

Scheme of Work

Cambridge Lower Secondary

Music 0078

Stage 7

For use with the curriculum framework published in 2019

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# Introduction

This document is a scheme of work created by Cambridge Assessment International Education for Cambridge Lower Secondary Music Stage 7.

It contains:

* suggested units showing how the learning objectives in the curriculum framework can be grouped and ordered
* at least one suggested teaching activity for each learning objective
* a list of subject-specific language that will be useful for your learners
* sample lesson plans.

You do not need to use the ideas in this scheme of work to teach Cambridge Lower Secondary Music Stage 7. It is designed to indicate the types of activities you might use, and the intended depth and breadth of each learning objective. These activities may not fill all of the teaching time for this stage. You may choose to use other activities with a similar level of difficulty.

The accompanying teacher guide for Cambridge Lower Secondary Music will support you to plan and deliver lessons using effective teaching and learning approaches. You can use this scheme of work as a starting point for your planning, adapting it to suit the requirements of your school and needs of your learners.

## Long-term plan

This long-term plan shows the units in this scheme of work and a suggestion of how long to spend teaching each one. The suggested teaching time is based on   
45 hours of teaching for Music Stage 7. You can adapt the time, units and order of the units based on the requirements of your school and the needs of your learners.

| Unit and suggested order | Suggested teaching time |
| --- | --- |
| **Unit 7.1** The power of the voice | 9 hours |
| **Unit 7.2** A catchy chorus | 9 hours |
| **Unit 7.3** A conversation between drums and voices | 9 hours |
| **Unit 7.4** Rounds and rhythms, rhythms and rounds | 9 hours |
| **Unit 7.5** The gig | 9 hours |
| **Total** | **45 hours** |

## Sample lesson plans

You will find two sample lesson plans at the end of this scheme of work. They are designed to illustrate how the suggested activities in this document can be turned into lessons. They are written in more detail than you would use for your own lesson plans. The Cambridge Lower Secondary Music Teacher Guide has information on creating lesson plans.

## Other support for teaching Cambridge Lower Secondary Music Stage 7

Cambridge Lower Secondary centres receive access to a range of resources when they register. The Cambridge Lower Secondary support site at [**https://lowersecondary.cambridgeinternational.org**](https://lowersecondary.cambridgeinternational.org) is a password-protected website that is the source of the majority of Cambridge-produced resources for the programme. Ask the Cambridge coordinator or exams officer in your school if you do not already have a log-in for this support site.

Included on this support site are:

* the Cambridge Lower Secondary Music Curriculum Framework, which contains the learning objectives that provide a structure for your teaching and learning
* grids showing the progression of learning objectives across stages
* the Cambridge Lower Secondary Music Teacher Guide, which will help you to implement Cambridge Lower Secondary Music in your school
* templates for planning
* worksheets for short teacher training activities that link to the teacher guide
* assessment guidance (to support classroom assessment)
* links to online communities of Cambridge Lower Secondary teachers.

## Resources for the activities in this scheme of work

We have assumed that you will have access to these resources:

* paper, pens and pencils for learners to use, including manuscript paper
* space for learners to work in different grouping (individual, pair, groups, whole-class) on different types of activity (listening to music, composing, rehearsing and performing)
* a range of musical instruments, for example, tuned and untuned percussion
* equipment for playing recorded music to learners
* audio or video recording equipment
* music portfolios where learners can record their music making at all stages of development.

Other suggested resources for individual units and/or activities are described in the rest of this document. You can swap these for other resources that are available in your school.

## Websites

There are many excellent online resources suitable for teaching Cambridge Lower Secondary Music. Since these are updated frequently, and many are only available in some countries, we recommend that you and your colleagues identify and share resources that you have found to be effective for your learners.

## Approaches to teaching Cambridge Lower Secondary Music Stage 7

The learning objectives are organised into two strands which aim to integrate embodied learning in a holistic way.

* Making Music
* Making Sense of Music

Music portfolios

A music portfolio allows learners to document their experiments, rehearsals, performances and reflections which will help them to reflect on their progress and next steps. Learners should add to their portfolio regularly and this can be done either formally or informally. Depending on the availability of music technology it is likely that this portfolio will be a combination of audio/video recordings of rehearsals and performances, compositions (recordings and/or notations) and learner’s reflections (either written or recorded).

Teaching songs

When teaching songs, or parts of songs, it is recommended that you use repetition to help learners remember the melody. A simple way to do this is for you to sing a line (phrase) and then ask learners to sing it back. If learners do not sing it back correctly at first, simply repeat the process until they can. For example, in a four-phrase melody, you could sing one phrase, then two together, then the whole song to gradually build learners’ memory. To support this process, you may also wish to use hand signs (e.g. *sol-fa* and Kodály-Curwen hand signs) when learners are learning or performing a song. *Sol-fa* gives every pitch a name and an accompanying hand sign to help learners build a picture of how a melody is constructed and the relationships between notes. The names for the notes are *do, re, mi, fa, so, la, ti, do*. You may want to research this further if you would like to use it with your learners.

Teaching notation

Not all styles of music use notation and understanding musical notation is not required in order to be a musician. However, having an awareness of notation is a useful skill for many learners, particularly those who go on to study for qualifications in music. Notation includes written representations (e.g. stave music) or ways to name notes (e.g. C D E or *do, re, mi*). By introducing ‘sound before symbol’ learners participate in lots of practical music making, which allows then to begin to hear notes in their head (internalised sounds), before they come to understand and use notation as a way to represent those sounds.

Differentiation and extension activities

For learners who require more challenge, try adding extra parts within the same piece of music that the class is learning. These parts could be instrumental or vocal and involve different rhythms (e.g. clapping one rhythm while singing another) or tunes (e.g. a new harmony line).

# Unit 7.1 The power of the voice

| Unit 7.1 The power of the voice |
| --- |
| Outline of unit: |
| This unit focuses on singing and how to use the voice as a powerful medium of expression. Music making will include singing in rounds and singing in two parts, with opportunities to experiment playfully with sounds that can be created with the voice and any instruments that are available.  Learners will consolidate their understanding of how melodies and rhythms are constructed, while also developing their use of chords. Learners will use their bodies and visual symbols to make connections between sound and symbol. |
| Recommended prior knowledge/previous learning: |
| Learners will build on their previous:   * experience of singing in groups and following a leader * understanding of how melodies and rhythms are constructed * introduction to chords * experience of linking sound to symbol in creative ways.   In addition, they may have previous experience of graphic scores and staff notation and/or playing tuned and untuned percussion instruments. |
| Language: |
| * Vocabulary related to voice, singing and playing (vocal techniques, beatboxing, kick drum sound, snare drum sound, cymbal sound, vibrato, articulation, rhythm, dynamics, ascending, descending, movement by step or in leaps, improvising, pitch, in tune, melody, percussion, ensemble and ensemble skills). * Vocabulary related to songs (lyrics, backing track, loops and loop-based music, harmony and two-part or three-part harmony, singing in a round/in canon, verse and chorus, rap, scatting, folk, a cappella/unaccompanied, call and response, soundscape). |

