**An Overview of the Tudor Project for Years 5 and 6**

During this project the children will

* Listen to and play music of the Renaissance period
* Revise their knowledge of pulse and rhythm
* Play tuned and un-tuned percussion
* Have the opportunity to play their own instruments
* Play I groups/ensembles (large and small)
* Learn about and use rhythmic/stick notation to notate original rhythmic phrases
* Learn about/use staff/pitch notation to notate original melodic phrases
* Sing songs and street cries
* Respond to music inspired by Tudor times
* Create original sea shanties

**An Overview of the Growing and Changing Music Project for Foundation Stage 2**

During this project the children will

* Explore the musical elements of dynamics (loud and quiet sounds), duration (short and long sounds), Pitch (high and low sounds), tempo (fast and slow sounds), timbre (sound colour), structure and texture (one sounds/many sounds).
* Follow aural and visual cues, sign and symbols in order to make these contrasts
* Explore how to change the sounds they are making e.g. quiet to loud, fast to slow etc.
* Demonstrate that they can play a steady beat with control on un-tuned instruments
* Demonstrate that they can copy rhythmic patterns
* Listen attentively to sounds and to changes in sound
* Use their voice and body to make and copy vocal and body sounds
* Add music to a popular children’s story
* Use their voices to copy sung calls using the pitches soh, mi and lah

