

# St John the Baptist CofE Primary School, Findon



## Adaptation and Assessment in Music Lessons

**Reception (Ash) Music Overview – Cycle A**

Unit Name	Adaptation - Pupils needing more Support	Adaptation - Pupils needing further challenge	Assessment
<p><b>Autumn 1</b> I've got a grumpy face</p>	<p><b>Beat:</b> where children aren't 'feeling' the beat, run an activity where others 'share' the beat with them. For instance: you could try paired work – children sit on the floor opposite each other, feet together, holding hands to perform a rowing action back and forth. Or use a prop such as a hoop (you could have 3 or 4 children around a hoop depending on its size). Working together, they have to move the hoop together, as one, in time with the music.</p> <p>As a class, sit around a large sheet of Lycra or fabric and raise it up and down. The beat is shared by the group and those finding it hard will be 'pulled' onto the beat by others.</p> <p><b>Pitch:</b> while some children naturally sing 'in tune', others need more practice. It is common for children to confuse their singing and speaking voices. Where this is the case, children need to sing regularly, ideally for at least a few minutes every day.</p>	<p>Pupils could sing a solo part in the singing game.</p> <p>In Lesson 3, pupils could use tuned percussion so they can explore pitch and timbre to demonstrate feeling/mood.</p> <p>Pupils could compose their own verses and actions independently.</p>	<ul style="list-style-type: none"> <li>• Can children make up new words and actions about different emotions and feelings?</li> <li>• Can children explore making sound with their voices and percussion instruments to create different feelings and moods?</li> <li>• Can children sing with a sense of pitch, following the shape of the melody with their voices?</li> <li>• Can children mark the beat of the song with actions?</li> </ul>
<p><b>Autumn 1</b> The Sorcerer's Apprentice Paul Dukas</p>	<p><b>Fast/slow, faster/slower:</b> Children's inner tempo is faster than adults because they are smaller. They may have a different sense of what is fast in relation to each other but they can hopefully feel in their bodies the speed of the beat. They might be able to more easily tell you if something is faster or slower. For instance if you are asking 'Is X fast?' and they aren't sure, you could follow this up by clapping a much slower or faster beat and asking 'is it faster (or slower) than what I just clapped?'.</p> <p><b>High/low, higher/lower:</b> As with tempo, pitch is comparative. Model the highness and lowness of music with your hand gestures and through modelling moving to the piece, or using a prop such as a scarf to indicate where the music is higher or lower.</p> <p><b>Long/short:</b> Support children to hear long and short notes using gesture. Model the kinds of actions you could use to move to long sounds (make the action big) and short sounds (make the action smaller) and have them copy you. Feeling it in their bodies will support children to identify it aurally.</p> <p>Model using music vocabulary to talk about these elements of music in conjunction with examples of music to listen to and visual demonstration.</p>	<p>Encourage pupils who can clearly aurally identify elements of the music to refine their movement or writing in response to music. This could be to listen carefully to the tempo and move with the beat, or make their actions very definitely long or short, to make high and low actions very clear – go up high or down low with their movement.</p> <p>Encourage the use of music vocabulary and get them to listen more widely. Can they pick out any instruments or talk about and describe how the music makes them feel? Can they hear dynamic contrasts in the music or where the music feels very full or very thin?</p>	<ul style="list-style-type: none"> <li>• Can children identify and describe key features or extreme contrasts in the music?</li> <li>• Can children use some music vocabulary to describe the features/contrasts (e.g. louder/quieter, faster/slower, higher/lower)?</li> <li>• Can children structure a class story based on the piece?</li> <li>• Can children respond to music in a range of ways and in different mediums (e.g. movement, mark making, improvisation)?</li> </ul>
<p><b>Autumn 2</b> Witch, Witch</p>	<p>Using physical hand gestures to differentiate between high and low notes might be helpful. When playing the <i>Witch, witch</i> game, if a child gets 'captured' who isn't so confident about going into the centre and being the witch, you could suggest another child sings with them or an adult, or if they are really worried, they could swap with someone else. Like with all of these things, you know your class and how pupils will engage with the activity – it should be fun and confidence building. An adult could play the tune on an instrument to support pitch matching.</p>	<p>Challenge pupils to sing using witchy voices whilst still maintaining the tune.</p> <p>Ask confident singers to start off the tune each time when playing the game. They could count in 'Ready, steady, off we go!' on the starting note, as a sign for everybody else to sing 'Witch, witch fell in a ditch'.</p>	<ul style="list-style-type: none"> <li>• Can children make up a simple accompaniment using percussion instruments?</li> <li>• Can children use their voices to adopt different roles and characters?</li> <li>• Can children match the pitch of a four-note (la-so-mi-do) call-and-response song?</li> </ul>
<p><b>Autumn 2</b> Row, Row</p>	<p>In Lesson 1, if pupils find it tricky to understand stepping and leaping notes, find some steps in school (if there are any) and sing note by note as you walk up and down them. This can be done on the interactive whiteboard with a picture of steps if there are none in school.</p> <p>In Lesson 2, pupils are finding the pulse and moving forward and backwards. Pair them up with a pupil with a strong sense of pulse, or make sure they can hold on to the Lycra or scrunchie so that they can feel the strong movement of the beat.</p> <p>In Lesson 3, the activity calls on children to create some new lyrics, so this activity may need structuring for EAL, SEND pupils. There are options for gaps to be filled in, which means that pupils don't have to create whole sentences.</p> <p>You might want to give individual whiteboards out for pupils to draw images of transport on.</p>	<p>In Lesson 1, if pupils grasp the concept of stepping and leaping notes quickly, ask them if they can work out how many notes are being 'leapt' over in 'Merrily, merrily, merrily, merrily'. All four intervals leap rather than step.</p> <p>In Lesson 2, utilise pupils who have a strong sense of pulse to help those who find it trickier by placing them next to those who need it.</p> <p>In Lesson 3, the activity calls on children to create some new lyrics and some pupils may be confident in doing so. Place these pupils strategically and give them the option of creating the whole phrase themselves as opposed to just the mode of transport.</p> <p>You might want to give individual whiteboards out for pupils to write their sentences on.</p>	<ul style="list-style-type: none"> <li>• Can children sing a tune with 'stepping' and 'leaping' notes?</li> <li>• Can children play a steady beat on percussion instruments?</li> <li>• Can children make up new lyrics and vocal sounds for different kinds of transport?</li> </ul>