# Unit 7.1 Suggested activities

| Learning objectives | Suggested teaching activities and resources | Comments/Teaching notes |
| --- | --- | --- |
| **78MM.02** Perform in a variety of given and chosen styles, being responsive to others including communicating a good level of musical effectiveness to audiences. | Following a vocal warm-up, the whole class learns a round for voices, such as ‘Frère Jacques’or ‘A Ram Sam Sam’. Initially, teach the class the melody, phrase by phrase, using repetition and memorisation, until they can sing it in unison (all together) in tune.  Then, split the class into two groups so they can sing the song as a round (one part starting after the other). It will help if you conduct the class as they sing their round, clearly bringing one group in after the other, at the right time.  Perform the round as a whole class and then discuss whether it sounded convincing. Ask learners:   * *Did everyone feel confident coming in at the beginning?* * *Did anyone jump onto the other part by accident?*   To deepen learners’ understanding of the way the melody is constructed, ask learners to draw the shape of the melody on paper. For example, they can draw lines going up the page when the melody rises in pitch and they can draw a line going down when the pitch of the melody goes down. Learners can draw in as much detail as possible and then share with the person next to them.  **Resources:**   * A round for voices * Audio recording equipment (optional) | Aim to maintain and nurture learner confidence and performing flare, through modelling and creating a safe space to experiment and take creative risks.  For the round: initially, learners can sing in their own group against the teacher. Then learners can form their own two groups. Make sure learners swap parts at every stage to consolidate learning. This could be further extended in later lessons, by challenging learners to sing the round in smaller groups or for individuals to sing different parts.  Music portfolio: learners can add recordings of the rehearsals and performances, and their reflections, to their music portfolio. |
| **78MS.05** Use notation(s) to support musical learning appropriate to the context. | Listen to a short excerpt of music that has two or three vocal parts. Examples could include ‘Cups’ by Lulu and the Lampshades, ‘California Dreamin’ by The Mamas and the Papas, or a traditional song with two-part harmonies.  Learners can draw something on a piece of paper to denote and describe each part. For instance, if one of the vocal parts is low in pitch and then gradually rises in pitch, and is quite spiky sounding, the learner might draw some jagged or spiky shapes, that gradually rise from the bottom left hand side of the page up towards the middle right hand side of the page. You will need to play the excerpt several times so learners can pick out each line.  Ask open questions to help learners listen carefully and draw in a descriptive way. Ask learners:  *How would you describe the pitch of each vocal part? For instance, low or high, rising or falling?*  **Resources:**   * Excerpt of music that has two or three vocal parts. For example, ‘Cups’ by Lulu and the Lampshades * Recording equipment (optional) | Emphasise that there is no ‘right’ or ‘wrong’ way to do this activity. |
| **78MM.01** Rehearse, perform and make musical choices within a broad range of musical material, beginning to make choices about repertoire.  **78MM.03** Contribute to coherent and successful compositions and improvisations, drawing on internalised sounds from a wide variety of sources. | Following a vocal warm-up, listen to some beatboxing that makes the sounds of various band instruments, such as drum kit (kick drum, snare drum and cymbal/hi-hat), bass guitar and lead guitar. Ask learners to mime playing the instruments as they hear them.  Model and help the learners to practise three or four beatboxing sounds, such as:   * kick drum (*boom* sound) * snare (*ka* sound) * hi-hat (*tss* sound).   As a whole class, learners then create their own version of a pre-existing rap, which includes a section of singing in two-part harmony, such as the rap ‘Gangsta’s Paradise’ by Coolio, which has lots of melodic writing and a sung chorus with harmonies.  Scaffold the activity by providing supporting materials, such as a visual representation of the structure of the rap highlighting the verse and the chorus, and lyrics. Teach the learners the chorus by using repetition and memorisation techniques. All learners should learn both parts all together and then begin to work on singing both parts simultaneously. In the Coolio example, this will be one part singing words and the other part singing ‘Ahhs’.  Once the chorus has been learnt, the verse can be learnt and performed. One half of the class can beatbox, improvising and creating rhythms with the sounds they learnt earlier, and the other half of the class can rap the lyrics. Then the two halves of the class can swap parts.  Perform as a class and discuss. Ask learners:   * *How could we improve the performance?* * *Should we move and/or add dance moves?* * *Do you like this rap, or not?* * *Can you explain why you like/dislike this piece of music?* * *Which role did you prefer and why; beatboxer, harmony singer, main melody singer or rapper?*   **Resources:**   * Examples of beatboxing sounds * A specific rap to learn and perform as a whole class, such as ‘Gangsta’s Paradise’ by Coolio * Supporting resources to enable the rap to be learnt, such as an outline of the structure and lyrics (optional) * Recording equipment (optional) | Even though several tutorials are available online it is good to model making the sounds, as this demonstrates to learners that it is positive to try new things in the music classroom.  The chosen rap will need to be checked for explicit language, as it needs to be both culturally appropriate and also appropriate for the age and stage of the learners.  Harmony is when more than one melody line is sung at the same time.  As with learning to sing a round, initially, learners can sing in their own group against the teacher singing a different part. Then learners can form their own two groups. Be sure to swap parts at every stage to consolidate learning.  Music portfolio: learners can add recordings of the rehearsals and performances, and their reflections, to their music portfolio. |
| **78MS.05** Use notation(s) to support musical learning appropriate to the context. | Provide learners with some images to sing and interpret using sound. For example, the images could relate to movement. If the image is a person going up on an escalator, learners might make a smooth, rising sound. If the image is of a person walking up some stairs, learners may respond with sounds that are separated by small gaps and which rise in pitch.  **Resources**:   * Images which describe movement in some way, such as an escalator, some stairs, a mountain * Recording equipment (optional) | Emphasise there is no right or wrong way to do this and learners should experiment and have fun. Learners could also use tuned percussion. |
| **78MM.03** Contribute to coherent and successful compositions and improvisations, drawing on internalised sounds from a wide variety of sources. | Following a vocal warm-up, as a whole class learners sing and develop part of a popular song, which has two-part harmonies. Choose the song in advance, ideally choosing something guided by learner preference. Scaffold this activity by preparing and learning both of the vocal parts in advance. All learners should learn both parts and then split into two groups in order to sing both parts simultaneously. The learners can be involved in working out some of the parts ‘by ear’ through listening to the recording/example lots of times. Learners may enjoy singing along with a backing track when they are confident with their parts.  Then, still as a whole class, learners can suggest ways to change one of the vocal lines, and the class can try and out some of these suggestions.  Ask learners:   * *How do the new variations sound?* * *Do you think that the song has been improved by any of these suggestions? If so, how?* * *Is there a favourite version?*   Discuss the class performances (or audio recordings if it was recorded). Learners can share thoughts with the person next to them. Ask learners:   * *Can they hear their own voice?* * *Are the voices equally balanced?* * *What would you do next to improve the performance?*   **Resources:**   * Excerpt from a song to learn, such as King Creosote and Jon Hopkins’, ‘Bats in the Attic’ with 2-part harmony starting 0:46 seconds into the song * Backing track for the song if necessary (optional) * Recording equipment (optional) | Try to find other examples of music and songs, drawing on a wide variety of local and international examples. One example of a pop song with vocal harmonies is King Creosote and Jon Hopkins’, ‘Bats in the Attic’. The harmonies start 0:46 seconds into the song.  Music portfolio: learners can add recordings of the rehearsals and performances, and their reflections, to their music portfolio. |
| **78MS.05** Use notation(s) to support musical learning appropriate to the context.  **78MS.02** Begin to explore and recognise specific features of particular styles, genres and traditions in music, relating it to context. | Listen to a short excerpt of a loop-based piece of music, such as Steve Reich’s ‘Piano Phase.’  To help learners create their own piece of loop music, start by giving them images that learners can represent with sounds. For example, you could provide images of animals and learners could create sounds to represent a frog, cat or rabbit. They can use voices or any available instrument.  In groups of three or four, learners can rearrange the images and sounds into a particular order to create a structure for a short piece of music. The idea is that the learners then loop this pattern and repeat it multiple times to create a loop-based piece of music/soundscape. Learners should be challenged to create both a beat/rhythm and a pitched sound/melodic pattern for each of the images. Learners will need to decide who will play the rhythm part and who will play the pitched sound(s).  Groups can perform to each other, suggesting ideas for feedback and refining work. Record pieces if possible and listen back.  Ask learners:   * *Do the sounds accurately represent the images?* * *Can you guess the images just by listening to the sounds?* * *What effect does the loop have on the piece of music?* * *Have you listened to any other loop-based music, and if so, can you describe it?* * *What would you do next to improve your piece?*   To develop creating and performing skills, learners could rework their pieces by changing the order of the images to create a different loop. Learners can also draw symbols to describe the sounds made.  **Resources:**   * Short excerpt of a loop-based piece of music such as Steve Reich’s ‘Piano Phase’ * Images to interpret with sound * Any available instruments (e.g. tuned and untuned percussion) * Recording equipment (optional) | As an extension activity, the whole group could play the rhythm by tapping their feet and/or clapping whilst singing different parts on top.  Music portfolio: learners can add recordings of the rehearsals and performances, and their reflections, to their music portfolio. |
| **78MM.02** Perform in a variety of given and chosen styles, being responsive to others including communicating a good level of musical effectiveness to audiences. | In a circle, as a whole group, learners can stamp and clap along to a popular or well-known song. For example, ‘stamp (right foot), stamp (left foot), clap’ works well with the song ‘We Will Rock You’ by Brian May of Queen.  Listen to the song and repeat the movements until learners are comfortable. Then challenge learners by removing one of the actions, such as the first stamp. Instead of this stamp, learners will be silent/do nothing for the equivalent length of time: ‘rest, stamp (left foot), clap’. The learners could then remove the second stamp and just be left with a clap: ‘rest, rest, clap’. Both stamps can then be brought back in one by one.  **Resources:**   * Space to form a circle and space to perform * Song with strong rhythm such as ‘We will Rock You’ by Brian May of Queen * Recording equipment (optional) | Throughout the activity learners need to maintain the pulse, keep the actions on the corresponding beats and maintain their coordination. Conduct this activity by pointing, using gesture and modelling to show learners what to do. |
| **78MS.03** Identify and describe creative decisions made by performers, arrangers and composers (including self). | In this activity, learners develop their practical understanding of chords as a whole class.  Revisit a song with a two-part harmony, such as King Creosote and Jon Hopkins’ ‘Bats in the Attic’. Play an audio recording/backing track and learners sing along to re-familiarise themselves with the melody and harmony parts.  As a whole class, work out some chords to go with a small section of the song (the same part worked on previously). Scaffold the activity with supporting resources such as a skeleton score with lyrics and possible note suggestions for chords. Learners can fill in the gaps for three or four basic root position chords. This could be just adding some notes on top of pre-existing bass notes. Chords and notes can be played alongside a backing track to see what fits and what sounds good.  Perform as a whole class, record and listen back if possible. A few different examples could be performed for comparison. Learners could sing and the chords could be added by the teacher or by a backing track. Alternatively, groups of learners could play bass notes from a given range of choices on keyboards or tuned percussion (see comments).  Listen to the different versions and the different chord choices.  Ask learners:   * *How does the choice of chord affect the sound of the piece?* * *Can you change the mood of the piece by changing the chords, and if so, can you describe this process?* * *Do you have a favourite chord (or a group of chords) and if so, can you describe why you like this particular sound?*   **Resources:**   * Song (used in a previous activity if possible) with two-part harmonies and simple chords such as King Creosote and Jon Hopkins’ ‘Bats in the Attic’ * Supporting materials such as lyrics and a skeleton score to help learners to fill in notes for chords | For this activity it is important to limit the number of chords to three or four basic three-note chords that fit with the chosen song. This may require choosing a simple arrangement. Chords can be found on music arranged for guitars/ukuleles or keyboard/piano.  A root position chord in G major, for example, would have G at the base of the chord, B in the middle of the chord, and D as highest note in the chord. On a skeleton score, you could provide the notes G and B and the learners could fill in the final note (D). Allow alternatives to the note D, as other examples may sound interesting.  It is likely that most of the chord patterns will use the tonic, subdominant and dominant. If the song was in the key of C major, for instance, the tonic would be C major, the subdominant would be F major, and the dominant would be G major.  Music portfolio: learners can add their arrangements to their music portfolio. |

