feelings and first impressions.</p> <p>As the children get older, this becomes an opportunity to consolidate previous learning, e.g. is it a style they have heard before, or is it an unusual time signature or groove?</p> <p>2. Respond: It is important that the children respond in any way they feel comfortable. All responses are valid – musical and non-musical. The on-screen resource will focus on what is needed for that particular year. Remember: each question has its own tile, don’t click on the answer until the children have discussed the question. Use the discussion and the information from the tiles to learn about the particular features of the style of the song and its design.</p> <p>3. Understand. This provides an opportunity for a class discussion about why the song was written and how the song connects to its social and cultural context. Use the discussion and the information from the tiles to learn about the background of the music or song. The ‘Understand’ tiles always have a key fact that is historical, a key fact that is cultural and a key fact that is cross-curricular. The ‘Understand’ tab facts will help the children connect the song to its cultural, historical and social context as appropriate.</p> <p>4. Connect The children will learn the style indicators of the song or music. Looking at the interactive musical timeline ‘Connections: A Selection of Musical Styles and Their Origins’ will help them to highlight the connections of the song/music to other styles and place it in time.</p> <p><u>Learn to Sing the Song</u></p> <p>You will have warmed up your voices in Understanding Music. On the screen, you will have the option to break the song down into manageable learning sections. Add clapping and movement in the relevant sections and have fun! There is an option to follow the score if you wish to see the notated version. Unit 4 Songs to Be Learnt:</p> <ul style="list-style-type: none">● Song 1 – Let’s Rock by Joanna Mangona and Chris Taylor● Song 2 – Simple Gifts by Joseph Brackett● Song 3 – Friendship Should Never End by Joanna Mangona and Chris Taylor		
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Play the Song

On the screen, you will see animated glockenspiels and recorders playing four differentiated parts. You decide with the children which parts are the most suitable for them. The sheet music is available, too. Some of these instrumental parts are challenging, but have been written so that every child has an opportunity to play. Their skills will build over time, so the children will probably swap between parts regularly.

Previously (in KS1), there has been a 'sound before symbol' approach. This approach is still an option, but show the children the notated parts as part of their learning. The Music Theory Guide and videos will support learning notation. There are also four differentiated parts available for each band instrument; Part 1 is the harder part. Instrumental parts are available for the following songs in this unit:

- Step 1 – Let's Rock by Joanna Mangona and Chris Taylor
- Step 3 – Simple Gifts by Joseph Brackett
- Step 5 – Friendship Should Never End by Joanna Mangona and Chris Taylor

These are the notes you will be using on glockenspiel or recorder. There are four differentiated parts; Part 1 is the hardest (this colour denotes deeper learning):

Songs	Playing Instrument Notes			
	Part 1	Part 2	Part 3	Part 4
Let's Rock (Glockenspiel) 4/4, G major, 72 bpm	G, B ♭, B, C, D, F (Dotted quavers, quavers, semiquavers)	G, B ♭, B, C, D, F (Crotchets, quavers)	G, B ♭, B, C, D, F (Crotchets, quavers)	G (Minims)
(Recorder)	G, B ♭, B, C, D, F (Dotted quavers, quavers, semiquavers)	G, A, B ♭, B, C (Crotchets, quavers)	G, A, B ♭, B, C (Crotchets, quavers)	G, A, B (Crotchets, quavers)
Simple Gifts (Glockenspiel) 4/4, F major, 95 bpm	F, G, A, B ♭, C, E (Minims, dotted crotchets, crotchets, quavers)	F, G, A, B ♭, C, E (Minims, crotchets, quavers)	F, G, A, B ♭, C, E (Minims, crotchets)	F (Minims)
(Recorder)	F, G, A, B ♭, C, E (Minims, dotted crotchets, crotchets, quavers)	F, G, A, B ♭, C (Minims, crotchets, quavers)	F, G, A, B ♭, C (Crotchets, quavers)	F, G, A, C (Crotchets)
Friendship Should Never End (Glockenspiel) 4/4, A major, 120 bpm	E, F♯, G, G♯, A, B, C, C♯ (Semibreves, minims, dotted crotchets, crotchets, quavers)	E, F♯, G, G♯, A, B, C, C♯ (Semibreves, minims, crotchets)	E, F♯, G, G♯, A, B, C (Semibreves, minims, crotchets)	A (Minims)
(Recorder)	E, F♯, G, G♯, A, B, C, C♯ (Semibreves, minims, dotted crotchets, crotchets, quavers)	E, F♯, G, G♯, A, B, C, C♯ (Semibreves, minims, crotchets)	E, F♯, G, G♯, A, B, C (Semibreves, minims, crotchets)	A (Minims)

Composition and Improvisation

As you know, when someone improvises, they make up their own tune that has never been heard before. It is not written down and therefore will never be heard again.