<p><b>Spring 1</b> Bird Spotting – Cuckoo Polka</p>	<ul style="list-style-type: none"> <li>• Add in physical movements to represent the two different notes in the cuckoo call. Try tapping your shoulders then the top of your legs to help pupils differentiate the two notes.</li> <li>• Encourage pupils to use their hands to signal higher and lower pitched notes, helping them to hear that the sung 'cuckoo' call is on two notes and the 'cuc-' is higher pitched than the '-koo'. You may need to model this and then have them mirror you before they do it on their own.</li> <li>• It may be useful for pupils to have a visual signal, so use a bird puppet to fly high and low as you sing the call-and-response.</li> <li>• To support pupils keeping the beat, ask a friend or adult to tap the beat gently on their shoulders.</li> </ul>	<ul style="list-style-type: none"> <li>• Challenge more confident pupils by starting the cuckoo call at different pitches and asking them to echo the same notes back to you. Can they match your pitch exactly? What about with a friend? Invite pupils to sing to each other taking turns in leading and copying.</li> <li>• Vary the way in which you sing the cuckoo call and see if pupils can match you or even make up their own. You could sing the cuckoo call quietly/loudly for them to echo, or slowly/quickly etc.</li> </ul>	<ul style="list-style-type: none"> <li>• Can children explore the range and capabilities of voices through vocal play?</li> <li>• Can children develop a sense of beat by performing actions to music?</li> <li>• Can children develop 'active' listening skills by recognising the 'cuckoo call' in a piece of music (so-mi)?</li> <li>• Can children enjoy moving freely and expressively to music?</li> </ul>
<p><b>Spring 1</b> Shake my sillies out 3 lessons</p>	<ul style="list-style-type: none"> <li>• Some pupils may find it difficult to choose an instrument. In a time-limited lesson where the important thing is the physical playing rather than the choice, it is fine to make the choice for them and hand those children an instrument.</li> <li>• If pupils are struggling to find and keep a steady beat, they could first of all march to the drum beat on the spot before perhaps following a friend who has a more developed sense of beat.</li> <li>• Some pupils will benefit from having a picture card showing the animal they are representing, especially when they may be unfamiliar e.g. centipede.</li> </ul>	<ul style="list-style-type: none"> <li>• Should improvise music to accompany the story and explain their choice of instrument e.g. 'I chose the tambourine for the bird as I can make the jingly sound fly up and down'.</li> <li>• Could take the lead in their group (if they haven't spontaneously done so!).</li> <li>• Could be asked to remember for next time the names of some common classroom percussion instruments, for example the tambourine, maracas, or frog scraper.</li> <li>• Could take over playing the steady beat on a percussion instrument to accompany a known song or chant so the teacher can join in with actions to the beat (and support those who need a little more help).</li> </ul>	<ul style="list-style-type: none"> <li>• Can children listen to music and show the beat with actions?</li> <li>• Can children sing an action song with changes in speed?</li> <li>• Can children play along with percussion instruments?</li> <li>• Can children create a sound story using instruments to represent different animal sounds/movements?</li> <li>• Can children perform the story as a class?</li> </ul>
<p><b>Spring 2</b> Up and Down</p>	<ul style="list-style-type: none"> <li>• Will be able to use whole body actions to indicate higher and lower pitches (notes), copying the example of adults and other children.</li> <li>• May benefit from sitting near children who can pitch match confidently when singing.</li> <li>• Will need more time to freely explore the relationship between higher and lower notes on tuned percussion.</li> </ul>	<ul style="list-style-type: none"> <li>• Can be encouraged to work out and play the tune of <i>Rain is falling down</i> on tuned percussion (glockenspiel or chime bars) – always provide 2 beaters for each child and you will find that they will naturally use them both.</li> <li>• Can be encouraged to make up and perform their own 'going up' and 'coming down' songs.</li> <li>• May like to lead the class, accurately demonstrating the hand actions matching the pitch of songs in the unit.</li> </ul>	<ul style="list-style-type: none"> <li>• Can children make up new lyrics and accompanying actions?</li> <li>• Can children sing and play a rising and falling melody, following the shape with their voices and on tuned percussion?</li> <li>• Can children use appropriate hand actions to mark changing pitch?</li> </ul>
<p><b>Spring 2</b> Five Fine Bumblebees</p>	<ul style="list-style-type: none"> <li>• For pupils who find it tricky to notice the change in speed, having a visual signal will help, such as a hand in the air.</li> <li>• Movement is the best way to experience the change in tempo, so allow time for walking slowly around the space at the start of the piece and then jogging/running carefully around the space as soon as the tempo changes.</li> </ul>	<ul style="list-style-type: none"> <li>• Ask those individuals to use an instrument such as a drum, to beat the tempo throughout the piece, seeing if they can change speed as they play along with the track.</li> <li>• Confident pupils could notate their soundscapes using graphic score notation (images or pictures) to demonstrate which animals/instrument is playing when.</li> </ul>	<ul style="list-style-type: none"> <li>• Can children improvise a vocal/physical soundscape about minibeasts?</li> <li>• Can children sing in call-and-response and change voices to make a buzzing sound?</li> <li>• Can children play an accompaniment using tuned and untuned percussion and recognise a change in tempo?</li> <li>• Can children listen to a piece of classical music and respond through dance?</li> </ul>
<p><b>Summer 1</b> Down there under the Sun</p>	<ul style="list-style-type: none"> <li>• Some pupils will need time and help when choosing sound makers and instruments. It might be helpful to limit their choice to between just 2 items, as a whole box of different things can be daunting or overwhelming.</li> <li>• Pupils could add sound effects on an instrument to the song, rather than playing a rhythm or steady beat. However, they should still play at the right time – if they are in the 'response' team, with support as required, they should play with that team.</li> <li>• Some pupils may need to imitate the appropriate movements of others when moving to music.</li> </ul>	<ul style="list-style-type: none"> <li>• Pupils could be given the chance to lead the class in the call-and-response song.</li> <li>• Pupils could play the stepping notes of the song on tuned percussion with no support.</li> <li>• Pupils should be encouraged to articulate why they have chosen a particular instrument or sound.</li> <li>• Pupils could play the rhythm of some of the syllables of the repeated lyrics in the song e.g. 'big, blue, o-cean' = 'shake, shake, shake, shake'.</li> <li>• Pupils could devise and recall a sequence of movements to the music.</li> </ul>	<ul style="list-style-type: none"> <li>• Can children develop a song by composing new words and adding movements and props?</li> <li>• Can children sing a song using a call-and-response structure?</li> <li>• Can children play sea sound effects on percussion instruments?</li> <li>• With some support, can children play a call-and-response phrase comprising a short stepping tune (C-D-E)?</li> <li>• Can children listen to a range of sea-related pieces of music and respond with movement?</li> </ul>