**Tudor Project (Years 5 and 6) Overview**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Week** | **Learning Intention**  **Children learn...** | **Activity** | **Learning Outcome**  **Children can...** | |
| 1 | About Renaissance and Medieval instruments  To identify different sounds  About time values (walk and jogging) | **Intro:** Name game  **Main:** Listening to Warlock, Purcell or Susato  Identifying instrumental sounds/names/materials form which they were made etc.  Metre Mix- walks and joggings/crotchets and quavers  **Plenary:** Identify the rhythm of phrases form Mattachins | Talk about instruments that were played indoors and out  Talk about the predecessors of some modern instruments  Talk about King Henry the Vlll’s love of music  Identify crotchet and quaver beats |
| 2 | About different time values and the rest  To create their own rhythmic patterns  How they might notate them  To play a new tune | **Intro:** Name game and Metre Mix (use rests)  Put a pattern in space  **Main:** Mattachins using classroom and own instruments Group work- parts 1, 2 and 3 (H/M/L ability)  **Plenary:** Perform each part so far | Create rhythmic phrases  Identify the time values within them  Use this knowledge to clap, sing and play a tune |
| 3 | To revise time values  To notate rhythmic patterns  To revise their parts | **Intro:** Name game  Don’t clap this one back  Create, clap and say rhythms using 4 hoops and 8 bean bags or counters  **Main:** Practise and perform Mattachins  **Plenary:** Verbal evaluation | Internaise rhythmic patterns  Understand that symbols represent sound  Clap and play accurately  Play with a sense of ensemble  Talk about their work |
| 4 | About music in the towns  A new song  How to set words to notes  How to sing in parts | **Intro:** Vocal warm-ups (roller caster/Yoo hoo/chewing/blowing bubbles etc.)  Discuss Tudor Street cries  **Main:** Sing Chimney Sweep’s song  Set words of Tudor street cries to one note (C, E or G)  **Plenary:** Sing them in groups | Talk about the function of street cries  Sing tunefully  Maintain a part within a small group |
| 5 | About chords  How to use more than one note in their street cries | **Intro:** Vocal warm-ups (rubber chicken/log-flume/rag-doll etc.)  Chimney Sweep song  **Main:** Revise three of the cries and use CEG  Use a combination of these notes in groups with one tuned instrument  **Plenary:** Perform work in progress and give each group a practice point for next week | Sing without strain  Identify the notes of the C chord  Set syllables of the cry to CEG  Sing what is being played |
| 6 | About staff notation  To use the notes of the C chord  To play and sing in groups  To notate their work | **Intro:** Name game  Staff notation- 3 skipping ropes (CEG) and instruments  Use notes CEG to play, ‘Put a pattern in Space’  **Main:** Practise and perform street cries (**Assessment point)**  **Plenary:** Fill in street cry display sheets | Link pitched sound to symbol  Create melodic patterns  Perform tunefully with sense of ensemble  Notate their own work |
| 7  8 | To sing a new song  To listen to music inspired by Tudor music  To sing a new song  To learn about songs at sea (Shanties)  To write lyrics for shanty  To identify the structure of a song | **Intro:** Revise vocal warm-ups  Talk about pastimes for the rich  Sing, ‘The Hunt is Up’  **Main:** Listening- Fantasia on Greensleeves’ by Vaughan Williams  **Plenary:** Discuss answers **(Assessment point)**  **Intro:** Revise vocal warm-ups (Lickety split/Who has a brother?)  Sing ‘Shanty’ and ‘Here be Dragons’  **Main:** Write lyrics as a class and then one in groups of 6 (Verse and chorus)  **Plenary:** Read out lyrics whilst tapping pulse | Talk about Tudor pastimes  Sing tunefully  Identify instrumental sounds and changes in pitch, tempo, dynamics and texture  That shanties kept sailors amused and together when performing tasks  That Tudors thought the Earth was flat  About the structure of verse and chorus |
| 9 | About the pentatonic scale  How to set words to music  To play the syllables of words accurately | **Intro:** Put a pattern in Space  Introduce notes of the pentatonic scale  Play pattern in Space using DEF sharp or AB  **Main:** Use one line of a song and set it to notes as a class  In groups, finish words, clap words, play words on D  **Plenary:** Sing Shanty | Create rhythmic and melodic patterns  Use notes of the D pentatonic on classroom or own instruments  Sing tunefully |
| 10 | To set words of a song to pitched sounds  To sing what they play  To work co-operatively as a group | **Intro:** Play a pattern in space- once creating original melodies, once using words from song  **Main:** Perform lines on D  Set lines to more than one note of the D pentatonic  Notate work so far in rough  **Plenary:** Sing, ‘Here be Dragons’ | Create rhythmic patterns  Use notes of the D pentatonic scale  Practise singing and playing |
| 11 | To sing and play accurately and with a good sense of pulse  How to rehearse their work | **Intro:** Brief vocal warm-ups then ‘The Hunt is Up’  **Main:** Practise and perform work so far.  Discuss who will sing and play and introduction of an ostinato on D and A  **Plenary:** Shanty | Work co-operatively in groups  Organise the order of playing/singing  Add a pitched ostinato |
| 12 | To practise, perform and evaluate their work | **Intro:** Sing, Here Be Dragons and talk about expectations- what are we looking for? (WILF)  **Main:** Practise in groups  Perform and record work **(Assessment point)**  **Plenary:** Complete evaluation sheet | Sing and play with confidence and awareness of balance and ensemble  Comment upon their work and the work of others’ |

**Tudor Curriculum Project**

**Assessment Sheet**

|  |  |  |  |
| --- | --- | --- | --- |
| **Name**  **(First and Surname)** | **Recognise how musical elements are combined and used expressively**  **(L3)**  **(Fantasia listening)** | **Perform simple parts rhythmically**  **(L3)**  **(Part 3 of Mattachins)** | **Combine several layers of sound with awareness of combined effect**  **(L3)**  **(Sea shanty)** |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |

**Tudor Curriculum Project**

**Assessment Sheet**

|  |  |  |  |
| --- | --- | --- | --- |
| **Name**  **(First and Surname)** | **Analyse and compare different kinds of music using musical vocabulary**  **(Fantasia listening)**  **(L4)** | **Maintain own part with awareness of how the parts fit together**  **(L4)**  **(Part 1 and 2 of Mattachins)** | **Improvise and perform as part of a group and develop ideas within musical structures**  **(L4)**  **(Sea shanty)** |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |

