




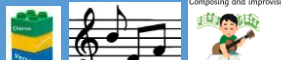


 Children's prior learning in this area	 Cultural Capital Opportunities	 Key vocabulary and glossary
<ul style="list-style-type: none"> <li>- In music, two numbers sit on top of each other next to the clef. These specify how many beats are contained in each musical bar and which note value is equivalent to a musical beat.</li> <li>- Music can be grouped into beats of 2,3,4 or 5.</li> <li>- A quaver has a value of half a beat. Paired quavers are 2 quavers next door to each other with a horizontal line joining them.</li> <li>- A minim is a note worth 2 beats, represented by a hollow dot with a stem.</li> <li>- A staff is a set of five horizontal lines and four spaces. The spaces are the note values F,A,C,E and the lines are E, G, B, D, F</li> <li>- An orchestra is a large musical ensemble. An orchestra has 4 sections: strings, woodwind, brass and percussion.</li> </ul>	<p>Live and inspired BSO concert May 2024 – live stream.</p> <p>Live performance by a saxophonist of 'Take the A train'.</p> 	<p>Big Band – a jazz orchestra consisting of saxophones, trumpets, trombones, piano, guitar, double bass and drums.</p> <p>Structure - the order the different parts of the song are played in.</p> <p>Rallentando (ral) - slow down</p> <p>Accelerando (accel) - speed up</p> <p>Composing - creating new music that hasn't been heard before</p>
<p><b>Enquiry Question: What is a big band?</b></p>	<p><b>Enquiry Question: What is structure?</b></p>	<p><b>Enquiry Question: How do we use structure in composition?</b></p>
<p><b>Concept: Composers, style, history and listening</b></p>  <p><b>Key Element: Structure</b></p>	<p><b>Concept: Composition and notation</b></p>  <p><b>Key Element: Structure</b></p>	<p><b>Concept: Composition and notation</b></p>  <p><b>Key Element: Structure</b></p>
<p><b>Sticky knowledge:</b> Students will know that some pieces of music have a structure of AABA. Students will know how to be inquisitive towards the origins and history of the music they are listening to, singing and playing.</p> <p><b>Listening:</b> Listen for the first 30 seconds then reveal the video: <a href="https://www.youtube.com/watch?v=D6mFGy4g_n8">https://www.youtube.com/watch?v=D6mFGy4g_n8</a></p> <p><b>Biography:</b> Take the 'A' Train was the signature tune of the Duke Ellington Orchestra. A jazz orchestra is called a Big Band. A big band has trumpets, trombones, saxophones, drums, piano and a bass. This Big Band was one of the greatest of all Jazz big bands. Show a picture of a big band. Look at charanga resource for each instrument played on its own: <a href="https://soundstorm.charanga.com/resources/37699-listen-out-take-the-a-train/play">https://soundstorm.charanga.com/resources/37699-listen-out-take-the-a-train/play</a></p> <p><b>Vocabulary:</b> Structure - the order the different parts of the song are played in.</p> <p><b>Teach:</b> Even though Take the 'A' Train lasts for three minutes, it is made up of just two musical ideas: the first idea ('A' – up until 0.28) is a snappy melody that fits to 'You ... You take the A train' and the second idea ('B' 0.28 to 0.38) is a strong musical response played by the trombones. These are arranged in a structure of AABA. After this, the music then goes into a solo improvisation section but we just going to focus on the first section today.</p> <ul style="list-style-type: none"> <li>• Listen to the piece again; can pupils identify where the different sections (A) and (B) begin? They will need to listen to the words carefully, and keep an ear out for the sound of the trombone.</li> </ul> <p><b>Apply</b>                  We are going to look at a few nursery rhymes that use an AABA structure. Head shoulders knees and toes. What is the A structure that is repeated twice and then again at the end? What is B? <a href="https://www.bbc.co.uk/teach/school-radio/nursery-rhymes-heads-shoulders-knees-and-toes/zd9f6v4">https://www.bbc.co.uk/teach/school-radio/nursery-rhymes-heads-shoulders-knees-and-toes/zd9f6v4</a></p>	<p><b>Sticky knowledge:</b> Students will know that music can be created within a set structure. Students will know how to arrange individual notation cards of known note values to create sequences of 2-, 3- or 4-beat phrases, arranged into bars.</p> <p><b>Listening:</b> <a href="https://www.youtube.com/watch?v=D6mFGy4g_n8">https://www.youtube.com/watch?v=D6mFGy4g_n8</a>                  Cultural capital opportunity – listen to a live saxophonist play 'Take the A Train' – speak to Music leader.</p> <p><b>Biography:</b> Inspired by the A-line of New York's subway, and written in 1939, Take the 'A' Train was adopted as the signature tune of the Duke Ellington Orchestra. In the 1940s, World War II gripped America. Many Americans were away from home, at war, and loved listening to music that reminded them of home. Duke Ellington, along with Ella Fitzgerald and Louis Armstrong, dominated the jazz scene during this period, creating swing music with a groove that made you want to dance. A groove is a sense of recurring rhythm.</p> <p><b>Vocabulary:</b> Structure - the order the different parts of the song are played in.</p> <p><b>Teach:</b>                  Explain that today, we are going to play around with creating a piece of music that has a <b>structure</b>. We will be composing (creating new music that hasn't been heard before). Introduce the notation cards (See resource file). Model picking 4 notation cards to create a musical idea. These 4 bars will be our first idea 'A'. Model playing the musical idea on a glockenspiel, recalling the note values the children know (crotchet, quaver, minim). For this task, the pitches are kept in letter form to ease mental overload. We do – now rehearse this musical phrase with the class.</p>	<p><b>Sticky knowledge:</b> Students will know that music can be created within a set structure. Students will know how to arrange individual notation cards of known note values to create sequences of 2-, 3- or 4-beat phrases, arranged into bars.</p> <p><b>This learning point may need two lessons. Resources needed – enough notation cards for every group to have a set of 'A and B' each.</b></p> <p><b>Recall and retrieve:</b> Recap last lessons's learning – structure, musical ideas. Look at last lesson's whole class composition and play again. Can we hear a clear difference between our musical ideas A and B?</p> <p><b>Teach:</b> Introduce a group composition task. Each group has to create a 4 bar musical idea A and B. Use the notation cards again for support with this.</p> <p>Step 1: time to combine notation cards for musical phrase A – stick on paper.                  Step 2: time to learn this phrase as a group.                  Step 3: combine notation cards for musical phrase B – stick on paper.                  Step 4: time to learn this phrase.</p> <p><b>Apply:</b>                  Step 5: Is there a clear difference? Could we add some new textures (texture is the overall effect of melody, harmony and rhythm combined) to make them sound contrasting? Could some of the group play the melody while others add in a backing (such as percussion instruments like shakers).                  Step 6: Play this in the AABA structure (repeat A twice, play B then play A again).                  Step 7: Each group performs to the class.</p>