<p><b>Summer 1</b> Oh, it's all so quiet</p>	<ul style="list-style-type: none"> <li>• Repetition is key at this age and stage. Playing videos a number of times will give children time to process the content.</li> <li>• Keep visual aids close by, perhaps on the wall, such as images, symbols, and key words to remind pupils of what's being covered.</li> <li>• Concepts such as tempo are more readily understood physically and experientially, so enabling pupils to move around the space and <i>feel</i> the change in tempo will help.</li> <li>• Sit pupils who need additional support near adults in the room</li> </ul>	<ul style="list-style-type: none"> <li>• Pupils who understand and are confident in using the musical terms in the unit activities might enjoy the challenge of learning other musical terminology. Why not introduce them to the symbols – <i>p (piano)</i> meaning quiet, and <i>pp (pianissimo)</i> meaning extra quiet, <i>f (forte)</i> meaning loud and <i>ff (fortissimo)</i> meaning extra loud!</li> <li>• Use able pupils to buddy up with others – either to teach what they know to someone else and support a less confident learner, or equally with another pupil of a similar ability to create their own short composition demonstrating their understanding of dynamics.</li> <li>• Confident children could be given the opportunity to lead in the call-and-response warm-up and in the conducting activity.</li> </ul>	<ul style="list-style-type: none"> <li>• Can children develop listening skills, identifying dynamics (<i>forte, piano, crescendo, and diminuendo</i>) across a range of different musical styles?</li> <li>• Can children explore dynamics with their voices and instruments?</li> <li>• Can children play different instruments with control?</li> <li>• Can children improvise music with different instruments, following a conductor?</li> <li>• Can children compose music based on characters and stories developed through listening to Beethoven's 5th symphony?</li> </ul>
<p><b>Summer 2</b> Slap Clap Slap 3 lessons</p>	<ul style="list-style-type: none"> <li>• Some children may find it difficult to suggest and stick to one three-beat body percussion pattern – an adult may need to listen to their suggestions and help them recall and rehearse.</li> <li>• Some children may need an adult to help them perform their clapping game to a steady beat. Children who do not yet have a good sense of the steady beat can sometimes be put with friends who do, but teachers should be careful that this doesn't affect the outcome for the friend.</li> <li>• If a child is not yet ready for a game with a partner, performing their actions on their own is still working towards being able to perform to a steady beat. A teacher may like to play a steady beat on a drum and all those not ready for a partner game can perform their actions to the drum.</li> <li>• Some children may need to be given a choice from only two instruments rather than be overwhelmed by lots of choice.</li> </ul>	<ul style="list-style-type: none"> <li>• Pupils needing further challenge:</li> <li>• Pupils can sometimes be partnered with other able children so that accuracy of clapping/playing to the beat can be really developed and other times be partnered with a friend who is finding it difficult to perform to the steady beat.</li> <li>• Pupils could be asked to teach their clapping game to other children.</li> <li>• Pupils could lead the class in a performance of the song with percussion instruments e.g. in an assembly.</li> </ul>	<ul style="list-style-type: none"> <li>• Can children listen actively to music in 3/4 time?</li> <li>• Can children compose a three-beat body percussion pattern and perform it to a steady beat?</li> <li>• Can children sing a melody in waltz time and perform the actions?</li> <li>• Can children transfer actions to sounds played on percussion instruments?</li> <li>• Can children find the beat and perform a clapping game with a partner?</li> </ul>
<p><b>Summer 2</b> Bow, bow, bow Belinda 3 lessons</p>	<ul style="list-style-type: none"> <li>• <i>Bow, bow, bow Belinda</i> is a repetitive song but the tune changes incrementally so pupils might need to hear it several times to pick up on the changes in pitch. Using hand signals to indicate pitch changes will help with this.</li> <li>• The activity relies on multitasking, so it may be that some pupils find it tricky to dance and sing at the same time – in which case they might do one or the other instead.</li> <li>• Part of the dance relies on differentiating between left and right hands. The activity notes suggest using coloured bands to help pupils remember which is which. Other options include:</li> <li>• Putting a sticker dot on one hand to help pupils differentiate between left and right.</li> <li>• You could display two large hands labelled 'RIGHT' and 'LEFT' to support children to remember which is which.</li> <li>• If they hold their hands up, palms facing away from them the left-hand thumb and forefinger create an L shape, which may also help.</li> </ul>	<ul style="list-style-type: none"> <li>• Confident pupils could support those who need guidance by being paired up strategically when learning the partner dance.</li> <li>• If pupils are confident with the song and actions, teach them the more formal version of the dance.</li> <li>• Instead of the two notes on the xylophone or glockenspiel, more confident pupils may be able to play the five notes that accompany the phrase 'Won't you be my darling?'. These go down in steps: D-C-B-A-G-G.</li> </ul>	<ul style="list-style-type: none"> <li>• Can children invent and perform actions for new verses?</li> <li>• Can children sing a song while performing a sequence of dance steps?</li> <li>• Can children play a two-note accompaniment, marking the pulse, on tuned or untuned percussion?</li> <li>• Can children listen to and discuss examples of folk songs from North America?</li> </ul>

**Key Stage 1 (Willow) – Cycle A**


Unit Name	Adaptation - Pupils needing more Support	Adaptation - Pupils needing further challenge	Assessment
<p><b>Autumn 1</b> Menu Song</p>	<ul style="list-style-type: none"> <li>If any child/children struggle to remember the order of the words, use the downloadable pdf of word signs as a prompt in every lesson, including during the performance. You could make a feature of the signs, using them as a prop to include the audience in joining in with the singing.</li> <li>There is a good amount of scaffolding in each lesson to help children hear the cumulative structure as well as the change in pace between the 'Today is Monday...' and 'Monday spaghetti...' sections. You can assist by modelling the change in pace by tapping it on an instrument – for instance, in the lines that begin 'Today is...', tap on beats 1 and 3:               <div style="text-align: center; margin: 10px 0;"> <p>(rest) To day is Mon day. . .</p> <p>1 2 3 4 1 2 3 4</p> </div> <p>And when the bass begins to 'walk' at 'Monday spaghetti...' tap every beat (1, 2, 3, 4.):</p> <div style="text-align: center; margin: 10px 0;"> <p>Mon day, spa- ghetti. . Ev'ry body happy? . Well</p> <p>1 2 3 4 1 2 3 4</p> </div> </li> </ul>	<ul style="list-style-type: none"> <li>There are plenty of opportunities for pupils to sing solo lines, or play solo, in the cumulative section of the song.</li> <li>As part of the progression snapshot activity there are opportunities to demonstrate and lead in the call-and-response singing of the song.</li> </ul>	<ul style="list-style-type: none"> <li>Can children participate in creating a dramatic group performance using kitchen-themed props?</li> <li>Can children copy a leader in a call-and-response song, waiting their turn to sing?</li> <li>Can children sing a cumulative song from memory, remembering the order of the verses?</li> <li>Can children play classroom instruments on the beat?</li> <li>Can children listen and move in time to the song?</li> </ul>