##### Tudor Curriculum Project

**Name…………………………………..**

**Class……………………………….**

|  |  |  |  |
| --- | --- | --- | --- |
| Learning intention | I can | I can nearly | I find it hard to |
| Talk abut different types of Tudor music ad the instruments that played it  (Indoor and outdoor music/music for rich and poor) |  |  |  |
| Identify time values of walk and jogging  Play my part with rhythmic accuracy (Mattachins) |  |  |  |
| Perform my part with awareness of ensemble (pulse) and balance (dynamics)  (Mattachins) |  |  |  |
| Set the words for a street cry  to notes of the C chord  (Street Cry) |  |  |  |
| Sing tunefully and clearly  (Street cry)  Talk about the effectiveness of our music  (Street scene) |  |  |  |
| Understand how symbols can represent rhythm and pitch  Notate my street cry |  |  |  |
| Identify the sounds of instruments and notice changes in the music, ‘Fantasia on Greensleeves’ |  |  |  |
| Make up lyrics for an original sea shanty |  |  |  |
| Use notes of the pentatonic scale to set my words to |  |  |  |
| Rehearse with my group in a co-operative way  Play the rhythm of my words/  Play an ostinato |  |  |  |
| Practise with my group (Keep on task)  Revise the pace/tuning of the song |  |  |  |
| Perform with awareness of pitch, pulse and ensemble |  |  |  |

Tudor Music Project

St. Mary’s and St. Giles School

Wednesday 12th September

9.00-9.45 and 9.50-10.35am

Week 1

**Learning Intentions:** Children learn

About Renaissance/Medieval instruments

To identify differences in sound

About time, venue and occasion

About time values

To clap parts of a Tudor tune

**Introductory activity (20mins)**

Introduce myself and play the name game in order to learn the children’s names

(Two claps and two spaces in the air. The children say their first name over the two fists/silent beats)

1 2 3 4 1 2 3 4

X X - - X X Lou- is

Listen to some Tudor music e.g. Brass music by Susato, music from the Capriol Suite by Peter Warlock, vocal music by Purcell.

Ask the children the following questions

*Was that music written recently?*

*Was it written a long time ago?*

*What is it about the music that tells you this?*

*What instrumental sounds can you recognise?*

*For what occasion do you think that music might have been played?*

*In what building might it have been played and for whom?*

**Main activity (20mins)**

Ask the children what they know about the Tudor period.

Take an instrument from each of the sections and describe it

Viol – held on shoulder or knee, a string instruments played with bow shaped bows with gut strings

Lute- ancestor of the modern guitar

Rebec- ancestor of the modern violin, the sound being softer due to the lack of tautness of the bow and the gut strings

Shawm- ancestor of the oboe, very loud with finger holes like a recorder

The recorder consort-very popular

The transverse recorder-ancestor of the flute but made of wood

The trumpet, cornett, horn and sackbut- ancestors of modern day brass instruments but with no valves

Some trumpets short and some over two metres long

Sound of these instruments was softer

Nakers (drums) had been brought back form the Crusades and were tied around the waist. Used with bells for Morris dancing

Queen Elizabeth’s favourite instrument- the Virginals. A small piano with plucked horizontal strings, which meant that the sound could not be sustained

Revise the time values Ta/walk/tea and te-te/jogging/coffee by playing a game of Metre Mix

1 2 3 4 or 1 2 3 4

Group 1 X X - - X - X -

Group 2 - - X X - X - X

Then

1 2 3 4 or 1 2 3 4

Group 1 xx xx - - xx - xx -

Group 2 - - xx xx - xx - xx

Make sure the children really know that there are two quavers in a crotchet by asking one group to clap ta and the other te-te.

Play the children the first line of Mattachins on the piano and ask them to call out the rhythm

Te-te te-te ta te-t-e

Repeat with the next line

Te-te te-te ta te-te

**Plenary (5mins)**

Explain to the children that Mattachins was a clog dance and sticks were used instead of wooden swords as a reminder of the days of the Crusades.