<p>A = Head, shoulders, knees and toes, knees and toes B = And eyes and ears and a mouth and a nose</p> <p>Old Macdonald: A = Old Macdonald had a farm, e-i-e-i-o, and on that farm he had some ____, e-i-e-i-o B = With a ____, ____, here and a ____, ____, there etc.</p> <p><u>Deepen:</u> Now we are going to take these two nursery rhymes and combine them to create a new nursery rhyme with an AABA structure. A = Head, shoulders, knees and toes, knees and toes A = Head, shoulders, knees and toes, knees and toes B = Old Macdonald had a farm, e-i-e-i-o A = Head, shoulders, knees and toes, knees and toes</p>	<p>Now model picking 4 different notation cards. Model playing these. This is our musical idea 'B'. Now rehearse this musical phrase with the class. Model playing A and B so they can hear they sound different.</p> <p>We are now going to put that into our structure AABA. We will play our musical idea A twice, then we will play B, then we will play A one more time. Whole class to play the musical structure AABA for this whole class composition.</p> <p><u>Apply:</u> In small groups, children are to practise the class' AABA composition using glockenspiels, hand bells and chime bars. The whole group can either learn the whole composition or half can learn 'A' and half can learn 'B' then combine in the structure. Perform as a group to the class and video for assessment.</p>	
<b>Enquiry Question: What do accelerando and rallentando mean?</b>		
<b>Concept: Composition and notation</b>		
<b>Key Element: Structure and tempo</b>		
<p> <i>Students will know that accelerando means getting faster and rallentando means getting slower.</i> <i>Students will know how to perform as a group at an appropriate volume for the audience to hear, introducing the piece and finishing it appropriately.</i></p> <p><u>Key element:</u> Tempo - The tempo is the speed or pace of the music – (See video on charanga for support – linked within teaching slides).</p> <p><u>Teach:</u> Explain that we now know quite a few words for tempo from our learning in years 1,2 and 3. We now know – pulse, beat, allegro (fast), adagio (slow), bar and time signature.</p> <p><u>Knowledge:</u> In 'Take the A Train', Duke Ellington decided to make it sound like the train was disappearing at the end. He achieved this by putting a rallentando in for the musicians. This means he wanted them to start playing slower. If he wanted the musicians to play faster, he would put in an accelerando. In music, these tend to be shortened to rall (rallentando) and accel (accelerando).</p> <p><u>Teach:</u> We are going to think about making your music go faster (accelerando) or slower (rallentando).</p> <div style="display: flex; justify-content: space-around;"> <div data-bbox="107 1074 297 1177">  </div> <div data-bbox="297 1074 488 1177">  </div> </div> <p>Children are to add a rallentando to the last section of their compositions. Children are to now play it as AABA with the last A getting slower (rallentando).</p> <p>Children are to add an accelerando in. Children are to play AABA with an accelerando at the end of the first time then they are to repeat the whole thing again with the rallentando at the end.</p> <p><u>Apply:</u> Practise compositions in groups again and perform to the class.</p> <p><u>Deepen:</u> Explore the difference in how accelerando and rallentando effects the mood/effect of a composition. How does it make the listener feel?</p>		

