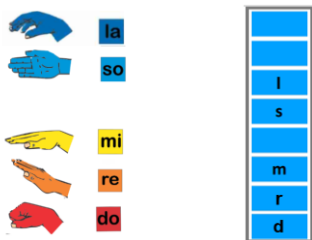
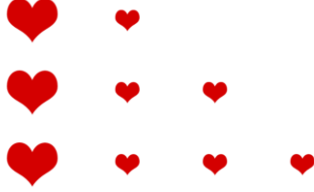
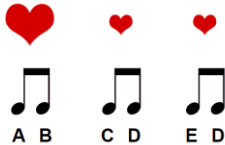


Thurcroft Infant School
Year 2 Music Spring 2 – Journey Underground

Listening and appraising: (whole school listening – singers) <i>To recognise and be able to talk about the interrelated dimensions of music that they have been taught in a piece of music that they listen to</i>				
Week	Singing, musicianship, glockenspiel	Topic-based project	Objectives / learning outcomes	Vocabulary
1	Glockenspiel - Teach the song hot cross buns with the actions (see resources) - Be pitch detectives, this song has a pitch not sung before. Sing with showing the pitch as in the resources video for the children to see where the new pitch sits (between a higher and lower pitch). Then sing with singing names – what is the new pitch called? (re, pronounced “ray”). Introduce it’s hand signal (see song video for how it relates to the others).  - Show the hand signal music for hot cross buns.(slide 19 of “introducing staff notation”. Re is also below the stave, but not as far as do as it is a slightly higher pitch - Children go to glockenspiels to practise playing hot cross buns from the hand signal music - Play as a class	In the hall of the mountain king - KS2: Edvard Grieg - In the Hall of the Mountain King from 'Peer Gynt' - BBC Teach - Introduce the piece of music, by Norwegian composer Edvard Grieg. Watch the intro video from the link above - Explain that the music tells the story of Peer Gynt, sneaking around the underground home of the scary Mountain King. Do they think he escaped? - Watch the orchestral performance video - Discuss how the dynamics and tempo change as the piece goes on (gets louder and faster) - Draw a picture showing how they imagine either: the underground palace of the mountain king, the mountain king himself, Peer Gynt running away or the full story	Read and respond to chanted rhythm patterns Begin to recognise that the pulse can be 2, 3 or 4 time Follow the directions of a leader/conductor Follow hand signals and dot notation when singing Create music in response to a range of stimuli Compose using dot notation, with attention to texture and timbre Recognise and follow dot notation when singing and match it to 4 note tunes played on tuned percussion	Dynamics Tempo Improvise Compose Crescendo Bar Pitch (now including re)
2	Glockenspiel - Sing HCB with the actions again - Show the coloured dot version of HCB (slide 20). Remind the class of C’s position with its own line below the stave, and E on the bottom	In the hall of the mountain king - Recap the story told by the music of Peer Gynt creeping through the underground palace - Explain that the class will compose their own piece of music to represent this journey underground	Read and respond to chanted rhythm patterns Begin to recognise that the pulse can be 2, 3 or 4 time	Dynamics Tempo Improvise Compose Crescendo Bar

	<p>line. Our new sound is between them, dangling just below the stave but without a line.</p> <ul style="list-style-type: none"> - Have a volunteer check on a glockenspiel what the note name is between C and E (D). - Show the HCB music from slide 21. Say the music using the note names, including “Sh” on the rests - Practise using slide 21 with partners, helping each other find the right pitches - Hear some volunteers play the song 	<ul style="list-style-type: none"> - It will need a pulse, to show his footsteps. The pulse might be in 2s, 3s or 4s - Practise each pulse with a strong sound for the first beat and a weaker sound for the other beats:  <ul style="list-style-type: none"> - Get the children into pairs or groups. They need to choose whether their pulse will be in 2s, 3s or 4s. Using untuned percussion, they can practise their pulse together. 	<p>Follow the directions of a leader/conductor</p> <p>Follow hand signals and dot notation when singing</p> <p>Create music in response to a range of stimuli</p> <p>Compose using dot notation, with attention to texture and timbre</p> <p>Recognise and follow dot notation when singing and match it to 4 note tunes played on tuned percussion</p>	<p>Pitch (now including re)</p>
3	<p>Glockenspiel</p> <ul style="list-style-type: none"> - Sing HCB with the actions again - Recap the music from slide 21, saying the note names - All practise individually (beaters in practise mode) - Play in groups and/or as whole class - Play with one half of the class singing and the other playing, then swap 	<p>In the hall of the mountain king</p> <ul style="list-style-type: none"> - Get into groups/pairs from last time and practise their pulse in 2s/3s/4s again - Watch some of the orchestral performance video again. Demonstrate using a glockenspiel that the melody of the music uses a lot of “next-door” notes, that is notes that are next to each other on the glockenspiel keyboard. - You can demonstrate this by playing ABCDE, which sounds like the first part of the melody - Explain that their next task is to improvise a melody of next door notes. This should have a ti-ti ti-ti rhythm. Give groups time to improvise different melodies with next-door notes <p>Crescendo, also tempo quickening, ostinato again, maybe acting too</p>	<p>Read and respond to chanted rhythm patterns</p> <p>Begin to recognise that the pulse can be 2, 3 or 4 time</p> <p>Follow the directions of a leader/conductor</p> <p>Follow hand signals and dot notation when singing</p> <p>Create music in response to a range of stimuli</p> <p>Compose using dot notation, with attention to texture and timbre</p> <p>Recognise and follow dot notation when singing and match it to 4 note tunes played on tuned percussion</p>	<p>Dynamics</p> <p>Tempo</p> <p>Improvise</p> <p>Compose</p> <p>Crescendo</p> <p>Bar</p> <p>Pitch (now including re)</p>