Ask them to try to tap the rhythm te-te- ta te-te (jogging jogging walk jogging) every time they hear it played.

**Learning Outcomes:** Children can

Talk about the instruments played in Tudor times

Talk about the different occasions on which they were played (indoors and out)

Relate some of the sounds to historical events and pastimes e.g. the Crusades/Morris dancing

Recognise and clap the time values ta and te-te

Tudor Music Project

St. Mary’s and St. Giles School

Wednesday 19th September

9.00-9.45 and 9.50-10.35am

Week 2

**Learning Intentions:** Children learn

About one beat and half beat notes

About rests

How to invent their own rhythmic patterns

To play a new tune

**Introductory activity (15mins)**

Play the name game and revise Meter Mix

Add rests to the patterns

1 2 3 4 or 1 2 3 4

Group 1 X - xx X xx xx - -

Group 2 xx X - - - - xx X

N.B. Patterns with beats on 1 and 4 are tricky!

Use some of the rhythmic patterns from Mattachins

E.g.

1 2 3 4 or 1 2 3 4

Group 1 xx xx X xx X xx X X

Group 2 xx xx X X xx xx X -

Introduce the game, ‘Put a pattern in Space’

Everyone clap four times and then beats out four silent beats in the air with their fists. Each child takes it in turn to clap an original rhythm over the four beats silence.

1 2 3 4 1 2 3 4

All: X X X X - - - -

Child: X X X X xx X xx X

**Main activity (20mins)**

Remind the children that ‘Mattachins’ was a Tudor dance that would have been danced with mock wooden swords.

Play each part (see attached sheets) and ask the children to clap and say each part using the words, ‘walk’ and ‘jogging’ and then using the letter names.

LA or bass instruments (e.g. cello/trombone) Part 3

MA Part 1

HA Part 2

Give the children time to practise

**Plenary (10mins)**

Listen to each part (in groups) in turn and discuss what might need practicing next week

**Learning Outcomes:** Children can

Create their own rhythmic patterns

‘Speak’ patterns using rhythmic time names

Use this knowledge to clap, sing and play a tune

Tudor Music Project

St. Mary’s and St. Giles School

Wednesday 26th September

9.00-9.45 and 9.50-10.35am

Week 3

**Learning Intentions:** Children learn

To revise time values

To notate rhythmic patterns

To revise their instrumental parts

**Introductory activity (20mins)**

Revisit the name game

Introduce or remind the children how to play, ‘Don’t clap this one back’.

(The children clap all patterns/ rhythms back except that of the title)

Extension: Introduce the name of the school you are in and ask the children to put a school roof on their heads when they hear that rhythm e.g. Brooklands Farm School

Remind the children what they learnt last week about the time values ta/walk and te-te/jogging.

Lay out four hoops (borrowed from the school), four cups in the middle of the circle or draw four circles on the board.

Each one of these hoops/cups/circles is worth one beat.

At present there is no sound in any of them.

1 2 3 4

sh sh sh sh

If they were to put one beanbag in each hoop, one counter in each cup or draw one dot in each circle, there would be one sound in each

1 2 3 4

walk walk walk walk

If they put two of each in each cup/hoop/circle there would be tow sounds in each beat

1 2 3 4

jogging jogging jogging jogging

Ask children to say and clap examples that you create

E.g.

1 2 3 4

walk jogging jogging walk

and then ask volunteers to create their own rhythms

*Where have they heard the following rhythm?*

*1 2 3 4*

*walk walk jogging walk (Don’t clap this one back)*

**Main activity (10mins)**

Revise each of the parts for ‘Mattachins’, asking the children to say, clap and sing each part before sending them off to practise.

**Plenary (10mins)**

Listen to each group in turn and then try putting the parts together

Parts 2 and 3 first and then part 1.