If you write your improvisation down in any way, it becomes a composition and you can play it again with your friends. The music comes from inside the performer and belongs to them; it's not a question of doing it 'right' or 'wrong'. If the activity is set up properly within correct musical boundaries, children can only succeed. You will be using three or five notes, or sometimes even a full scale. There are two songs in this unit to improvise and compose with, plus additional opportunities in the *Improvise Together*, *Create a Graphic Score*,

Compose with a Theme and Music Notepad apps (this colour denotes deeper learning):

Songs	Improvising		Composing		
	3 notes	5 notes	3 notes	5 notes	7 notes
Let's Rock 4/4, G major, 72 bpm	G, A, B ♭	G, A, B ♭, C, D	N/A	N/A	N/A
Simple Gifts 4/4, F major, 95 bpm	N/A	N/A	F, G, A	F, G, A, C, D	F, G, A, B ♭, C, D, E

Improvisation

In every unit, there is an opportunity for improvisation and for the children to express themselves. Each week, there is an option within 'Musicianship' to Improvise Together (see above), and with some songs, the children will also Improvise with the Song. You can improvise all together, in groups or as a solo – you decide.

As in KS1, the children can use their voices or clap (rhythmic improvisation) if they are unsure. Then, they can use one note and progress to two, three and five notes only when they are ready. Always start the improvisation with note one of the given sequence.

Composition

In every unit, there is an opportunity for composing and communicating the children's musical ideas and feelings.

- The composition could be a class task or an individual task.
- The composition could be presented on its own or as part of the performance of a unit song.

There are four different composition options:

Option 1: Compose with the Song In this activity, the children will create a melody. Choose the 'Compose with the Song' app in the lesson viewer and the notes provided to create a simple melody that will fit with the song. Choose from the differentiated note sets and as a whole class or in groups, compose a new, simple melody that will be played with the song in its performance. Creating the Compositions – A Whole-Class Activity: Compose the melody with one person on the whiteboard.

Encourage all children to put forward their ideas. After the tune has been composed, children will learn to play it on their instruments, so keep it simple! You might want to split the class into groups for this activity if the children have access to iPads or computers. Click 'play' on the composition screen and you will hear the backing track.

Drag and drop the notes that you want to use in your composition. Note-names are written in the vertical column on the left-hand side.

<p>Option 2: Create a Graphic Score</p> <p>Create Your Own Graphic Score: What Is a Graphic Score? A graphic score is an exciting and creative way to write a musical composition. It involves using shapes, squiggles, letters, pictures and in fact, anything you would like to include that represents the music you are creating. With a graphic score, you can make up your own rules. You can be as imaginative as you like.</p> <p>Many composers from the 20th and 21st centuries used graphic scores instead of traditional Western European music notation to describe and record their musical ideas.</p> <p>In this unit, the children will be given the option to create their own graphic scores with the title My Community. They will use their imaginations to decide what will happen in the story and how they will tell it with sounds and instruments. The children can create their graphic score/s as a class, in groups or individually using the 'Create a Graphic Score' app. In this app, you have the ability to drag and drop a variety of shapes, instruments, musical symbols and text onto the page, as well as being able to draw your own designs.</p> <p>A graphic score gives you the freedom to assign any sound or action to a specific symbol, so when the music is played, you can follow your score and perform these sounds and actions along to the track. Composing is all about experimenting and finding out what works and what doesn't. Work together, let ideas flow over the backing tracks.</p> <p>Create music freely, in a safe environment with no boundaries. Have fun! The full lesson plan will guide you through this activity in depth.</p> <p>How to Use the Graphic Score App With the given theme or topic for each unit, the children can create their graphic score/s as a class, in groups or individually. Their graphic score/s will represent the music they create. There is an option to add the following to the score:</p> <ul style="list-style-type: none">● A variety of pre-designed shapes● A selection of instrumental graphics● Musical symbols and even notes● Their own text● Their own designs and images● Colour <p>The score can represent anything at all, including pitch, dynamics, timbre, tempo, texture or even silence, as well as actions and movement to allow further creativity.</p> <p>Once the score is complete, press 'play' and it will scroll along in time with the backing track provided.</p> <p>How Do I Set Up My Graphic Score Using the App?</p> <ul style="list-style-type: none">● Press 'settings' and choose how you want your score to look. You can:<ul style="list-style-type: none">○ Choose a background○ Decide if you want to see the barlines and beat divisions		
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How Do I Zoom in on Specific Areas of My Score?