# Unit 7.2 A catchy chorus

| Unit 7.2 A catchy chorus |
| --- |
| Outline of unit: |
| This unit focuses on singing and how to learn and perform a popular chorus with two-part harmonies. Music making will include singing in rounds and singing in two parts, with opportunities to experiment playfully with sounds that can be created with the voice and any instruments that are available.  Learners will continue to consolidate their understanding of how melodies and rhythms are constructed, and the use of chords. Learners will apply their understanding of the links between sound and symbol to develop their ability to notate rhythms. |
| Recommended prior knowledge/previous learning: |
| Learners will build on their experiences from the previous unit, exploring singing as a powerful means of expression.  Learners will also build on their previous:   * experience of singing in groups and following a leader * understanding of how melodies and rhythms are constructed * experience of notating rhythms in different ways.   In addition, they may have previous experience of graphic scores and staff notation and/or playing tuned and untuned percussion instruments. |
| Language: |
| * Vocabulary related to voice, singing and playing (vocal techniques, vibrato, articulation, rhythm, dynamics, ascending, descending, movement by step or in leaps, improvising, pitch, in tune, melody, percussion). * Vocabulary related to songs (lyrics, backing track, unison, harmony and two-part or three-part harmony, singing in a round, verse, chorus, instrumental section, bridge section, intro/introduction and outro/ending, popular, folk, a cappella/unaccompanied, call and response). |

# Unit 7.2 Suggested activities

| Learning objectives | Suggested teaching activities and resources | Comments/Teaching notes |
| --- | --- | --- |
| **78MM.02** Perform in a variety of given and chosen styles, being responsive to others including communicating a good level of musical effectiveness to audiences. | Listen to a popular song with two-part harmonies in the chorus, ideally one that is popular with the class, and chosen in advance by the teacher. One example is ‘Shallow’ by Lady Gaga and Bradley Cooper. Learners can move around the space freely, singing along and getting to know the song.  After listening a couple of times, get the learners to pass a soft ball around in a circle in time with the pulse whilst trying to sing along to the chorus.  After a vocal warm-up, teach the whole class the chosen popular chorus, with two vocal parts. Teach both parts in turn. Then split the class into two groups and perform both parts simultaneously. At first, the chorus may need to be broken down into smaller sections to make the task achievable. Play simple chords or a backing track to support the singers, helping them to stay in tune. Swap parts so that each group gets to practise both parts.  Ask learners:  *Which part do you prefer to sing? Why?*  Perform to an audience and record if possible.  Listen back and/or reflect on how to improve the performance.  Ask learners:   * *Is the singing in tune? If not, how can we improve the intonation?* * *Are the vocal lines balanced effectively?* * *Is the performance confident and convincing? If not, what can be done to improve this?*   **Resources:**   * Audio recording of a popular song with two-part harmonies in the chorus, such as ‘Shallow’ by Lady Gaga and Bradley Cooper * A backing track for the chosen song * A soft ball for active games * Simple music technology for audio recordings | Play the learners a range of examples from across times and cultures if possible and pick an example that suits the class and the context.  This game will help to relax the learners and encourage free vocal exploration and confidence whilst offering an informal, fun and active accompaniment to learning.  Intonation is very important, but it can be hard to improve without existing skills, knowledge and understanding. Research this if necessary and try to equip learners with the skills they need to adjust their own intonation. |
| **78MM.01** Rehearse, perform and make musical choices within a broad range of musical material, beginning to make choices about repertoire.  **78MS.03** Identify and describe creative decisions made by performers, arrangers and composers (including self). | Continue working on the chosen chorus. Learners work in groups and adapt the chorus to make a new version. Options for doing this include:   * changing the words * playing both of the sung melodies on instruments (for example tuned percussion) * adding a rhythmic backing using untuned percussion * changing the style or the atmosphere of the song, for example from bright and uplifting to a slower tempo with a more contemplative/thoughtful style.   Learners perform the adapted pieces to the rest of the class and share ideas about the working process, musical choices made, the different roles within the group and the final results. Encourage learners to give positive and useful feedback. Record and listen back if possible.  Ask learners:   * *Did you find this process easy or difficult? Why?* * *How did you divide up the parts/roles within the group and how did you make these decisions?* * *Did everyone in the group end up playing a part that they wanted to play?* * *What changes did you make to the original chorus?* * *Do you think the changes you made were effective? Why?*   **Resources:**   * Audio recording, lyrics and written notation for the melody of the chosen popular song with two-part harmonies * Tuned and untuned percussion (or other instruments) * Space for groups to work and perform * Simple music technology for audio recordings | Scaffold this activity by modelling how to adapt the musical material in different ways with short examples.    Provide written notation for the chorus as this could be useful for some learners, to help remind them of the notes or the overall shape of the melodies.  Remind learners how to give positive, specific and useful feedback through modelling.  Music portfolio: learners can add recordings of the rehearsals and performances, and their reflections, to their music portfolio. |
| **78MS.01** Begin to identify, discriminate between and explore musical conventions across a wider range of musical influences, using a greater variety of technical language. | Listen to the chosen popular song from start to finish focusing on the different sections and the overall structure of the song. Ask learners to move their arms or stand up when they hear a new section, for example, when the introduction finishes and the first verse starts.  Hand out flashcards with the following words written on to individual learners or groups: intro/introduction, verse, chorus, instrumental, bridge, outro/ending.  Play the song multiple times and encourage learners to hold up the correct flashcard at the correct time to describe the different sections of the song. Discuss what makes each section distinctive.  Ask learners:   * *How can you tell when a new section starts?* * *What makes each section distinctive?* * *Have you recognised these sections before in other pieces?*   Repeat the activity with different songs, highlighting both similarities and differences of structure. Ask learners:   * *Are the song structures the same or different?* * *If different, can you describe these differences?*   **Resources:**   * Audio recording/live performance of two chosen songs * Flashcards with the following words on: intro/introduction, verse, chorus, instrumental, bridge, outro/ending | This activity can be extended if necessary. For example, learners could first familiarise themselves with the verse melody by singing along. They can then identify how many times the verse melody appears, how many times the chorus melody appears and also if they can hear any other contrasting sections.  You can use examples of songs from the local area and/or from around the world. |
| **78MS.02** Begin to explore and recognise specific features of particular styles, genres and traditions in music, relating it to context.  **78MS.05** Use notation(s) to support musical learning appropriate to the context. | As a whole class, listen to two songs (with choruses) from different styles, genres and traditions, such as ‘Rolling in the Deep’ by Adele and ‘Unchain My Heart’ by Ray Charles.  Ask learners to draw whilst they listen to each one, focusing on drawing the overall shape of the main melody in each chorus.  Then show the learners short pieces of written notation from both of the choruses they listened to. Listen to just the choruses again whilst following the notation.  Ask learners:   * *Which one belongs to which song?* * *How can you tell?*   Scaffold this activity by asking the learners questions that get them to think about the shape and distinctive features of each melody, for example, whether the melodic line is smooth or spiky, moving in step or in leaps, high or low.  Pick one of the songs to listen to again (you can choose the song in advance). Learners walk around the room listening, humming along and playing along with untuned percussion.  Ask learners to listen out for different features such as structure, tempo, rhythm, melody, pitch, harmony, texture and dynamics. Display these words on the wall to help remind learners what to focus on.  As a whole class, discuss the different features in the context of a quiz, with different teams, in order to check how carefully learners were listening in a fun and informal way. For example, one question could be:  *Is the tempo (speed) of the song approximately walking pace, slower than walking pace, or faster than walking pace?*  Also discuss/include:   * *Is the style of this song different to the other song that was listened to at the beginning of the activity, and if so, in what way is the style different?* * *Are there parts of the song which you particularly like or dislike, and if so, can you describe these?* * *What does it mean to talk about the context of a piece of music? What is the meaning behind the song?*   **Resources:**   * Audio recordings of two songs with choruses, such as ‘Rolling in the Deep’ by Adele and ‘Unchain my Heart’ by Ray Charles * Pre-prepared written notation for each chorus * Space for performing and joining in * Tuned and untuned percussion * Sticky notes/paper for making notes * Pre-prepared quiz focusing on one of the songs * Simple music technology for audio recordings | Try to find different examples from your local area and from different places around the world.  You may wish to research different features of music such as texture, pitch and duration.  Aim to ask higher-order questions that encourage learners to think beyond literal or surface features.  Find some information on the styles, genres, traditions and contexts of the two examples and use this information to inform your questioning and deepen learners’ knowledge and understanding. The learners may not know anything about the musical or cultural context of the song, so it will be necessary to lead discussions on this. |
| **78MS.05** Use notation(s) to support musical learning appropriate to the context. | Pick a small section of the chorus of the chosen song to focus on. After a vocal warm-up, sing this small section all together a few times.  As a short activity, in small groups, learners sing part of the chorus whilst creating their own repetitive rhythmic backing (ostinato), using untuned percussion or found objects/tables. The new rhythm should be just four beats long and this can repeat over and over. Ask learners to try to notate this rhythm. Learners can use any kind of basic notation system, or, if necessary, they can create their own method of notating the rhythm.  Ask learners to swap their rhythmic notation with another group.  Ask learners:   * *Can you play the other group’s notated rhythm?* * *Does it make sense?* * *Is it the same as yours, or, if not, how does it differ?*   Ask learners to join the group they swapped with and discuss whether their notations were successful.  Ask learners:   * *Were they written logically and accurately?* * *Were they interpreted correctly?*   Discuss these findings as a whole class.  **Resources:**   * Examples of rhythmic notation * Space for groups to work * Untuned percussion or found objects/tables * Audio recording/live performance of the chosen popular song | This activity should be done quickly to encourage learners to have fun, and to be bold and creative. Creative notation ideas should be encouraged as this can provoke further meaningful investigation around notation, its purpose and its function. If using standard notation, it is likely that learners will use some combination of semibreves, minims, crotchets, quavers and semiquavers.  Walk around the groups watching, listening and offering support where needed. Share thoughts with the whole class at the end. Play some rhythms and then show some examples of successful/correct rhythmic notation to support the sound.  Music portfolio: learners can document their work and add recordings to their music portfolio. |