<p><b>Spring 1</b> Colonel Hathi's March</p>	<ul style="list-style-type: none"> <li>It's helpful to feel the pulse physically, so if a pupil needs support, ask another child or adult to gently tap the pulse on their shoulders.</li> <li>Pair them up with children who have a strong sense of pulse.</li> </ul>	<ul style="list-style-type: none"> <li>If children demonstrate an intrinsic sense of pulse, use them to support those that find it harder, making strategic decisions about where you place those pupils so that they can model to others.</li> <li>When creating their own marching compositions, some pupils could play a larger selection of notes, keeping in time with the beat. For example, they could play: C/G/C/GAB</li> </ul>	<ul style="list-style-type: none"> <li>Can children compose music to march to using tuned and untuned percussion?</li> <li>Can children respond to musical characteristics through movement?</li> <li>Can children describe the features of a march using musical vocabulary (e.g. that it has a steady beat, that soldiers 'march' to music, naming the instruments playing in the clips)?</li> </ul>
<p><b>Spring 1</b> Magical Musical Aquarium</p>	<ul style="list-style-type: none"> <li>Some pupils may need help with concentration to stay on task in group work. To support them, you could allocate clearly defined roles within a group e.g. one pupil could create a gentle rippling tune, another the vocal swoop, and another a fishy tune. Alternatively, have children work in pairs.</li> <li>Not everyone has to use instruments/beaters if this is a challenge of coordination. Gentle rippling and fishy tunes can also be made with the voice. Another option is to give the largest instruments and beaters (which are easier to play/hold) to these pupils.</li> <li>Pitch matching in singing is a skill that can take time to develop. Two of the songs featured in the unit are echo songs, which provide a great opportunity to practise this skill. Have children struggling to pitch match the group start a song with the 'call', with everyone else copying them. Don't worry if they start on different notes each time. Support singing by showing the shape of the pitch using hand gestures to indicate the higher 'so' notes and the lower 'mi' notes. A good first step in being able to match pitch is to be able to follow the shape of up and down with the voice, even if the notes aren't entirely accurate. Similarly with the song <a href="#">Down there under the sea</a>, show the shape of the melody with your hand if you can, and/or look at the pitch contour using the notation display on the whiteboard, asking children to draw an imaginary line through the notes and then show the shape with their hands (moving towards the ceiling for up and towards the floor for down) – a visual demonstration can be very helpful.</li> </ul>	<ul style="list-style-type: none"> <li>Could be expected to devise new actions and feel confident to lead the song by singing the 'call' e.g. in <a href="#">Hey, hey</a>.</li> <li>Could play the 'drip-drop' chime bar accompaniment in Lesson 3 as a solo, perhaps even with two chime bars (or a xylophone with the note C at both ends) using two beaters.</li> <li>Could be encouraged to describe music (listened to, composed, and performed) using music vocabulary e.g. louder/softer, faster/slower, naming instruments.</li> </ul>	<ul style="list-style-type: none"> <li>Can children experiment with sounds (timbre) to create aquarium-inspired music and draw the sounds using graphic symbols?</li> <li>Can children sing a unison song rhythmically and in tune?</li> <li>Can children play percussion instruments expressively (gently, quietly and slowly), representing the character of their composition?</li> <li>Can children listen to 'Aquarium', reflecting the character of the music through movement?</li> </ul>

Unit Name	Adaptation - Pupils needing more Support	Adaptation - Pupils needing further challenge	Assessment
<b>Spring 2</b> Football	<ul style="list-style-type: none"> <li>In Lesson 3, where you are singing an echo song, if pupils are struggling with listening and knowing when to take their turn, you might want to use a visual cue to indicate when it is their turn to sing. For instance, 'my turn' (gesture to yourself), 'your turn' (gesture to the children). Alternatively, you could use a pop up puppet, or a start and stop sign (one side red, one side green) as a signal.</li> <li>Keeping the beat without speeding up can be tricky, especially with a rousing chant like <i>Football</i>. Ask everyone to try and control their tempo and keep a steady beat. You could help support this by playing a beat in the background and asking them to chant quietly a) so that they can hear the beat and b) because speaking quieter should help avoid speeding up. Some children might have more trouble keeping a beat – with these children try and maintain eye contact so they can see your beat or better still find a way that they can feel the beat from someone else e.g. in pairs play a clapping game.</li> <li>Some children may need support creating their own word patterns and melodies. For this, they could work with a friend or an adult in the room, or you might break the task down into smaller steps to make it more manageable.</li> </ul>	<ul style="list-style-type: none"> <li>Pupils could work independently to create their own word patterns and tunes, so they don't dominate a partner. Alternatively, they might support a younger or less able pupil.</li> <li>You could challenge very musically able children to walk the beat in their feet while they chant and tap the rhythm of <i>Football</i>.</li> <li>A small group of children might be able to chant <i>Football</i> as a round, with the second part starting when Group 1 get to the start of Line 3.</li> </ul>	<ul style="list-style-type: none"> <li>Can children chant together rhythmically, clapping on the rests in Football accurately?</li> <li>Can children play an ostinato on untuned percussion?</li> <li>Can children sing an echo song while tapping the beat, and clap the rhythm of the words?</li> <li>Can children compose melodies to a rhythm from a chant and to words they composed themselves?</li> <li>Can children recognise the difference between a pattern with notes (pitched) and without (unpitched)?</li> </ul>
<b>Summer 1</b> Down from Sea Interludes	<ul style="list-style-type: none"> <li>Children who have less experience of adding actions to the steady beat, or who have a learning difficulty, will benefit from being positioned near friends who have a strong sense of beat.</li> <li>Some children will need support from an adult e.g. when a listening activity requires longer concentration. The adult should quietly remind them what they are listening for and draw their attention to any signals, encouraging the child and praising all appropriate movements.</li> <li>Some children may need to stick to performing one part in the class movement picture rather than rotate round all 3 movements. It would be better to listen for one sound, their cue to perform, than potentially become confused by listening for changing sounds. You can always give them the job of group leader so that they feel they have a special role and are not missing out by staying on one movement.</li> </ul>	<ul style="list-style-type: none"> <li>Will be able to sing a simple singing game with actions showing a sense of beat.</li> <li>Could listen actively and respond to musical signals and musical themes with appropriate movement and articulate related ideas.</li> <li>Could take a leadership role in the class movement picture.</li> </ul>	<ul style="list-style-type: none"> <li>Can children sing a simple singing game adding actions to show a developing sense of beat?</li> <li>Can children listen actively by responding to musical signals and musical themes using appropriate movement?</li> <li>Can children create a musical movement picture?</li> </ul>