**Assessment point: Perform simple parts rhythmically (L3)... with awareness of how they fit together (L4)**

Talk about how well the children played in time to the pulse

How well they played together (ensemble)

How well the parts balanced

**Learning Outcomes:** Children can

Internaise rhythmic patterns

Understand that sounds are represented by symbols

Clap and play accurately

Play with a sense of ensemble

Talk about their work

Tudor Music Project

St. Mary’s and St. Giles School

Wednesday 3rd October

9.00-9.45 and 9.50-10.35am

Week 4

**Learning Intentions:** Children learn

About music in towns

A new song

How to set words to sound

How to sing in parts

**Introductory activity (15mins)**

Warm-up the children’s voices by asking them to follow a ‘roller coaster’ with a hum and then a brmm

Tell the children that they are in Tescos (or a shop that is nearby). Uncle Alfred is behind the tins of beans in the corner of the shop. He is very hard of hearing. They will call out ‘Yoo hoo’ using their very highest-pitched voices, whilst throwing their arms forward.

They will then say, ‘It’s me’ in their deepest voice.

Ask them to chew gum or toffee, using all their muscles. The gum sticks to the end of their tongue and as they pull it out, so their voices go upwards.

Ask the children to pretend to blow bubbles.

*How will they blow through the hole in order to blow lots of tiny bubbles?*

*How will the change the stream of air in order to blow one bubble only?*

Discuss street cries and why they would be necessary in Tudor times

*What do we have in our kitchens to keep food fresh?*

*What would Tudor people have to buy everyday?*

*What would affect which fruits and vegetables they would buy? (The seasons and the place in which they were grown)*

*What would people who lived near the sea, near rivers eat?*

*What other service would they pay for?*

*Why would the street sellers need to use their voices to sell their wares?*

**Main activity (20mins)**

Look at some of the pictures in the ‘Tudor England’ book.

They show the tooth-drawer (dentist), the rat catcher, the walnut seller, the oyster/eel seller, the gingerbread seller, ladies selling gloves and mutton pies, men grinding knives and selling doublets as well as a picture of a chimney sweep.

Learn the Chimney Sweep song

Sweep, chimney sweep Sweep chimney sweep

G - B A G - - - A - C B A - - -

Sweep chimney sweep misteress with a

A - D’ C B c b A g fsharp

Sweep derry derry derry sweep

G gg d’c ba G - - -

From the bottom to the top sweep chimney sweep

G a B A G a B – A - C B A - - -

Then shall no soot fall in your porridge pot with a

A b c D’ C b b c b A g f sharp

Sweep derry, derry, derry, sweep

G gg d’ c b a G - - -

Choose two or three street cries and set them to one of the notes of the C chord (C, E or G)

E.g.

Rats or mice to kill?

C C C C C

Any work for the tooth drawer?

EE E e e E E E

Hot gingerbread hot!

G - g g G G - - -

Try singing them in groups.

**Plenary (5mins)**

Try putting the groups together by starting off one group and then adding the others one at a time.

Bring in each group by singing their note and saying the words, ‘One, two ready sing’

*What do they need to listen to in order to keep in time? (The pulse)*

**Learning Outcomes:** Children can

Talk about the function of street cries

Sing tunefully

Maintain a part within a small group

Tudor Music Project

St. Mary’s and St. Giles School

Wednesday 10th October

9.00-9.45 and 9.50-10.35am

Week 5

**Learning Intentions:** Children learn

About chords

How to use more than one note in their street cry

**Introductory activity (15mins)**

Today the children are going to sing the Chimney Sweep song and use three notes in their street cries.

Warm-up the children with games such as Rubber Chicken

Stamp x8

Tap knees x 8

Clap x 8

Click x 8

Repeat x 4, the x 2 and finally one of each

Finish with a jazzy shake of the hands and the words, ‘Rubber Chicken!’

Pretend they are on a Log Flume at Gulliver’s Land. As they follow your hand up they will say, ‘Yee’ and as they speed down, they will say, ‘Ha’. Repeat with Yoo/Hoo, Way/Hey, Tee/Hee and Yo/Ho

Imagine that a string is controlling their hands and head

As the puppeteer pulls them upwards they breathe in (smoothly through the nose) and as they are lowered, they breather out silently. Try this with short, jerky breaths.

