

## INTRODUCTORY LESSONS

	<p>These six double lessons are a complete scheme for composing at KS2; they also introduce all the skills and methods required to work the Projects. The Lessons are set out as pairs of one-hour sessions to be delivered in the order given. (Approximate timings are given to a minimum of 55 minutes and a maximum of 70 minutes per lesson.) Used this way, the Chapter provides material for a term's work.</p> <p>For some classes, especially those receiving regular music lessons, or spending a whole afternoon a week on music, it would be possible to go through this material in one half-term (six lessons). The main loss is in time spent on homework and playing through exercises. By giving Lessons the two full sessions, there is more repetition and more time to explore concepts that are not being reinforced elsewhere. It will also make it easier to evaluate, from the Homework done, which elements need to be explained again before proceeding.</p>
Lesson 1	<p><b>SOUNDS ALL AROUND</b></p> <p>In Lesson 1 the pupils listen to sounds in the environment. They consider and discuss qualities of sounds. They explore how the sounds may be made on instruments. They learn to direct the music with hand signals, and to play following direction. Music is improvised under the leadership of a conductor.</p>
Lesson 2	<p><b>WRITING SOUNDS DOWN</b></p> <p>In Lesson 2 the pupils learn about simple graphic notation and how to write and play from simple scores. Working with a limited selection of instrumental sounds, they invent short musical phrases. They practise hearing sounds in the imagination and reading scores.</p>
Lesson 3	<p><b>MAKING CHOICES</b></p> <p>In Lesson 3 the pupils learn how to work with short musical phrases, trying small changes and considering the results. They remember and copy phrases. They take down easy phrases in dictation. They practise describing the sounds and music in words and begin simple appraisal.</p>
Lesson 4	<p><b>MAKING A PATTERN</b></p> <p>In Lesson 4 the pupils discover how to extend their phrases by using repetition. Pupils explore working with patterns and using mirror versions. They begin to work in groups and take turns in leading and playing the music.</p>
Lesson 5	<p><b>TELLING A STORY</b></p> <p>In Lesson 5 the pupils start to work with musical ideas in a narrative way, working on ideas from scenes and stories. They play the music to other groups. They listen to each other's music and comment on the relevance of the sounds to the story ideas.</p>
Lesson 6	<p><b>COMPOSING</b></p> <p>In Lesson 6 the pupils begin to work on longer pieces with a consideration of structure. They perform pieces to each other. They discuss the music, analysing its ideas, developments and forms, and give informed opinions on the pieces.</p>

Please note that these Lessons are set out so that you may, if you wish, take only three pages (six sides) into class with you on each occasion.

All the Lessons require the same sets of instruments as described in Lesson 2.1. It would be possible to run the entire term of lessons, however, with no instruments at all. In this case you would either use body sounds (handclaps, tummy slaps, voices etc) or sounds made from objects around the classroom (rulers on desks, hitting large books, filling a water bottle with beads and shaking it etc). For more advice on instruments, see Chapter 5.

<b>LESSON 2.1</b>	<b><u>SOUNDS ALL AROUND</u></b>
<b>SUMMARY AND AIMS OF THE LESSON</b>	<p>In Lesson 1 the pupils listen to sounds in the environment. They consider and discuss some qualities of sounds. They explore how the sounds may be made on instruments. They learn to direct the music with hand signals, and to play following direction. Music is improvised under the leadership of a conductor.</p> <ul style="list-style-type: none"> <li>☞ Performing skills: Exploring making sounds on instruments, following signals and directing playing</li> <li>☞ Composing skills: Improvising</li> <li>☞ Appraising skills: Listening for qualities of sounds</li> </ul>
<b>MANAGEMENT</b>	<p>These two sessions are worked with the whole class together.</p> <p>You will need a set of classroom percussion instruments, at least enough for every pupil to have an instrument each. The instruments should all be easily available at the side of the room, preferably on tables. The instruments needed are in three categories: short, high sounds, short, low sounds and long sounds. (See the Notes for advice on these qualities and on the instruments.) However, to begin with, the instruments should not be sorted into categories on the tables but mixed up. Only include instruments which fit the categories.</p> <p>Most lessons can be carried out in the classroom as it is usually set out. But some (especially these early ones) benefit from an open space like a hall, or a classroom cleared of tables. Even so, all lessons may be carried out in a classroom with tables in place. For this first lesson you would need to make a clear area in the room for each of the three (equal-sized) groups to be placed.</p>
<b>GENERAL</b>	<p>If the class has not worked with instruments before, it would be useful to have a preparatory session in which the following disciplines are introduced in games or practical sessions, and reinforced by being discussed:</p> <ul style="list-style-type: none"> <li>☞ instruments are in front of the pupil, untouched, when not being used</li> <li>☞ instruments are taken up and put down silently</li> <li>☞ there are no loud sounds played near anyone's ear, ever</li> <li>☞ there is a recognised signal for stopping playing (say "and.... STOP" and put up your hand with the palm forward on the word STOP).</li> </ul>
<b>WORDS</b>	<p>PITCH - whether sounds are high or low  DURATION – whether sounds are long or short</p>
<b>PREPARATORY SKILLS</b>	<p>The most important preparatory skill for the Lessons is the recognition of higher and lower pitched sounds and the ability to name them as such. See Chapter 5, page 118.</p>