<b>Summer 1</b> Musical Interludes	<ul style="list-style-type: none"> <li>If children find it hard to take turns, consider using a prop such as a <a href="#">start/stop sign</a>. In the Copy me game, show children the 'red' side when it is your turn to sing and then change to 'green' when it is their turn sing. This visual cue adds another level of fun to the game and is a useful reminder when it's the children's turn. In paired work, you could use the same technique moving the green side in the direction of the child whose turn it is.</li> <li>Support children with selecting an instrument and holding a beater/playing the instrument if needed – learning how to hold a beater correctly from the very beginning is key to making effective sounds. <a href="#">You might want to share our playing percussion videos with children</a>.</li> </ul>	<ul style="list-style-type: none"> <li>You could challenge some pupils to work alone or in pairs to: <ul style="list-style-type: none"> <li>○ Create their own plasticine person story with sound effects and actions, and perform it for the class.</li> <li>○ Create their own phone call composition and score.</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>Can children improvise question-and-answer conversations using percussion instruments?</li> <li>Can children compose musical sound effects and short sequences of sounds in response to a stimulus?</li> <li>Can children create, interpret, and perform simple graphic scores?</li> <li>Can children recognise how graphic symbols can represent sound?</li> </ul>
<b>Summer 2</b> Come dance with me	<ul style="list-style-type: none"> <li>In this unit, there is lots of focus on developing the ability to keep a steady beat – through copying actions, inventing actions, singing, and playing, all to a beat. If children are struggling to step a beat to music, have a read of the <a href="#">BEAT section of Sing Up's Developing Musicianship Toolkit</a> and try the games in <a href="#">Section 1: Sharing the beat with others</a>, as well as trying the game in the activity titled <a href="#">Follow my feet</a>. Swap these with the <a href="#">Walk and stop</a> game.</li> <li>Similarly, the unit has a strong focus on developing the skills of pitch matching and showing pitch. Read through the <a href="#">PITCH section in Sing Up's Developing Musicianship Toolkit</a> and swap in these activities: <a href="#">Have you brought your speaking voice?</a> and <a href="#">Matching pitch – with voices</a>.</li> </ul>	<ul style="list-style-type: none"> <li>There are lots of opportunities in the unit for children to offer their own ideas and take a lead in call-and-response activities, including leading actions to a beat, singing and playing phrases for others to copy.</li> </ul>	<ul style="list-style-type: none"> <li>Can children listen to and copy call-and-response patterns with voices and instruments?</li> <li>Can children echo sing a line independently with teacher leading, then move on to pair singing in echo format?</li> <li>Can children create musical phrases from new word rhythms that children invent?</li> <li>Can children sing either part of a call-and-response song?</li> <li>Can children play the response sections on tuned percussion using the correct beater hold?</li> </ul>

Unit Name	Adaptation - Pupils needing more Support	Adaptation - Pupils needing further challenge	Assessment
<p><b>Autumn 1</b> I've been to Harlem</p>	<ul style="list-style-type: none"> <li>• Cup rhythms: it can be easy to get in a muddle with your hands when learning/ performing the cup rhythms. It's always better to get it right from the outset than to move on too quickly, make mistakes and then remember those mistakes. With this in mind, break down the teaching, and learn one pattern before moving to the next. Then practise each cup rhythm while singing each phrase. Work very slowly to begin with. Alternatively pick one or two patterns that everyone can manage and make an ostinato with it to accompany the singing.</li> <li>• Singing a round: before trying to sing a song in a round, make sure it is securely learnt. If some find it hard to stick to their own part without drifting on to another, stand them with strong singers.</li> <li>• Showing pitch moving with body ladder actions: some children may find it hard to quickly move up and down their body with actions. They might have more success showing the pitch moving using the arm/ hand while following the score as the music plays.</li> </ul>	<ul style="list-style-type: none"> <li>• Some children will relish the challenge of performing the cup rhythms with the song on their own or in a small group. They could be song leaders and teach the game to others in the playground.</li> <li>• Strong singers can help keep others in the right part of the song when singing in a round. They might also lead a part, bringing them in at the right time and standing at the front so others can follow them singing.</li> </ul>	<ul style="list-style-type: none"> <li>• Can children listen and identify where notes in a melody go down and up?</li> <li>• Can children sing a call-and-response song and hold long notes confidently?</li> <li>• Can children compose a pentatonic ostinato and note cluster chords?</li> <li>• Can children play melodic and rhythmic accompaniments to a song?</li> </ul>
<p><b>Autumn 2</b> Mingulay boat song and Nao chariyade</p>	<ul style="list-style-type: none"> <li>• It can be difficult to imagine different places in the world and what is like to have a different lifestyle. If children find are struggling with this, find images, or stories of life at sea that doesn't glamorise it to help support understanding.</li> <li>• Supporting children with music vocabulary could include the use of a word bank, an either/or list, or multiple-choice descriptions that children can pick from. It is important that vocabulary isn't used out of context but alongside musical examples (audio or video). For instance, we want a pupil to be able to recognise the dynamics in a piece of music and then take it a step further and explain it. It's not helpful to only know the meaning of words without being able to identify them in music.</li> </ul>	<ul style="list-style-type: none"> <li>• Some children might have it in them to write their own folk song, independently or in a small group. Where this is the case, embrace the creation of more than one class folk song.</li> </ul>	<ul style="list-style-type: none"> <li>• Have children developed an understanding and appreciation of music from different musical traditions?</li> <li>• Can children identify that folk songs can be from different places in the world, and can we use some music vocabulary to describe the features of the music?</li> <li>• Do children understand that a folk song is music that belongs to the people of a particular place?</li> </ul>