● In the bottom right-hand corner of the app, there are + and - symbols which allow you to zoom in on specific areas of your score. If you press 'fit', it will display the entire score. You Can:

- Use 'Line' drawings/shapes in your graphic score
- Use 'Block' shapes in your graphic score
- Use pictures of real instruments in your graphic score
- Use notation in your graphic score
- Write and add text into your graphic score

For the above, select the relevant tab and scroll through using the up and down arrows. Change colour by selecting the coloured circle. Place onto the score by dragging and dropping.

Once on the score, click to enlarge/shrink/rotate, duplicate, move around or delete. Use the SHIFT key to drag in straight lines. To Create Your Own Drawings in Your Graphic Score:

● Create your own drawings by selecting any of the three pen options to the right of the tabs. There is an option to use a fineliner, a thicker pen and a highlighter. Change the colour of all of them by selecting the pen you want to use and then clicking on the coloured circle above. To Save and Print Your Graphic Score:

- Use the file menu to save and print your graphic score.

Option 3: Compose with a Theme In this activity, the children will create a melody inspired by a theme: My Community. It uses a backing track that describes the theme and that will inspire the composition.

Choose the Compose with a Theme app in the lesson viewer and the notes provided to create a simple melody that will fit with the song. Choose from the differentiated note sets and as a whole class or in groups, compose a new, simple melody that can be played to the class.

Option 4: Music Notepad Using the Music Notepad app, create your own compositions as a class or in differentiated groups. The lesson plans will give you the information you need for your class to complete this activity, if chosen. The home screen of the app allows you to tailor the settings of your composition by selecting the time and key signatures, clef and number of bars. Once these have been selected, you are able to notate your own composition.

Perform with the Song

Perform and share the learning that has taken place in each lesson and at the end of the unit. Here, you have the opportunity to share the fun you had in the lesson. You can sing and add any of the musical activities you have practised with the song/s. Create and present a holistic performance. This will be a short performance for sharing at the end of the lesson.

As a class, you can perform at any time to an audience. You might decide to organise a special concert at a different time. Talk together with the children about each element of the lesson/s and what they would like to perform. Share thoughts and feelings.

All aspects of the musical learning in these units are connected. The children don't just sing a song, they learn all aspects of it – its historical connections, its narrative, theory, cultural context and style. They then learn and perform the song, with options for improvising, composing, playing their instruments and, of course, movement.

Being part of a performance can mean organising, presenting and recording it. If possible, record the performance; children can watch it and use it as a basis for assessment. Children will learn to revisit a performance and reflect on it in greater depth. They will discuss, contextualise and refine their ideas, and look back on the progress they have made.

Consider how the children might improve the performance and how they might react to feedback. Recording your 'end of lesson' sharing can be part of the formative assessment process. You will have the option to revisit and perform a song/s of your choice in Step 6 as part of the summative assessment process.

Talk about the progress that has been made.

Performing is and should be a wonderful and joyful experience for everyone. It is important for children to learn how to behave when performing and when they are part of an audience. Both are important and both have a history of custom and practice in different venues and for different occasions. For some, performing music will become a key part of musicianship. For everyone, regular performance experience and attention to basic performing etiquette enable children to become happy, confident performers, who also feel at ease participating as part of an audience for other performers

Theory Quiz (Step 6 only, end of each unit)

This theory quiz summarises all of the musical learning that has taken place in the unit. There is also a more summative, general quiz for the entire year at the end of Unit 6. Each quiz has a different number of questions and can be used to suit lesson pacing and scheduling appropriately. Each question is multiple-choice and allows you to select the correct answer before moving on.

Model Music Curriculum Social Theme 4 – Music Is a Builder of Community and Guardian of Cultural

Identity The end of Year 6 provides an opportunity to reflect on each student's primary school musical learning journey. From a more purely musical perspective, this can be done right at the very end of the year, during Unit 6 of Year 6. However, from a point of reviewing learning and thoughts on the broader

societal and personal role played by music, the end of each unit might be a good time. In this way, each of Charanga's six Social Themes can be considered in its own right at this major learning 'checkpoint'.