Revise the Chimney Sweep Song.

**Main activity (20mins)**

Tell the children that today they are going to pick three of the street cries that they set to a single note last week.

They will use all three notes today within one cry.

Write the letters of the musical alphabet (A-G) on the board and circle the notes C, E and G.

*What do they notice?*

Ask three volunteers to play those notes on tuned percussion and listen to the sound.

Ask the class to help you draw triangles around the notes of the F chord (FAC) and ask new volunteers to play those notes.

Repeat this with squares around GBD, the G chord.

Give each group one of the street cries and a starting note and ask them to use the notes CE and G in their tune.

Number the children in each group 1,2,3,4,5. Numbers 1’s will try setting the words first and the others will listen and try to sing the tune.

Call out change after every few minutes until all the numbers have had the opportunity to create a tune.

*Before they decide upon their final tune they should consider whether it is easy to sing the tune.*

*They should practise singing it 4 times.*

**Plenary (10mins)**

Listen to each group in turn and give them a practise point for next week

*- Can you listen to the notes played on the xylophone more carefully?*

*- Can you sing the words with good diction?*

*- Can you all sing together?*

**Learning Outcomes:** Children can

Sing without strain

Identify the notes of the C chord

Set the syllables of a street cry to the notes C, E and G

Sing what is being played

Tudor Music Project

St. Mary’s and St. Giles School

Wednesday 17th October

9.00-9.45 and 9.50-10.35am

Week 6

**Learning Intentions:** Children learn

About staff notation

To use the notes of the chord of C

To play and sing in groups

To notate their work

**Introductory activity (15mins)**

Play the name game and talk to the children about the necessity for having some sort of code with which to notate our musical ideas.

We have already learnt about *rhythmic notation* but today we are going to learn a little bit about how to notate *pitch.*

Explain to the children that notation moves up and down a ladder of five lines and five spaces.

They move in alphabetical order from A to G.

Draw five lines on the board and show them where our notes, C E and G lie.

When we wrote the letter names on the board last week they noticed that we circled every other note. When we play them on the xylophone we miss out every other note.

*When we notate them they skip from one line to the next.*

We are going to use those three lines to play some games.

Lay out three skipping ropes and explain that when you stand on the rope nearest to the children they will need to say/sing/play the note C.

The next rope is for the note E and the rope nearest me is the note G

Experiment with stepping from one rope to the other with the children singing or saying the notes.

Ask some volunteers to play the notes on tuned percussion whilst another child steps out a tune and the remainder of the class sings the notes.

Now revise the game, ‘Put a pattern in Space’.

Last time we played it the children clapped four beats and rested for four beats. During the four rests each child in turn clapped a rhythm.

This time they will all play four C’s and then take it in turns to use C, E or G to compose a rhythmic pattern.

*Top Tip: Tell the children to use only one of the notes of the chord if they are finding the task difficult*

**Main activity (20mins)**

Ask the children to get into their groups and to say and clap their street cry together four times.

Last week they noted down the notes on which they are going to sing their words.

They will need to remember what we are looking for at this point

WILF

* Can we hear the words?
* Are they tuneful (are they copying the sound of the xylophone)?
* Is everyone singing together?

Allow the children five minutes to practise before they are performed

**Assessment point: *Can perform simple parts rhythmically ( L3)***

If there is time to put all the street cries together the following can be assessed

***Can maintain own part with awareness of how the parts fit together (L4)***

**Plenary (10mins)**

Ask the children to write all or part of their street cry on the display sheet (‘Tudor Street Cries’).

They will need a note for *every syllable* of every word.

Ask them to copy the notes C, E and G from the board (dots only) and, if time help each group to join up the lines to make ‘jogging’ and keep a single line for ‘walk’.