<p><b>Autumn 2</b> Sound Symmetry</p>	<ul style="list-style-type: none"> <li>• Consider grouping children so they can find support from their peers.</li> <li>• When composing a simple song, provide the lyrics and a tuned instrument (e.g. glockenspiel). Some children may not have found their singing voice yet so by providing them with a tuned instrument they will still be able to explore melody.</li> </ul>	<ul style="list-style-type: none"> <li>• During warm-up activities, allow children to take the lead role as shown by Sharon Durant in <i>Plasticine person</i>.</li> <li>• When composing, ask children to share and demonstrate their ideas for the rest of the group.</li> </ul>	<ul style="list-style-type: none"> <li>• Can children improvise and compose a simple song using symmetry to develop a melody, structure, and rhythmic accompaniment?</li> <li>• Can children sing and play, improvising simple melodies and rhythms?</li> <li>• Can children listen and appraise, identifying how the pitch and melody of a song has been developed using symmetry?</li> </ul>
<p><b>Spring 1</b> Latin Dance</p>	<ul style="list-style-type: none"> <li>• Some children may need support in identifying the different sections of the song beginning (e.g. between the verse and chorus) to enable them to play/sing in the correct place. Give clear cues to bring them in at the right time.</li> <li>• Some children who struggle with coordination may find it difficult to step right and left and forwards/back. It is more important that a steady beat is maintained and that they can feel where the first beat of each set of 4 is. Instead of stepping right and left, they could walk on the spot and count at the same time. Hopefully they can still manage to double tap on beat 1 (two quavers/jogging action word).</li> </ul>	<ul style="list-style-type: none"> <li>• Those who cope well playing the two-note chords may be able to try the part on other instruments such as keyboard or ukulele. They might also be able to play and sing at the same time – this is a great skill to develop as a musician, so encourage it where they stand a good chance of being successful.</li> <li>• Confident singers might like the challenge of singing solo or in a small group, and the verse can be broken up into pairs of lines and shared amongst them.</li> <li>• Some children could teach the rhythm patterns to other children.</li> </ul>	<ul style="list-style-type: none"> <li>• Can children understand the influences on Cuban music and recognise its musical features?</li> <li>• Can children sing syncopated rhythms in <i>Latin dance</i> and recognise a verse/chorus structure?</li> <li>• Can children work in small groups, sing a call-and-response song with an invented drone accompaniment?</li> <li>• Can children play a one-note part contributing to the chords accompanying the verse?</li> <li>• Can children compose a 4-beat rhythm pattern to play during the instrumental sections?</li> </ul>

<p><b>Spring 2</b> March from the Nutcracker</p>	<ul style="list-style-type: none"> <li>Some children may need more support to feel a steady beat. In this instance, an adult or another child could gently tap the beat onto the shoulder or back of the child needing support.</li> <li>Think carefully about how the children are grouped – you may wish to partner a child needing more support with a child who is more able.</li> <li>The creative nature of this unit allows all children to achieve within their ability – there is no right or wrong. Some children may find creating ideas difficult, so allow them to observe their peers, discuss which ideas they like, and develop and incorporate the ideas into their own work.</li> </ul>	<ul style="list-style-type: none"> <li>Children could take the lead during the warm-up – keeping the steady beat during <i>Stop/go</i>.</li> <li>Some pupils could be asked to demonstrate to the rest of the class when exploring movements or be given the role of signalling to the class when to transition between sections of the rondo.</li> <li>Pupils should be encouraged to use key words and music vocabulary during class discussions.</li> </ul>	<ul style="list-style-type: none"> <li>Can children use active listening skills by responding to musical themes through movement?</li> <li>Can children understand the structure of rondo form (e.g. A-B-A-C-A)?</li> <li>Can children demonstrate a sense of beat and rhythmic pattern through movement?</li> <li>Can children perform call-and-response patterns through moving with a partner?</li> </ul>
<p><b>Spring 2</b> From a railway carriage</p>	<ul style="list-style-type: none"> <li>Allow opportunities for children to talk through ideas with a talk partner or additional adult.</li> <li>Consider how the class are grouped for composition work – mixed-ability groups allow peer support for children.</li> <li>Some children may not hear the rhythm in a set of words – gently patting the rhythm on shoulders can help them feel the rhythm.</li> </ul>	<ul style="list-style-type: none"> <li>When composing, challenge the children to include musical elements such as contrasting dynamics and timbre.</li> <li>Allow children to add rhythms and sound effects to their compositions using percussion instruments.</li> <li>During warm-ups, provide solo opportunities for children. <i>Boom chicka boom</i> is a great song to have a child acting as leader.</li> </ul>	<ul style="list-style-type: none"> <li>Can children explore a variety of ways to use words to create music?</li> <li>Can children develop ways to communicate atmosphere and effect using only word rhythms?</li> <li>Can children identify ways different composers have approached composing word-based pieces?</li> </ul>
<p><b>Summer 1</b> Just three notes</p>	<ul style="list-style-type: none"> <li>Limit the children to working with ‘walk’ and ‘jogging’ patterns.</li> <li>A template with four squares in a row for the children to place their rhythm cards within would also be useful (each square is one beat). This will help to structure their rhythm patterns within 4 beats:</li> </ul> <div data-bbox="331 667 568 719" style="text-align: center;"> </div> <ul style="list-style-type: none"> <li>Consider grouping the children in mixed-ability groups to allow for peer-to-peer support</li> </ul>	<ul style="list-style-type: none"> <li>There are key opportunities in this unit for children to take on a lead role, especially during the warm-ups <i>Boom chicka boom</i> and <i>Rubber chicken</i>.</li> <li>When composing, encourage the use of dynamics (volume) and the corresponding musical terms: <i>forte</i> (loud), <i>piano</i> (quiet), <i>crescendo</i> (gradually get louder), <i>diminuendo</i> (gradually get quieter).</li> <li>Encourage the children to sing their compositions, focusing on careful pitch matching with their instrument</li> </ul>	<ul style="list-style-type: none"> <li>Can children invent simple patterns using rhythms and notes C-D-E?</li> <li>Can children compose music, structuring short ideas into a bigger piece?</li> <li>Can children notate, read, and follow a ‘score’?</li> <li>Can children recognise and copy rhythms and pitches C-D-E?</li> </ul>