As you progress through this unit, see if you can take the time to reflect with students on their longer-term thoughts on how music is a builder of community and a guardian of cultural identity. How have their thoughts grown or changed on this issue? Have they noticed this role of music more outside of school? Is it a theme that particularly interests them and something they might think more about or focus upon in their secondary school musical life? Has it influenced their ways of making music and their musical choices? Have they been able to make links with other parts of life that are linked to community building and cultural identity? This reflection could take many forms – discussions, writing exercises or even through creation, such as a song or composition!

Unit Summary

Step	Activity 1: Musicianship Options	Activity 2: Listen and Respond	Activity 3: Singing	Activity 4: Playing	Activity 5: Improvising and Composing	Activity 6: Performing
1	Option 1 Understanding Music Option 2 Improvise Together	Let's Rock	Let's Rock	Play instrumental parts	N/A	Perform and share what has taken place in the lesson
2	Option 1 Understanding Music Option 2 Improvise Together	Mazurka In G Minor, Op. 24 No. 1	Let's Rock	N/A	Options: - Improvise Together - Improvise with the Song	Perform and share what has taken place in the lesson
3	Option 1 Understanding Music Option 2 Improvise Together	Simple Gifts	Simple Gifts	Play instrumental parts	N/A	Perform and share what has taken place in the lesson
4	Option 1 Understanding Music Option 2 Improvise Together	Danny Boy	Simple Gifts	N/A	Options: - Compose with the Song - Create a Graphic Score: My Community - Compose with a Theme: My Community - Music Notepad	Perform and share what has taken place in the lesson
5	Option 1 Understanding Music Option 2 Improvise Together	Friendship Should Never End	Friendship Should Never End	Play instrumental parts	N/A	Perform and share what has taken place in the lesson
6	Option 1 Understanding Music Option 2 Improvise Together Option 3 Theory Quiz	Mazurka In G Minor, Op. 24 No. 1	Revisit a song of your choice	Play instrumental parts with your chosen song, if available	Option to revisit Improvise and Compose activities	Perform and share what has taken place in the lesson and prepare for a concert

How this enquiry might be adapted for children of different ages and different abilities?

Dividing up and then combining the pulse, rhythm and pitch of a song or piece can be a fun and useful activity to do as a whole class. You could try this with all of your students together at any moment. It can be good to introduce the topic and to review or build upon combining these three elements as an introduction or 'movement break' for any lesson. First, divide the class into three groups. If you like, you could choose a leader/conductor for each group, who can face their group at the front of the class. Then, take a short song or musical phrase that everyone knows, for example, the song Happy Birthday. One group could start with the pulse of the song, using their feet to find and mark the pulse. The next group can sing the words of the song, at the same time as the first group marking the pulse. The third group can clap the rhythm of the words, without singing. Together in groups, the class is showing how pulse, rhythm and pitch combine to make a song. The next challenge would be for each person to try to do all three elements at the same time. The trickiest thing will be maintaining the pulse with the feet, without confusing it with the rhythm that the hands are clapping. One or two students may master this more easily than the others and they could demonstrate it to the class.

Where is your school based and what are its communities? Where do you and your students come from? Think of music and musicians from those places and communities. How do they help you talk about and understand your community? What new stories could you and your students tell through music and song that would add to the identity and cultural story of your community?

ASSESSMENT

Assessment Criteria for This Unit

Area 1: Listening and Responding to Music	Area 2: Understanding and Using the Language of Music	Area 3: Developing Performance Awareness and Skills
<p>1a: Demonstrates an understanding and appropriate use of musical language (including musical elements), from both prior and new learning.</p>	<p>2a: Can create a four, six, eight or 12-bar melody according to the instructions given for the Music Notepad composition task.</p>	<p>3a: Demonstrates with confidence an awareness of pulse/beat when listening, moving to and performing music.</p>
<p>2b: Can identify and describe a variety of contrasting feelings as they relate to music.</p>	<p>2b: When playing instrumental parts with the song, children can follow the instrumental part on the screen. Playing is secure – by ear or with the notation provided. (Children should aim to be able to read at least the simplest part of the piece). In Year 6, this includes any musical expression considered for the performance.</p>	<p>3b: Demonstrates – and can explain – an understanding of the importance of posture, diction and technique when performing.</p>
<p>3c: Demonstrates an understanding of the musical style and a broader understanding of the cultural and historical connections and context of the music.</p>	<p>2c: Can make an informed decision as to which notes and expression to use when composing and improvising with the song.</p>	<p>3c: When planning, rehearsing, introducing and performing the song:</p> <ul style="list-style-type: none"> ● Understand and make connections between the music encountered and the Social Theme. ● Understand and apply learning from the Musical Spotlight. ● Introduce the performance with context and understanding of the song, the learning process and any other relevant connections.