# Unit 7.3 A conversation between drums and voices

| Unit 7.3 A conversation between drums and voices |
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| Outline of unit: |
| This unit focuses on creating a dramatic call and response piece whilst playing rhythms on drums and also singing chords in three parts. Music making will include singing in rounds, singing in two parts, and singing chords in three parts, with opportunities to experiment playfully with sounds that can be created with the voice and any instruments that are available. |
| Recommended prior knowledge/previous learning: |
| Learners will build on their previous:   * exploration of singing as a powerful means of expression * experience of singing in harmony * understanding of chords * understanding of how melodies and rhythms are constructed.   In addition they may have previous experience of graphic scores and staff notation and/or playing tuned and untuned percussion instruments. |
| Language: |
| * Vocabulary related to voice, singing and playing (vocal techniques, vibrato, articulation, tempo, rhythm, dynamics, ascending, descending, movement by step or in leaps, improvising, pitch, in tune, intonation, melody, chord, djembe drums, bass, tone, slap, percussion). * Vocabulary related to notation of rhythm (semibreve, minim, crotchet, quaver and semiquaver, four crotchet beats in a bar). * Vocabulary related to songs (lyrics, backing track, unison, harmony and two-part or three-part harmony, verse, chorus, instrumental section, bridge section, intro/introduction and outro/ending, popular, style, genre, feature, tradition, a cappella/unaccompanied, call and response). |