<p><b>Summer 1</b> Samba with Sergio</p>	<ul style="list-style-type: none"> <li>Where pupils might struggle with co-ordination, the <i>Magalenha</i> stepping and clapping activities may be too much of a challenge. The stepping on the beat could be transferred to patting the thighs using both hands, alternate hands, or following the same forward and back pattern. Split the class into groups – some keeping the beat in their feet, some on their thighs, and others clapping on selected beats.</li> <li>If word rhythms are proving difficult, slow everything down and break the words into smaller chunks. Make a call-and-response game out of learning the sounds in the words. Modify your voice (e.g. higher, lower, a different tone) to ensure children listen really carefully. Once the sounds are correct put them back together.</li> </ul>	<ul style="list-style-type: none"> <li>Confident pupils could take a lead in the <i>Fanfarra (Cabua-le-le)</i> call-and-response activities e.g. taking on the ‘call’ that Rob demonstrates in the video.</li> <li>If pupils can step and clap comfortably, try switching the clap to different beats in the <i>Magalenha</i> activities in Lesson 2.</li> <li>More-able pupils could perform Part 3 (‘ta-ka-di’) in the Afro Lata vocal percussion piece in Lesson 3.</li> </ul>	<ul style="list-style-type: none"> <li>Can children move in time with the beat of the music?</li> <li>Can children perform call-and-response rhythms vocally, by ear, using word rhythms, then transfer rhythms to body percussion/instruments?</li> <li>Can children perform vocal percussion as part of a group?</li> <li>Can children talk about what they have learnt about Brazil and carnival (e.g. samba batucada instruments, playing in call-and-response, samba schools, in Brazil music helps communities thrive, word rhythms are an important way to learn rhythm patterns, you can freely express yourself at carnival)?</li> </ul>
<p><b>Summer 2</b> Fly with the stars</p>	<ul style="list-style-type: none"> <li>Some children may need prompts to help them know where they are in the song. For instance, whether you’re singing the verse or chorus, and which note they should be playing – ‘A’ or ‘C’. Having them work alongside an able child could provide a visual support.</li> <li>Some children may need support holding their beater(s) correctly so they can control the volume and timbre they make.</li> <li>In Lessons 5 and 6, children will be working in groups – consider if any children need particular support to achieve well in group work without hindering other children’s progress also. Can a pairing between a musically able child and another who may be finding it hard be a successful arrangement for both children?</li> </ul>	<ul style="list-style-type: none"> <li>Could work in a group to work out playing the chords, particularly on keyboard or piano, and would some benefit from figuring out how to use an app to play chords?</li> <li>Some children could lead some of the call-and-response rhythm work in Lessons 1 and 2 using crotchet and quaver durations.</li> <li>Some musically able children could do well working on beat and rhythm ideas and others who are diplomatic leaders could help this group make decisions about which rhythm ideas to ‘fix’.</li> </ul>	<ul style="list-style-type: none"> <li>Can children follow the chord structure of a song using tuned percussion as part of a whole-class performance?</li> <li>Can children sing solo or in a pair in call-and-response style?</li> <li>Can children respond to and recognise crotchet and quavers and make up rhythms using these durations to create accompaniment ideas for the song?</li> </ul>



Unit Name	Adaptation - Pupils needing more Support	Adaptation - Pupils needing further challenge	Assessment
<p><b>Autumn 1</b> What Shall we do with the drunken sailor?</p>	<ul style="list-style-type: none"> <li>Learning the cup rhythms can be tricky. Muscle memory is key here, so chunk up the learning into small sections and repeat until it is learnt before moving on. If pupils are still struggling, try the following:               <ul style="list-style-type: none"> <li>Start by learning the rhythm of the pattern before introducing the physical cup so that pupils have a memory of how it should sound.                    </li> <li>Next move onto the cups. Go through the actions without a beat to begin with – ‘tap desk, pause, clap hands, pause, tap desk, pause, clap hands, pause’ etc. Work through the pattern this way.</li> <li>Look at the structure and make sure children know how many times each action is performed in a phrase, and how many repeats of the phrase there are. This way children will have a visual image of the structure, plus the aural memory, plus a developing physical memory.</li> <li>Practise each line one at a time with a very slow beat.</li> <li>Put each line (phrase) of the verse together and perform to a very slow beat, then build up the speed and try at a slightly faster beat.</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>Those with good coordination, a good ear, and memory will be able to tackle the harder version of the cups rhythm. Once they know how the pattern works, they can practise independently and help others learn it.</li> <li>Encourage confident singers to try the harmony, and to take a solo verse. Make sure you also have enough strong singers on the melody, so switch different children in and out.</li> </ul>	<ul style="list-style-type: none"> <li>Can children compose body percussion patterns and write them out in rhythm grids?</li> <li>Can children keep the beat playing a 'cup' game?</li> <li>Can children sing a sea shanty accurately and with a good beat? Can children sing the harmony? Can they sing with expression?</li> <li>Sing in unison while playing an instrumental beat (untuned).</li> <li>Can children play bass and chords to accompany singing?</li> <li>Can children talk about the purpose of sea shanties and describe some of the features using music vocabulary?</li> </ul>
<p><b>Autumn 2</b> Why we sing</p>	<ul style="list-style-type: none"> <li>Some children will find side stepping to the beat tricky, especially adding a clap and singing at the same time. Break it down into separate elements. With your back to the class have them follow you:               <ul style="list-style-type: none"> <li>Right foot steps right, left foot moves right so both feet are together.</li> <li>Left foot steps left and right foot moves left so both feet are together.</li> <li>Practise at first without a particular beat. Then add a slow counted pulse i.e. ‘right, right, left, left’.</li> <li>Continue slowly until pupils can all go in the same direction and in time with each other and the pulse. When they can do this try it with the music.</li> </ul> </li> <li>Next you are going to add some claps.               <ul style="list-style-type: none"> <li>The first clap falls just after the first right step (and at the same time as the left foot is moving to join the right).</li> <li>Then the left foot steps left and the clap and right foot moving left to bring feet together happens together.</li> <li>Practise at first without a particular beat. Then add a slow counted pulse i.e. ‘right, right, left, left’.</li> <li>Continue slowly until pupils can all go in the same direction (step and clap), and in time with each other and the pulse. When they can do this try it with the music.</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>Some of your class will be keen and enthusiastic singers (maybe in choir or outside of school), some may go to churches where they sing in this style regularly. These children might be keen to take more of a solo role, from singing the tune on their own to adding solo improvisations and decoration around the tune, like many of the singers in the videos. Encourage them to do this. Learning to improvise takes lots of practise, so welcome anyone who wants to have a turn.</li> </ul>	<ul style="list-style-type: none"> <li>Can children recognise individual instruments and voices by ear?</li> <li>Can children identify key elements that give the music its unique sound?</li> <li>Can children talk about pieces using music vocabulary (e.g. the ways the voices are used, the contrasting texture of solo voice and choir, singing in harmony, the lyrics etc.)?</li> <li>Can children sing and perform in a Gospel style?</li> </ul>