2.1a	THE LESSON
1. 5 minutes	<ul style="list-style-type: none"> <li>☞ Sit the pupils in a large circle. Ask them to listen to all the sounds in the room. Explain that they are not listening for anything in particular, just listening to everything. Ask what sounds have been heard. Now ask them to listen to the sounds that they can hear outside the room. Again, ask what has been heard.</li> </ul>
2. 5 – 10 minutes	<ul style="list-style-type: none"> <li>☞ Again ask the pupils to listen to <u>all</u> the sounds around. After a moment or two, ask them to focus on one particular sound and listen carefully to that.</li> <li>☞ Ask about the different qualities of that sound and discuss the various qualities of sounds. Make sure you deal with duration and pitch.</li> </ul>
3. 10 minutes	<ul style="list-style-type: none"> <li>☞ Explain that now the pupils are going to be making some sounds. Practise some handclaps – a short sound.</li> <li>☞ Introduce hand signals to indicate the start and end of a sound. Explain that a short sound, such as a hand-clap, only needs a starting signal as it immediately stops of itself. A sustainable sound (such as singing “aaah”) would need to be started and stopped, because it may be of any length.</li> <li>☞ For a long sound, ask the pupils – on your signal – to make a low “aaah” sound with their voices, sliding up higher. They should then make a long high sound which slides down lower. Once it is clear that “high” and “low” are understood, ask for a long, high “aaah” which doesn’t move, and then a long, low “aaah”.</li> </ul>
4. 5 – 10 minutes	<ul style="list-style-type: none"> <li>☞ Ask the pupils to consider which instruments are more likely to make low sounds, large or small; and similarly with high sounds.</li> </ul>
5. 30 – 35 minutes	<ul style="list-style-type: none"> <li>☞ Split the class into three groups, A, B and C, and give each group a space on the floor so that the whole class is in a semi-circle in front of you with ‘A’ to your left, ‘B’ in the middle and ‘C’ to your right. Once the seating is established, ‘A’ pupils are to go and find instruments which make short, high sounds, ‘B’ pupils need long sounds and ‘C’ pupils need short, low sounds.</li> <li>☞ The pupils should go and experiment with the instruments and bring the chosen one back to their place. Check that the right sounds have been chosen, and – if necessary – change instruments.</li> <li>☞ You may then practise playing and stopping under instruction, firstly a group at a time and then (using both hands) in combinations.</li> <li>☞ Invite pupils to come and be the conductor and make up their own pieces by indicating who is to play and when.</li> </ul>
<b>HOMEWORK</b>	<i>The pupils should listen out for examples of high sounds and of low sounds.</i>

2.1a	NOTES ON THE LESSON
2.	<p>If there is no particularly useful sound happening (cars outside, pupils calling etc) make a sound yourself with an instrument or an object, but preferably not an instrument which will be used later in the lesson.</p> <p>The qualities of sounds (characteristics, parameters) are usually on a sliding scale between pairs of opposites such as Long and Short, High and Low, Loud and Quiet, Regular and Occasional.</p> <p>Be careful to use the word “Quiet” as the opposite of “Loud” (not the word “Soft”) as there are also Hard and Soft sounds. See Chapter 5.</p>
3.	<p>To start a sound, bring the arm up fairly slowly and then quickly down to shoulder height. At the moment the sound should start, the arm is pointing forward and you open out the index finger. The raising of the arm is like an in-breath to prepare the player, the moment of starting the sound is when the arm stops moving down and the finger points. When the sound should stop, pull the hand back very slightly and, with a sort of silent click, bring it forward and open it, facing the players with palm outwards.</p> <p>Any long sound should continue until stopped. Sometimes the conductor will keep pointing right up until the stop signal, but sometimes she or he will be dealing with other players and only be able to turn back to give the stop signal.</p> <p>Don't use arm movements up and down to indicate pitch changes, because these movements are usually used to indicate volume (loudness). But you could <u>point</u> up or down to show high or low sounds when needed.</p>
4.	<p>Generally, larger objects make lower sounds and smaller objects make higher ones. So pushing desks, lorries trundling by, lions roaring, and slapping your tummy have a lower sound than dropped pencils, skateboards, mice squeaking, and finger clicks. This is not always so, however, because large bodies can have small parts inside for making high sounds (elephants, pianos etc).</p> <p>A good rule for remembering how to set out tuned percussion instruments (such as xylophones) is the <u>3-L</u> rule: the <u>L</u>onger bars are the <u>L</u>ower notes, placed on your <u>L</u>eft.</p>
5.	<ul style="list-style-type: none"> <li>❖ a high, short sound, such as a high pitched percussion instrument, triangle, claves, wood block, finger click</li> <li>❖ a low, short sound, such as a low pitched percussion instrument, drum, foot stamp</li> <li>❖ a long sustainable sound, such as shaken maracas, bells or tambourine, a maraca or guiro, or a vocal “aaah”.</li> </ul> <p>There is further guidance in the Teachers' Notes for this Lesson, and in Chapter 5.</p>
5.	<p>An example of a piece would be:</p> <p>High, then Low; High, then Low. Long (continues for a while) ..... STOP  Low, then High; Low, then High. Long (continues for a while) ..... STOP  Long (keep it going during) High, High, Low, Low, High, Low; then ALL STOP</p>