# Unit 7.3 Suggested activities

| Learning objectives | Suggested teaching activities and resources | Comments/Teaching notes |
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| **78MM.02** Perform in a variety of given and chosen styles, being responsive to others including communicating a good level of musical effectiveness to audiences.  **78MS.05** Use notation(s) to support musical learning appropriate to the context. | Listen to one or more rhythmic pieces (or excerpts) and ask learners to walk around the room in time. Then listen to the piece again and ask learners to play along in time with small hand-held, untuned percussion (such as shakers and woodblocks).  As a whole class, sit in a circle and pass a drum around. Each learner makes a sound (set a limit of four beats) and then passes the drum to the next learner. The rest of the class could tap the beat steadily on their legs when they’re not holding the drum.  Ask Learners:   * *Can you experiment and find a different way of playing the drum?* * *Can you experiment with making different sounds?*   Model how to make three different sounds on the drum using a call and response style; play a sound and ask learners to copy. If using a djembe, three different sounds would be: the bass sound, the tone sound, and the slap sound. Once the learners are confident with the three different sounds, combine sounds to make more complicated patterns/rhythms and get learners to copy. Rhythms could be four beats long, for instance: bass, tone-tone, bass, slap. Encourage learners to share their own ideas for rhythms. Practise the rhythms using body parts such as legs/knees/shoulders and clapping. See how fast and how slow you can play them.  Working together, the class can try to notate one or two favourite rhythms so that they can be used again. Scaffold this activity by asking questions to elicit useful information from the learners. For example:   * *How many sounds do you hear on this beat?* * *Is the first sound long or short?* * *Does the rhythm go long, short, short, long, long?*   Give the learners support and information to enable them to input into this process.  Find an audience if possible and lead a call and response style piece using some of the rhythms. Ask the audience to join in with the responses.  **Resources:**   * One or two audio examples of rhythmic music * Hand-held untuned percussion (shakers and woodblocks) * Drums; any that are available, for example djembes * Simple music technology for audio recordings | Teachers are encouraged to find a variety of musical examples from the local area and also from around the world. Examples could be Bob Marley’s ‘Get Up, Stand Up’ or an example of some African djembe drumming.  You may wish to research these sounds if they are new to you:   * bass – a cupped hand with fingers together, hitting the drum in the centre of the skin * tone – a flat hand with fingers together hitting the drum more towards the outer edge of the skin * slap – fingers open, hitting the drum with the palm just below the knuckles on the outer rim of the drum).   If learners look at the written notation whilst they play, they will improve their ability to link the sounds they are making with the symbols.  Music portfolio: learners can add recordings of the rehearsals and performances, and their reflections, to their music portfolio. |
| **78MM.03** Contribute to coherent and successful compositions and improvisations, drawing on internalised sounds from a wide variety of sources.  **78MM.05** When composing, demonstrate some understanding of writing for the instruments or digital media they have chosen to use. | Model a rhythmic pattern for learners to copy and then direct learners (with only gestures if possible) to miss out certain parts of the pattern whilst continuing with the rest of the pattern.  For example, the full pattern might be: stamp (right foot) stamp (left foot), slap (right hand on right thigh) slap (left hand on left thigh), tap (right hand on chest) tap (left hand on chest), clap, rest (silent beat).  Repeat the pattern four times and then change the pattern by missing out one or more parts. For instance: rest rest, rest rest, tap tap, clap rest.  As a whole class, create a dramatic call and response piece, with the calls on drums and vocal responses. Choose four different rhythms and practise them all together. Learners can choose rhythms from the previous activity or, with guidance and scaffolding, create four new rhythms.  Then learners create the sung responses. The responses will copy each of the call rhythms in turn, so the pattern will be drum call, vocal response, repeated four times. As a whole class work out the pitches/melody for the sung responses. Ask learners to think about what they need to consider when composing for voice for example:   * *Will there be words or just sounds such as ‘la la la’?* * *When will the performer breathe?* * *What notes are comfortable for a group to sing?*   Ensure all learners know the drum calls as well as the vocal responses. Split the class into two groups for performing.  Notate the pitches on staff notation for the learners to see as you work out each melody by ear. Alternatively draw the rough shape of the melodies. Connect the drumming parts and the singing parts together to make the call and response. Perform, record if possible and listen back. Discuss what sounds good and what could be improved.  Questions to help learners reflect on their work include:   * *Are the rhythms accurate?* * *Is the whole class playing together and in time?* * *Do you feel confident with the melodies?* * *What does the overall effect of the call and response sound like?* * *Can you explain what you need to think about when creating music/rhythms for drums?* * *Can you explain what you need to think about when creating music for voice?*   **Resources:**   * Space to explore rhythm games and to perform call and response piece * Drums * Rhythmic notation examples for learners to look at whilst playing * Simple music technology for audio recordings | Learners need to count, stay in time, and remember the actions.  If they are creating new rhythms, spoken words and phrases can be used to help.  Play a single repeating note (a drone), or a repeating chord and then encourage learners to experiment over the top and find the melody they like for each of the four rhythms. Model examples. Melodies will need to be repeated a number of times to help with memory.  As an extension, some learners may wish to try and notate some of the pitches using a system or method that is meaningful to them.  Music portfolio: learners can add recordings of the rehearsals and performances, and their reflections, to their music portfolio. |
| **78MM.04** Organise and structure material including harmony, melody and rhythm, in order to convey intentions to an audience.  **78MS.05** Use notation(s) to support musical learning appropriate to the context. | After a vocal warm-up, revisit the call and response piece from the previous activity. In this activity the class will create a final section for the piece, a three-note chord section for voices.  Split the class into three groups and give each group a different note, for example, A, C and E to make an A minor chord (with the lowest note group singing the A, the middle note group singing the C and the highest note group singing the E). Model the chords on a piano or another appropriate instrument if possible so that the learners can hear what it is supposed to sound like. Hold the chord for four beats.  Ask learners:  *How easy or difficult is it to stick to your own note and stay in tune?*  Teach the learners one more three-note chord which is close in pitch to the previous chord. This means that the learners do not have to jump far to get to the next note.  Practise the new chord a few times, also holding it for four beats, and then join the two chords together. This final section of two chords can be repeated a number of times and the piece could fade out, gradually getting quieter and quieter.  Use simple examples of notation to visually emphasise shapes the learners are making when they sing the chords. Different coloured circles or notes could be used to describe each of the three parts, so that if you are singing the lowest note in both of the chords, your part might look like: a purple circle that moves down one space for the second chord. Alternatively, a three-note root position chord of A minor (notes A, C, and E going from low to high) could be depicted as a traffic light with three different coloured circles stacked on top of each other.  Practise the chord section and ask learners questions like:   * *Are the notes in tune?* * *Are the two chords sung accurately with the correct notes?* * *What do you think about the sound of the chords? Can you explain your likes and dislikes?* * *How do you want the chords to sound? Quiet and mysterious? Loud and strong?*   Perform the call and response section and the three-note chord ending section together.  **Resources:**   * Audio recording of the call and response piece from the previous activity * An instrument for demonstrating the chords (e.g. piano, keyboard, tuned percussion, guitar) * Space for singing whilst standing * Simple music technology for audio recordings | For instance, the A minor chord could be followed by a C major chord, with the lowest note group moving from an A, down one step to a G, and the other 2 groups staying on the same notes: C and E.  This notation, if visually clear and simple, may help visual learners with the overall musical picture.  Ask learners to input their own ideas and help with the notation as this will increase their ability to link sound to symbol in useful ways.  Music portfolio: learners can add recordings of the rehearsals and performances, and their reflections, to their music portfolio. |
| **789MM.06** Use post-production techniques to refine own music making.  **78MS.03** Identify and describe creative decisions made by performers, arrangers and composers (including self). | As a class, learners suggest possible elements to consider when improving a composition and/or performance. In relation to the performance in the previous activities, learners might discuss:  *How might a sound engineer in a recording studio refine the sound of a three-note sung chord?*  You could alsoask learners questions about the quality and style of the performance itself:   * *How might you keep the audience engaged and listening carefully to your performance?* * *Have you ever felt anxious listening to someone perform?* * *What kind of performance would make the audience feel anxious?* * *What kind of performance would make the audience feel at ease?*   Learners can listen back to a recording or sing the chords again before discussing how to make improvements.  Give learners time to rehearse. Then they can perform to an informal audience and record the final versions if possible.  Ask learners:  *Has practising made a difference to the end result, and if so, can you describe this difference?*  Discuss creative decisions made in groups and nominate one person from each group to describe these to the rest of the class. Write down some of these ideas on a whole class poster for all to see.  **Resources:**   * Recordings of previous work * A variety of musical instruments * Simple music technology for audio recordings | When trying to make improvements to pieces of music encourage learners to think about different features, such as dynamics, intonation, confidence, fluidity, texture and rhythm. For example, learners may decide to start each chord quietly and then get louder for dramatic effect.  If the chord section is recorded, and there is suitable equipment, it is possible for learners to use digital technologies to edit and refine the sound.  Music portfolio: learners can add recordings of the rehearsals and performances, and their reflections, to their music portfolio. |
| **78MS.02** Begin to explore and recognise specific features of particular styles, genres and traditions in music, relating it to context. | After a vocal warm-up, play learners a call and response backing piece in which the responses have been removed, leaving just the calls. This could be a vocal line or instrumental line for four beats for instance, followed by silence for four beats in which the learners can respond with a vocal improvisation. Learners improvise vocal responses to each call.  Play learners an a cappella call and response song, such as ‘Golgotha’ by Ladysmith Black Mambazo. Encourage learners to join in with percussion instruments and sing along. Alternatively, learners can sketch with pencils whilst listening.  Remembering the class’ call and response piece, ask learners to focus on similarities and differences:   * *Which features of the music sound the same and which features sound different?* * *Can you describe what you hear?* * *Which song do you prefer? Can you explain why?*   **Resources:**   * Call and response backing track/piece of music for vocal improvising * An a cappella call and response song, or excerpt * Simple music technology for audio recordings | Music portfolio: learners can add recordings of the rehearsals and performances, and their reflections, to their music portfolio. |

# Unit 7.4 Rounds and rhythms, rhythms and rounds

| Unit 7.4 Rounds and rhythms, rhythms and rounds |
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| Outline of unit: |
| Learners will practice their ensemble skills and coordination skills by simultaneously singing rounds and clapping rhythms.  Music making will include singing in rounds, singing in two or three parts, with opportunities to experiment playfully with sounds that can be created with the voice and any instruments that are available. |
| Recommended prior knowledge/previous learning: |
| Learners will build on their previous:   * experience of singing harmonies in groups and following a leader * experience of creating and performing rhythms using a variety of percussion instruments * exploration of different ways to alter a performance * understanding of how music is influenced by its context.   In addition they may have previous experience of graphic scores and staff notation and/or playing tuned and untuned percussion instruments. |
| Language: |
| * Vocabulary related to voice, singing and playing (vocal techniques, vibrato, slide between notes, note bending, articulation, rhythm, dynamics, ascending, descending, movement by step or in leaps, improvising, pitch, in tune, intonation, melody, percussion, tempo, in time, three note chord, fluidity, texture). * Vocabulary related to notation of rhythm (semibreve, minim, crotchet, quaver and semiquaver, four crotchet beats in a bar). * Vocabulary related to songs (lyrics, backing track, unison, harmony and two-part or three-part harmony, singing in a round, verse, chorus, instrumental section, bridge section, intro/introduction and outro/ending, popular, style, genre, feature, tradition, a cappella/unaccompanied, call and response, round, canon). |