<p><b>Autumn 2</b> Introduction to Songwriting</p>	<ul style="list-style-type: none"> <li>• Some pupils might find a key word mat useful when working on devising their own song lyrics.</li> <li>• As a songwriting support, you could provide children with a set of pre-made song structure word cards (e.g. verse, chorus, bridge, etc.). This will be helpful for the structure task in Lesson 1.</li> <li>• Children could work in groups with more confident children or with an adult.</li> </ul>	<ul style="list-style-type: none"> <li>• When it comes to composing a tune for their hook, children should be given the opportunity to use a tuned instrument.</li> <li>• If a child in the class plays a musical instrument, they should be given the opportunity to use it within the lesson.</li> </ul>	<ul style="list-style-type: none"> <li>• Can children improvise and compose, 'doodling' with sound, playing around with pitch and rhythm to create a strong hook?</li> <li>• Can children create fragments of songs that can be developed into fully-fledged songs?</li> <li>• Can children listen and appraise, identifying the structure of songs and analysing them to appreciate the role of metaphor?</li> <li>• Can children understand techniques for creating a song and develop a greater understanding of the songwriting process?</li> </ul>
<p><b>Spring 1</b> Madina tun nabi</p>	<ul style="list-style-type: none"> <li>• Playing an instrumental part: the drone part, which is played during the verses, is very manageable as it involves playing only one note on the first beat of each bar. Teachers can cue in children and indicate when to play on the beat.</li> <li>• When putting together a whole-class performance, the main difficulties arise around knowing where in the music children are – having visual or verbal cues help enormously. Invent your own cues with children – they will more likely remember them – have one for 'verse' and another for 'chorus'. The other general issue is keeping together and a shifting sense of the beat. Explore getting the balance right between the instruments and the audio tracks and agree a playing level. Teach children how to listen and play at the same time, observe others and communicate with their eyes and other gestures.</li> <li>• Singing <i>Hey, ho! Nobody home</i> in a round requires the ability to know your own part well enough that you don't get lost or drift onto someone else's part. Organise round 'leaders' who help everyone keep together, can stand at the front of their group, and sing confidently (and accurately!). Singing in a round also requires very good listening skills, developing the skill of singing and listening at the same time. Children should have learnt the song in the previous term, they are not expected to go from learning the song to singing in a round in one lesson. If they haven't already learnt the song, then you should begin from Progression snapshot 1 (which appears in <a href="#">Lesson 3 of What shall we do with the drunken sailor?</a> and has children learn the song).</li> </ul>	<ul style="list-style-type: none"> <li>• There are lots of opportunities to challenge children in this unit. They could do some or all of the following: <ul style="list-style-type: none"> <li>• Sing a solo part.</li> <li>• Play an improvisation as part of the final performance.</li> <li>• Demonstrate singing a round in a pair, or small group in Lesson 3.</li> <li>• Be a round 'leader' in Lesson 3.</li> <li>• Play both the drone and chorus chords.</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Can children sing a song in two parts with expression and an understanding of its origins?</li> <li>• Can children play a drone and chords to accompany singing?</li> <li>• Can children improvise freely over a drone?</li> <li>• Can children listen and copy back simple rhythmic and melodic patterns?</li> <li>• Can children sing a round and accompany themselves with a beat?</li> </ul>
<p><b>Spring 2</b> Building a Groove</p>	<ul style="list-style-type: none"> <li>• Children should work in groups with more confident children or with an adult.</li> </ul>	<ul style="list-style-type: none"> <li>• If a child in the class plays a musical instrument, they should ideally be given the opportunity to use it within the lesson.</li> </ul>	<ul style="list-style-type: none"> <li>• Can children show understanding of how a drum pattern, bassline, and riff fit together to create a memorable and catchy groove?</li> <li>• Can children identify drum patterns, basslines, and riffs and play them using body percussion and voices?</li> <li>• Can children compose and perform drum patterns, basslines, and riffs on a variety of instruments as part of a group?</li> </ul>
<p><b>Spring 2</b> Epoca</p>	<ul style="list-style-type: none"> <li>• Provide children with a key word mat to support discussions using music vocabulary.</li> <li>• Children could work in groups with more confident children or with an adult.</li> </ul>	<ul style="list-style-type: none"> <li>• Pupils could take a leading role during group work.</li> </ul>	<ul style="list-style-type: none"> <li>• Have children engaged the imagination, worked creatively in movement in small groups, learning to share and develop ideas?</li> <li>• Have children developed listening skills and an understanding of how different instrumental parts interact (texture) by responding to each part through movement?</li> <li>• Can children demonstrate an understanding of the history of Argentine tango?</li> </ul>

<p><b>Summer 1</b> Play percussion</p> <p>Rosewood Gratitude</p>	<ul style="list-style-type: none"> <li>• Changing between notes – use individual chime bars, remove unwanted bars from xylophones, or breakdown the notes in a pattern between different players.</li> <li>• Holding the ‘son’ clave rhythm over a beat – explore the pattern through dance movements (used in the physical warm-up) and practise lots.</li> <li>• Getting a good clear beat with shakers – swap the part onto an instrument with a shorter, more accurate tone, for instance a wood block or clave. Alternatively, have only one or two players on this part, and use a large shekere with a clear sound.</li> <li>• Changing between notes cleanly – lots of drilling of alternating notes using the backing track looped, speaking the notes, and singing the notes can help. ‘Sticking’ in the air while singing can help too.</li> <li>• Playing accompaniment parts accurately – lots of repetition, step back if it’s too tricky, practise sticking in the air, sing the notes.</li> </ul>	<ul style="list-style-type: none"> <li>• Recognise Patterns 4 and 6 in notation form.</li> <li>• Learn to play the Bell part and Melodies 1 and 2 from <i>Rosewood gratitude</i>. For the melodies, they should pay close attention to the sticking patterns (R/L) demonstrated in the video and practise with a slowed-down loop. Reserve the melody for the most able.</li> <li>• Use a ‘hand-to-hand’ sticking technique.</li> </ul>	<ul style="list-style-type: none"> <li>• Can children develop understanding of music written for the balafon?</li> <li>• Can children recognise patterns from <i>Rosewood gratitude</i> written in staff notation?</li> <li>• Can children play three patterns from <i>Rosewood gratitude</i> fluently and by ear?</li> <li>• Can children create their own arrangement of <i>Rosewood gratitude</i>?</li> <li>• Can children take part in an ensemble performance of <i>Rosewood gratitude</i>?</li> </ul>
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