4	<p>Glockenspiel</p> <ul style="list-style-type: none"> - Show the song “C to the E” - Percussion play alongs - 17. C to the E (CDE) (youtube.com) - Read the song using note names, recapping the note head positions for C, D and E, also remembering the ta-a rhythm - Practise the first line with partners, taking it in turns and supporting each other finding the correct pitches - Play the first line as a class a few times, or in table groups if not ready for whole class 	<p>In the hall of the mountain king</p> <ul style="list-style-type: none"> - Recap the next-door note melody idea from last lesson. Today the task will be to compose their melody i.e. record it by writing it down - Remind the class that the melody had a ti-ti rhythm. The number of ti-tis they will use depends on their pulse – if they have a two beat pulse then they will have two ti-tis to use, three beats = 3 ti-tis etc. Model how to record their melody as below:  <p style="text-align: center;">A B C D E D</p> <ul style="list-style-type: none"> - Their music will now have to layers of texture, pulse and a melody - Groups practise playing their pulse and melodies together, starting the pulse first 	<p>Read and respond to chanted rhythm patterns</p> <p>Begin to recognise that the pulse can be 2, 3 or 4 time</p> <p>Follow the directions of a leader/conductor</p> <p>Follow hand signals and dot notation when singing</p> <p>Create music in response to a range of stimuli</p> <p>Compose using dot notation, with attention to texture and timbre</p> <p>Recognise and follow dot notation when singing and match it to 4 note tunes played on tuned percussion</p>	<p>Dynamics</p> <p>Tempo</p> <p>Improvise</p> <p>Compose</p> <p>Crescendo</p> <p>Bar</p> <p>Pitch (now including re)</p> <p>Texture</p>
5	<p>Glockenspiel</p> <ul style="list-style-type: none"> - Focus on the second line of C to the E. Explain that staff notation is split into bars, in this case every 4 beats as the pulse is in 4s. Do the class notice any bar that repeats? - Again, work in partners, this time to play the second line - Hear some HA examples play, then practise more - If time, and if ready, practise the whole song in partners. Hear a HA example playing the whole song 	<p>In the hall of the mountain king</p> <ul style="list-style-type: none"> - Discuss how the dynamics changes during mountain king (it gets gradually louder). Explain that this is called a “crescendo” - All groups practise their pulse and melody again, this time building in a gradual crescendo - Hear sound good examples 	<p>Read and respond to chanted rhythm patterns</p> <p>Begin to recognise that the pulse can be 2, 3 or 4 time</p> <p>Follow the directions of a leader/conductor</p> <p>Follow hand signals and dot notation when singing</p> <p>Create music in response to a range of stimuli</p>	<p>Dynamics</p> <p>Tempo</p> <p>Improvise</p> <p>Compose</p> <p>Crescendo</p> <p>Bar</p> <p>Pitch (now including re)</p> <p>Texture</p>

			<p>Compose using dot notation, with attention to texture and timbre</p> <p>Recognise and follow dot notation when singing and match it to 4 note tunes played on tuned percussion</p>	
6	<p>Glockenspiel</p> <ul style="list-style-type: none"> - Practise playing C to the E all the way through, individually - Play along with the video as a class or in groups, slowing down if necessary 	<p>In the hall of the mountain king</p> <ul style="list-style-type: none"> - In this lesson, they will need to decide whether Peer Gynt escapes from the mountain king in their piece, or not! - Groups will need to decide a sound/sounds to end their piece that show whether peer gynt escaped. They will need some kind of signal within the group so they know when to make this sound and end the piece - Each group performs their piece, with the rest of the class guessing whether Peer Gynt escapes or not. Encourage use of musical vocabulary when discussing the final sounds e.g. dynamics, timbre 	<p>Read and respond to chanted rhythm patterns</p> <p>Begin to recognise that the pulse can be 2, 3 or 4 time</p> <p>Follow the directions of a leader/conductor</p> <p>Follow hand signals and dot notation when singing</p> <p>Create music in response to a range of stimuli</p> <p>Compose using dot notation, with attention to texture and timbre</p> <p>Recognise and follow dot notation when singing and match it to 4 note tunes played on tuned percussion</p>	<p>Dynamics</p> <p>Tempo</p> <p>Improvise</p> <p>Compose</p> <p>Crescendo</p> <p>Bar</p> <p>Pitch (now including re)</p> <p>Texture</p>

Assessment

By the end of the unit the children will be able to:

Sing songs, accurately matching pitches do, re, mi, so and la

Accurately play three pitch songs on the glockenspiel, including playing from staff notation (C, D, A, E and G) and using rhythms ta, ti-ti, ta-a sh)

Play known songs on glockenspiel, using knowledge of pitch from singing

Improvise and compose melody inspired by a piece of music, using pentatonic scale