# Unit 7.4 Suggested activities

| Learning objectives | Suggested teaching activities and resources | Comments/Teaching notes |
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| **78MM.02** Perform in a variety of given and chosen styles, being responsive to others including communicating a good level of musical effectiveness to audiences.  **78MS.05** Use notation(s) to support musical learning appropriate to the context. | After an active vocal warm-up to warm up both the body and voice, teach the class a round. One example could be ‘To the Greenwood’. Teach learners the whole song and then split into two groups to sing the round as it is intended, one part starting after the other.  Sing the melody again or play a recording of it. Ask learners to draw the shape of the melody on a piece of paper and then compare drawings with the person next to them. Ask some learners to show the rest of the class their shape.  Ask learners:   * *Can you describe the shape in words?* * *How is it similar/different to the shapes you drew?*   Experiment using the room space in different ways, encouraging the learners to listento each other in a variety of ways. For instance:   * learners could stand in a circle facing outwards so that they cannot see each other * learners could click their fingers * learners could sing with their eyes closed * learners could walk freely around the room singing.   Record and listen back if possible and/or perform to another class. Ask the other class/audience to join in.  **Resources:**   * Audio recording of a round * Space for standing and singing as a whole class * Paper and pencils for drawing the shape of the melody * Simple music technology for audio recordings | Learners will have sung rounds before, so try to find one that will be new to them.  Start teaching the round with you singing first and the learners joining in second. Then, staying in those same groups, swap parts. Then divide the learners into two groups, with each group taking turns either singing in the first group or the second group, and then create smaller and smaller groups (and so more parts). When learning the song, the class can also listen to an original recording.  These fun explorations will encourage learners to relax whilst they sing, and to embody the music fully. Games and repetition will help learners memorise the melody.  Music portfolio: learners can add recordings of the rehearsals and performances, and their reflections, to their music portfolio. |
| **78MM.03** Contribute to coherent and successful compositions and improvisations, drawing on internalised sounds from a wide variety of sources.  **78MS.05** Use notation(s) to support musical learning appropriate to the context. | As a whole class start with a call and response rhythm game. Lead the call and response, starting with simple rhythms (such as four crotchets) and gradually increasing the complexity of the rhythms. Learners can use pens or sticks to tap the rhythms on tables or chairs for instance.  Once learners are more confident, have an informal competition to see who can play back a very complex rhythm. Can one of the learners also create a complex rhythm for all to copy?  In groups, create a simple repeating rhythm using clapping and/or tapping on tables/found objects. This could be a short four beat rhythm. Practise repeating this rhythm. Now, keeping to the same tempo/speed, sing the round. *Can you clap/tap the rhythm at the same time?*  As a whole class, pick one of the group rhythms and notate it all together.  Ask learners:  *Could you put words to the rhythm to make it more memorable?*  To aid notation, you can give learners cards with different note values written on them (e.g. semibreves, minims, crochets, quavers and semiquavers). Learners can choose from the cards when trying to work out how to notate the rhythm. Keep the task active by asking learners to play the rhythm multiple times. Encourage careful listening.  Ask learners: *Which note values are long and which note values are short?*  Then learners perform the round from the previous activity while simultaneously clapping/tapping the rhythm that has been notated.  Ask learners:   * *Can everyone stay in time?* * *Can everyone play the rhythm and sing the round at the same time?* * *How difficult would you say this is?* * *How could our performance be improved? Does it help to look at rhythm notation or not?*   Perform to an audience (for example, another class). Record and listen back if possible.  Ask learners:   * *Is the performance convincing?* * *Did you enjoy it? If so, what exactly did you enjoy?*   **Resources:**   * Space for creating, singing and playing rhythms * Sticks for playing rhythms for instance * Simple music technology for audio recordings | If necessary, research a few simple rhythms. Rhythms can be practised in time to a metronome (which plays a steady pulse, or with someone who can keep a steady pulse.  Music portfolio: learners can add recordings of the rehearsals and performances, and their reflections, to their music portfolio. |
| **78MM.04** Organise and structure material including harmony, melody and rhythm, in order to convey intentions to an audience.  **78MM.05** When composing, demonstrate some understanding of writing for the instruments or digital media they have chosen to use. | After a vocal warm-up, as a whole class, experiment and improvise using vocal sounds and effects. Learners can take it in turns to experiment with making a sound over a simple repetitive backing track.  Ask learners:  *Can you make a sound you have never made before?*  In groups, learners add an introduction and an ending to the round to make the structure: introduction, round, ending. Both the introduction and the ending can be unaccompanied (a cappella) and with or without words. Learners can try to make the most of the voice as an instrument, exploring different vocal techniques, such as a slide between notes, note bending or vibrato. Some learners may wish to make a more abstract introduction or ending using vocal sound effects, such as using the lips to make small popping sounds.  Perform to an audience (and record) if possible.  **Resources:**   * Space for singing and moving * Simple music technology for audio recordings | The backing track could consist of a drone (a repeating single note or chord). Encourage learners to take risks and explore freely and playfully. Model this.  Learners may nominate a leader in their group to keep everyone singing together. Model how this may be done, for instance how you might use gesture and silent communication to start the piece all together.  Music portfolio: learners can add recordings of the rehearsals and performances, and their reflections, to their music portfolio. |
| **78MS.02** Begin to explore and recognise specific features of particular styles, genres and traditions in music, relating it to context.  **78MS.03** Identify and describe creative decisions made by performers, arrangers and composers (including self). | After a vocal warm-up, ask learners to suggest ways in which the performance of the round could be altered, by focusing on particular features of the music, such as by changing the dynamics (e.g. loud or soft), changing the tempo (e.g. fast or slow) or changing the sound quality or articulation (e.g. spiky or smooth).  Learners, in groups, use these ideas to experiment with changing different features of the performance. Discuss these changes in groups.  Ask learners:  *Which changes do you think are effective?*  As a whole class, sing the round in a variety of different ways. Prepare a box containing a variety of descriptive words each written on a separate piece of card. These words will be words that have been used already in the activity, such as ‘slow’, ‘fast’, ‘loud’, ‘smooth’ etc. (alternatively use the Italian terms). One volunteer can pick two cards from the box. If the two cards say ‘fast’ and ‘quiet’ for instance, the class must sing the round fast and very quietly. Other learners can volunteer to pick two different cards, and the class must sing the round accordingly.  Ask learners:  *Which was the favourite combination? Can you explain why?*  Record and listen back.  Ask learners:   * *Were the performing intentions clear and effective?* * *If you didn’t know what they words were, would you have been able to guess?*   Learners could also listen to a variety of other contrasting pieces of music that exemplify the different features and qualities explored in the lesson.  **Resources:**   * Space for performing * A pre-prepared collection of descriptive words, on separate pieces card, in a box * A variety of contrasting audio examples, such as a fast piece, a slow piece, a smooth piece and a staccato/spiky sounding piece * Simple music technology for audio recordings. | Model different basic conducting techniques, such as moving arms up to increase the volume or making a gesture as if ‘stroking a cat’ to create a smooth sound.  It can be useful to display key words on the wall for all learners to see. In this instance, words which remind learners of the different features of music that they can focus on and alter if they are rehearsing/improving a performance (for example, dynamics, tempo, articulation, melody, rhythm, timbre/tone colour and pitch).  Music portfolio: learners can add recordings of the rehearsals and performances, and their reflections, to their music portfolio. |
| **78MS.04** Begin to explore the ways that key events and people influence music in different ways, across time as well as culture and genre, recognising influences in their own music as well as existing music. | After a vocal warm-up, sing a favourite song in an informal way, perhaps singing along to a backing track, the radio or a recording.  Listen to a recorded version of the class’ round or another recording of the same round if possible. Now listen to two other examples of a cappella songs or rounds from other areas in the world if possible. These could include clapping and skipping games; different versions of these are often found in playgrounds all over the world. Encourage learners to sing along to examples and also to share their own ideas and examples of a cappella songs and rounds.  Lead a discussion addressing big questions such as:   * *For what kinds of occasion do you think people would sing an a cappella round or simple song?* * *What can songs tell us about people and society?* * *Do you think rounds are sung, or have been sung, all over the world?* * *What kind of topics do you think people sing about in rounds?*   Ask learners to think of their own questions to ask.  **Resources:**   * Audio example of a favourite song for the class to sing along to * Two other examples of a cappella songs or rounds to listen to * Space for listening and discussing | It may be necessary to ask learners in advance what their favourite songs are and prepare one example for this activity.  An example of a round could be  ‘Ah Poor Bird’ and an example of an a cappella song could be ‘Scarborough Fair’ or ‘Homeless’ by Ladysmith Black Mambazo. |

# Unit 7.5 The gig

| Unit 7.5 The gig |
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| Outline of unit: |
| In this unit, learners will select their favourite work from the year to revise, refine and perform as part of a final gig. They will explore ways of rehearsing and improve their ensemble skills.  Learners will consolidate their learning from the stage, including understanding of melodies, rhythms, chords and notations. |
| Recommended prior knowledge/previous learning: |
| Learners will build on their previous:   * experience of singing and playing in groups and following a leader * experience of performing and refining work in preparation for a concert/gig.   In addition they may have previous experience of graphic scores and staff notation and/or playing tuned and untuned percussion instruments. |
| Language: |
| * Vocabulary related to voice, singing and playing (vocal techniques, vibrato, slide between notes, note bending, articulation, rhythm, dynamics, ascending, descending, movement by step or in leaps, improvising, pitch, in tune, intonation, melody, percussion, tempo, in time, three note chord, fluidity, texture). * Vocabulary related to notation of rhythm (semibreve, minim, crotchet, quaver and semiquaver, four crotchet beats in a bar). * Vocabulary related to songs (lyrics, backing track, unison, harmony and two-part or three-part harmony, singing in a round, verse, chorus, instrumental section, bridge section, intro/introduction and outro/ending, popular, style, genre, feature, tradition, a cappella/unaccompanied, call and response, round, canon). |

# Unit 7.5 Suggested activities

| Learning objectives | Suggested teaching activities and resources | Comments/Teaching notes |
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| **78MM.02** Perform in a variety of given and chosen styles, being responsive to others including communicating a good level of musical effectiveness to audiences. | After a vocal warm-up, as a whole class, play through all, or most, of the music learnt so far in Stage 7. This could be a mixture of listening to audio recordings and performing.  Briefly discuss each piece after performing it:   * *Do you like this piece or not? Can you explain your preferences?* * *Would you choose to perform this in a gig?* * *After a bit of practise do you think the piece would be ready to perform to an audience?*   Lead a vote and pick three favourite pieces to perform to an audience. More pieces can be added at some point depending on time available and how the practising is going.  **Resources:**   * Musical instruments including tuned and untuned percussion * Recordings of previous pieces learnt * Visual aids such as notation and song structures for instance, in order to help learners perform a collection of pieces from Stage 7 * Space for creating and performing * Simple music technology for audio recordings | Play through the work in a fun and informal way, to re-familiarise learners with the material.  The final performance will consist mostly of whole class performances, but there could also be small number of group or solo performances. |
| **78MM.01** Rehearse, perform and make musical choices within a broad range of musical material, beginning to make choices about repertoire.  **78MM.04** Organise and structure material including harmony, melody and rhythm, in order to convey intentions to an audience. | Lead a short discussion, writing and drawing clearly on a big piece of paper for all to see. Together, decide on the overall structures of the chosen pieces, such as: start with four beats of quiet vocal introduction, repeat the round four times, and end with four beats of rhythm. Also decide which roles learners will play in each piece, for instance, in a round:   * *Which group are you in, and does your group start singing first or second?* * *How many beats after the previous group will you start?*   After a vocal warm-up, start rehearsing the pieces one by one. Perform the first piece from beginning to end, then briefly discuss which parts may need improving, and then break the piece up into smaller sections in order to practise it more thoroughly.  Ask learners:   * *How do we refine and improve this piece?* * *What musical features do we need to think about? (For example, rhythm, melody, harmony, tempo, pitch.)*   Encourage learners to engage with the cyclical process of refining and reworking; performing, practising, refining, improving, performing, practising, refining, improving…  After some improvements have been made, play the piece through again and then lead a brief discussion about the overall intentions. Ask learners:   * *What is the overall effect of this piece?* * *How do we want it to sound to an audience? Dramatic? Mysterious? Lively? Melancholic/sad?*   Play through the piece one more time, thinking about the overall intentions and performing style.  Repeat the cyclical process of refining work with all of the chosen pieces in turn. If there are group pieces, walk around the groups and support the refining process.  **Resources:**   * Musical instruments including tuned and untuned percussion * Recordings of previous pieces learnt * Visual aids such as notation and song structures for instance, in order to help learners perform a collection of pieces from Stage 7 * Space for creating and rehearsing * Simple music technology for audio recordings | Write down information about the pieces in a way that the learners can understand. Visually, this should be big, clear and simple. You can ask learners to help write/draw these visual aids.  Research how to practise/refine/improve a performance if necessary. Throughout Stage 7, there has already been a lot of work done in this area. Ask questions, which encourage learners to think carefully about how they might improve their performances collectively.  Although the rehearsing and the final performance will both require you to do a lot of leading and managing, at the heart of the unit there should be a focus on learner preferences, learner-led thought processes and practical exploration. Try to model different ways of practising, such as slowing the tempo, using a metronome, and practising short sections repetitively. Then encourage learners to refine the pieces with as much independence as possible, whilst giving support and guidance.  Learners may depend on you for visual cues, some more than others. Use hand signs, gestures, conducting, and any other techniques that you have practised as a whole class. Conversely, some learners may perform in a group context and may not need or desire your intervention during their performance.  Music portfolio: learners can add recordings of the rehearsals and performances, and their reflections, to their music portfolio. |
| **789MM.06** Use post-production techniques to refine own music making.  **78MS.05** Use notation(s) to support musical learning appropriate to the context. | After a vocal warm-up, perform all of the pieces to an informal audience; this could be another class in the school. Before the performance, lead a brief discussion about the performance, reminding learners of anything they need to remember, and most importantly encouraging learners to enjoy the performance, to relax and to be confident. This will be a dress rehearsal, which is a practice performance before the final performance at the end of Stage 7.  Record and listen back if possible. Encourage learners to think of their own ideas and briefly discuss what went well, and what could be improved for the final performance. Ask learners to get into pairs and briefly discuss what they would like to improve in their own performance.  Further refine performances as a whole class, using music technology and post-production techniques if appropriate/available. Revisit the ideas in the previous activity and remind learners of the cyclical process of refining and improving work. Ask learners:   * *How do we practise and rehearse?* * *How do we further improve our piece?*   Display notation and other visual aids during the refining process. Involve the learners in the creation of the visual displays as this will help deepen their understanding of the music they are performing and the symbolic representation of it.  **Resources:**   * Musical instruments including tuned and untuned percussion * Recordings of previous pieces learned * Visual aids such as notation and song structures for instance, in order to help learners perform a collection of pieces from Stage 7 * Space for creating and performing * Simple music technology for audio recordings | Visual aids and cues can be especially helpful for some learners, and they can also be useful when stopping and starting a piece of music and practising different sections.  Music portfolio: learners can add recordings of the rehearsals and performances, and their reflections, to their music portfolio. |
| **78MS.04** Begin to explore the ways that key events and people influence music in different ways, across time as well as culture and genre, recognising influences in their own music as well as existing music. | To give learners a break from rehearsing and performing. Set up a relaxing area in the classroom for some listening. Cushions could be used, for instance. Listen to some examples of pieces that share things in common with the pieces you have been working on for the final performance. For instance, if one of the chosen pieces is a round, choose to listen to another, possibly contrasting example of a round. For example, a three or four part version of the song ‘By the Waters of Babylon’. If performing a popular song which includes harmonies in the chorus, choose another popular song to listen to. This could be from another country or from a different time/era. One example could be ‘Bird Set Free’ by Sia.  Ask the learners if they have any suggestions of their own.  After each piece, as a whole class, share ideas.  Discuss likes and dislikes, interesting features of the music, and also the quality of the performance.  Ask learners:   * *What did you notice?* * *Was there anything unexpected?* * *Was it a confident performance?* * *How did it make you feel?*   Spend a few minutes rehearsing the start and finish of all of the pieces for the final performance.  Ask learners:   * *How will the pieces start and how will they finish?* * *How will you look, and stand when you’re confident?* * *What does a confident start and ending sound like?*   Finally, prepare a list of the instruments and equipment needed for the performance.  **Resources:**   * Relaxing area for listening, with cushions for instance * Audio recordings or live performances of other music (examples could include the round ‘By the Waters of Babylon’ and ‘Bird Set Free’ by Sia) | Learners can become bored of their chosen pieces if there has been a lot of practising and repetition, but through varying the style of activity, motivation and enthusiasm levels can remain high.  Depending on technology, options for listening include: audio recordings, audio-visual recordings or live performance from other artists and musicians. Try to expose learners to as much live music as possible.  For listening, it may be possible to find an audio version of ‘Babylon’ by Don Mclean, 1971, and encourage learners to sing along, in parts.  Ensure that the practical side of the performance is written down, and also easy to achieve in a performance context. This will add to the overall sense of calm and to learner confidence. |
| **78MS.03** Identify and describe creative decisions made by performers, arrangers and composers (including self). | After a vocal warm-up, play a short, fun, active musical game, such as ‘Aquaqua’ to increase energy levels and also to encourage some physical release and relaxation.  This is the final gig/concert, where learners will celebrate their learning throughout Stage 7 and perform their chosen pieces to an audience. This could be a group of parents, another class, or at a special event such as a school assembly or an after-school concert. Try to ensure that the audience is positive and enthusiastic.  Record and listen back if possible.  Ask Learners:  *How did it go?*  Discuss as a whole class both the best parts and also the parts you would improve for next time. Ask learners:  *Can you describe a creative decision that was made and the effect that it had on the performance?*  For instance, this might be deciding to all stay still for a moment at the end of the performance before bowing. This could have created a dramatic effect, which may have affected the audience and the amount of applause.  Finally, ask each learner to think of one positive experience or comment connected to the final performance. Suggest some areas and give some examples. For instance, learners could comment on:   * their own personal performance * the performance of the group as a whole * the reaction of the audience * their experience of the gig/concert as a whole * or the experience of playing a wide variety of different pieces.   Write these comments on a big piece of paper for all to see. Celebrate the achievements of the year through positive feedback and comments.  Finish the unit by playing some music that is popular with the class. Dance and celebrate, chatting informally about the highlights of the gig.  **Resources:**   * Any instruments or equipment that is needed for the gig/concert * Visual aids such as notation and song structures for instance, in order to help learners perform a collection of pieces from Stage 7 * Space for creating and performing * Simple music technology for audio recordings | ‘Aquaqua’ is an Israeli nonsense song and it involves sitting in a circle and passing the pulse, perhaps by clapping or using some hand-held percussion.  Display the order of the performance for all to see, including any other visual aids.  Set up musical instruments and equipment in advance as this may help prevent any delays or last-minute technical problems. Allowing enough time, ask learners to help set up and tidying up after the performance if possible; this will increase independence, a sense of ownership, knowledge and understanding.  Examples of comments could be: “I was pleased with my singing during the two-part harmonies as I think I stayed in tune” or “I enjoyed the dramatic ending of piece X, as I could see all of the smiling faces in the audience and it made me feel proud”.  Music portfolio: learners can add recordings of the rehearsals and performance, and their reflections, to their music portfolio. |

# Sample lesson 1

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| CLASS: | |
| DATE: | |
| **Learning objectives** | **78MM.02** Perform in a variety of given and chosen styles, being responsive to others including communicating a good level of musical effectiveness to audiences.  **78MS.01** Begin to identify, discriminate between and explore musical conventions across a wider range of musical influences, using a greater variety of technical language. |
| **Lesson focus /**  **success criteria** | * Learning and performing a two-part round for voices. * Contributing ideas for how to refine work. * Improving and developing performing skills in the following areas: learning melodies, using memorisation, confidence, intonation, rhythm and tempo accuracy, and ensemble skills (playing or singing effectively within a group context). * Developing ability to link sound to symbol through listening and drawing. |
| **Prior knowledge / Previous learning** | Learners will build on their previous:   * experience of singing in groups and following a leader * experience of altering performances by changing some musical features * understanding of how melodies and rhythms are constructed |

**Plan**

| **Timing** | **Planned activities** | **Notes** |
| --- | --- | --- |
| **Introduction** | As learners enter the room, play an example of a two or three-part round for voices. Play this live (just singing one part if necessary) or use an audio recording. An example of a round could be ‘I Like the Mountains’. Learners can be encouraged to move around the space whilst listening to the song. Dancing, humming and singing should also be encouraged.  Tell the learners that during the lesson they will be learning how to sing a round in two or more parts. | **Resources:**   * A round for voices. |
| **Main activities** | As a whole class, learn a round for voices, such as ‘I like the Mountains’*,* which was introduced in the starter activity. Initially teach the class the melody, phrase by phrase, until they can sing it all in unison (all together). Listen carefully to intonation (is it in tune?) and rhythm (is it in time?).  Then split the class into two groups so they can sing the song as a round (one part starting after the other). Conduct the class as they sing their round, clearly bringing one group in after the other, at the right time. Repeat the round four times; the second group to start will finish last.  Discuss how to make the beginning and the ending convincing and confident. Ask learners:   * *How will the song start?* * *Will the teacher be conducting and leading? Or will the learners lead themselves?* * *Will you finish the performance by getting gradually quieter, slowing down or just stopping suddenly?*   To create a fun challenge, ask if the learners can sing the round much faster and still sing their parts accurately:  *How fast can you sing it?*  Slow the tempo again. Split the class into three or four groups and perform the round in three or four parts.  Perform the round to an audience if possible - this could be another class - and then discuss whether it sounded convincing.  Ask learners:   * *Did everyone feel confident coming in at the beginning?* * *Did anyone jump onto the other part by accident?*   To deepen learners’ understanding of the way the melody is constructed, learners can try to draw the shape of the melody on paper. For example, they can draw lines going up the page when the melody rises in pitch and they can draw a line going down when the pitch of the melody goes down. Learners can draw in as much detail as possible and then share with the person next to them. Whilst they draw, learners can hum the melody in their heads or listen to an audio version of the song. | Nurture learner confidence and performing flare, through modelling and creating a safe space to experiment and take creative risks.  You may wish to use hand signals (e.g. *sol-fa* and Kodály-Curwen hand signals) to help learners to learn the melody.  Music portfolio: learners can add recordings of the rehearsals and performance, and their reflections, to their music portfolio. |
| **End/Close/ Reflection/Summary** | In small groups discuss what you learnt in the lesson and discuss your own and other learners’ contributions to the round. Ask learners:   * *Did the class work well as a group?* * *Was the singing balanced or was one group louder than the other?* * *Was the singing in tune?* * *Was the rhythm accurate?* * *Was the performance confident and convincing?* * *Did you enjoy performing the round?* * *How could you improve it?*   Walk around the group listening and prompting learners by asking questions.  Now as a whole class, share some of the thoughts discussed in groups and create some targets for next lesson. Thoughts can be written down on a big piece of paper for all to see. | **Resources:**   * Large piece of paper and pen for whole class notes. |

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| **Reflection Use the space below to reflect on your lesson. Answer the most relevant questions for your lesson.** |
| *Were the learning objectives and lesson focus realistic? What did the learners learn today? What was the learning atmosphere like? What changes did I make from my plan and why?*  *If I taught this again, what would I change?*  *What two things really went well (consider both teaching and learning)?*  *What two things would have improved the lesson (consider both teaching and learning)?*  *What have I learned from this lesson about the class or individuals that will inform my next lesson?* |
| **Next steps**  **What will I teach next based on learners’ understanding of this lesson?** |

# Sample lesson 2

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| CLASS: | |
| DATE: | |
| **Learning objectives** | **78MM.01** Rehearse, perform and make musical choices within a broad range of musical material, beginning to make choices about repertoire.  **78MM.03** Contribute to coherent and successful compositions and improvisations, drawing on internalised sounds from a wide variety of sources.  **78MS.05** Use notation(s) to support musical learning appropriate to the context. |
| **Lesson focus /**  **success criteria** | * Learning and creating a version of a pre-existing rap with a two-part harmony chorus. * Experimenting with and developing beatboxing skills alongside rapping and singing in two-part harmonies. * Contributing ideas for how to refine work. * Improving and developing performing skills in the following areas: learning melodies, using repetition and memorisation, confidence, intonation, rhythm and tempo accuracy, and ensemble skills (playing or singing effectively within a group context). |
| **Prior knowledge / Previous learning** | Learners will build on their previous:   * experience of singing in groups and following a leader * understanding of how melodies and rhythms are constructed * reflecting on their performances and identifying ways to improve.   In addition, they may have previous experience of graphic scores and staff notation and/or playing tuned and untuned percussion instruments. |

**Plan**

| **Timing** | **Planned activities** | **Notes** |
| --- | --- | --- |
| **Introduction** | As learners enter the class, listen to an example of beatboxing that uses voice to make the sounds of various band instruments such as drum kit (kick drum, snare drum and cymbal/hi-hat), bass guitar, and lead guitar. Ask learners to walk around the room listening and tapping rhythms on their bodies. Ask learners to tell you what they hear. Encourage learners to mime the different instruments as they hear them.  As a whole class, stand in a circle and model three or four beatboxing sounds such as:   * kick drum (*boom* sound) * snare (*ka* sound) * hi-hat (*tss* sound).   Ask learners to copy your sounds. Combine sounds to create more complex combinations and patterns for them to copy. Challenge the learners by getting faster.  Explain that during the rest of the lesson, the class will create their own version of a rap, such as ‘Gangsta’s Paradise’ by Coolio. Learners will be using these beatboxing skills alongside singing in two-part harmonies. | Whichever rap is chosen, check in advance that it is suitable and appropriate for all learners.  Even though several tutorials are available online, it is good to model making the sounds as this demonstrates a willingness to try and make new sounds and to take creative risks.  **Resources:**   * Examples of beatboxing sounds. |
| **Main activities** | Listen to a recording of Gangsta’s Paradise’ by Coolio. Encourage learners to move freely to the music and sing/rap along.  Teach the learners the chorus by using repetition and memorisation techniques. All learners should learn both parts all together, and then begin to work on singing both parts simultaneously. In the Coolio example, this will be one part singing words and the other part singing ‘ahhs’. Swap parts to ensure that both groups get a chance to sing both parts.  Scaffold the activity by providing supporting materials as appropriate. These could be a visual representation of the structure of the rap, highlighting the verse and the chorus, notation examples and lyrics. Encourage learners to move whilst they sing by modelling this behaviour.  Ask learners to listen carefully as they perform. Check the quality of the performing. Ask learners:   * Are the words clear? * Are the harmony parts in tune? * How can the chorus be improved?   Record and listen back if possible to gain another perspective.  Once the chorus has been learnt, the verse can be learnt and performed. For the verse, one half of the class can beatbox, using the sounds they learnt at the beginning of the lesson, and the other half of the class can rap/speak the lyrics. As with the chorus, all learners should practise both parts in turn before splitting into two groups. The learners are now ready to perform the first verse followed by the chorus. Experiment with bringing the performance to life by using a backing track or by singing along to a quiet version of the original.  This activity could be extended by asking learners to come up with some dance/movement to add to the performance. Work in the same two groups.  Make an audio-visual recording of this if possible. | **Resources:**   * Supporting resources to enable the rap to be learnt such as an outline of the structure and lyrics recording equipment.   Music portfolio: learners can add recordings of the rehearsals and performance, and their reflections, to their music portfolio. |
| **End/Close/ Reflection/Summary** | In small groups discuss the performance. Circulate and check learning by listening to discussions and asking high-order questions to inspire reflective thinking. Questions could include:   * *How could the performance be improved?* * *Were the harmonies in tune?* * *Were the parts balanced or was one group louder than the other?* * *Should we move and/or add dance to this performance or just stand still?* * *Do you like this rap, or not? Can you explain why you like/dislike this piece of music?* * *Which role did you prefer and why; beat-boxer, harmony singer, main melody singer or rapper?*   Ask learners to think of one personal target for next lesson and write it down on a piece of paper. Collect the pieces of paper. These can be referred to next lesson. | **Resources:**   * Space for group work. |

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| **Reflection Use the space below to reflect on your lesson. Answer the most relevant questions for your lesson.** |
| *Were the learning objectives and lesson focus realistic? What did the learners learn today? What was the learning atmosphere like? What changes did I make from my plan and why?*  *If I taught this again, what would I change?*  *What two things really went well (consider both teaching and learning)?*  *What two things would have improved the lesson (consider both teaching and learning)?*  *What have I learned from this lesson about the class or individuals that will inform my next lesson?* |
| **Next steps**  **What will I teach next based on learners’ understanding of this lesson?** |

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