**Learning Outcomes:** Children can

Link pitched sound to symbol

Create melodic patterns

Perform tunefully with a sense of ensemble

Notate their own work

Tudor Music Project

St. Mary’s and St. Giles School

Wednesday 24th October

9.00-9.45 and 9.50-10.35am

Week 7

**Learning Intentions:** Children learn

To sing a new song

To listen to music inspired by Tudor music

**Introductory activity (15mins)**

Play the name game and revise some of the vocal warm-ups

* Loosen up and Rubber chicken
* Chewing and pulling out the gum
* Log Flume or Roller Coaster

Talk to the children about some of the pastimes that rich Tudor people might have. (Dancing, singing/playing instruments, hunting)

Sing, ‘The Hunt Is Up’

(Violins, cellos and guitars -if kept in the key of D- with a drone of D/A and D/G can accompany this. If you are not going to accompany it with these instruments, it might be wise to transpose the song down a tone into the key of C)

The Hunt is up, the hunt is up,

a D a f♯g a D a f♯g

D/A D/A D/A D/A

And it is well nigh day, and

a bag f♯e d E a

G A A A

Harry our King is gone hunting to

b g a B a g f♯ g A a

D/G D/G G D

Bring his deer to bay!

b c♯ d c♯d e D

G A D

**Main activity (20mins)**

Introduce the children to the most famous Tudor tune of all time, ‘Greensleeves’. Although King Henry the VIII did not write the tune, he was well known for his love of music and he was a good composer. The lyrics of the song could also have been used to describe his disappointment with Anne Boleyn when he believed her to have been ‘untrue’ to him.

The 20th Century English composer Ralph Vaughan Williams, who wove it into a Fantasia, used the tune.

Read through the questions on the sheet and talk about some of the musical terms e.g. Texture, pitch, tempo and dynamics

Listen to the piece a couple of times with the children, pointing out when they might be answering each question.

**Plenary (10mins)**

Go over the answers and ask the children to mark them.

Take the answer sheets in and assess how well you think the children

***Recognised how musical elements were combined and used expressively (L3)***

The quality of their vocabulary will tell you if they have reached a Level 4

***Analyse and compare different kinds of music using musical vocabulary (L4)***

**Learning Outcomes:** Children can

Talk about Tudor pastimes

Sing tunefully

Identify instrumental sounds, changes in pitch, tempo, dynamics and texture

Tudor Music Project

St. Mary’s and St. Giles School

Wednesday 7th November

9.00-9.45 and 9.50-10.35am

Week 8

**Learning Intentions:** Children learn

To sing a new song

To learn about the sea shanty

To write lyrics for a shanty

To identify the structure of a song

**Introductory activity (15mins)**

Revise some vocal warm-ups such as ‘Lickety Split’ and ‘Who has a brother?’

Introduce the song, Shanty. This is easy to pick up and the children will like the lyrics.

Introduce, ‘Here be Dragons’ by telling the class that many people thought the world was flat before Christopher Columbus’ journeys and thought that they would fall off the edge and be eaten by dragons.

Teach the children the verse first and then the chorus.

*How does the mood/character change?*

**Main activity (25mins)**

Introduce the idea of composing a shanty and try one as a class

Write one line on the board and ask the class to write the second

e.g. Bluebeard Bill was a very fierce pirate

Who sailed the seven seas

Stop after the second line and draw a box around the last word

Write down all the words that rhyme with it e.g. peas, fleas, trees, breeze, knees cheese, keys

Write the last line as a class and then try to think of a third line

e.g. Bluebeard Bill was a very fierce pirate

Who sailed the seven seas

The only problem was when it got rough

He used to get wobbly knees!

A simple chorus might be

Bluebeard Bill x 2

What a fierce man

Bluebeard Bill x2

Catch him if you can!

Ask children in each group to write their own lyrics

They may use one of the following lines to start

Pirate Polly sailed the seven seas

Columbus was a very brave man

Scarface Sam had a big ship’s cat

**Plenary (5mins)**

Ask volunteers from each group to read out their lyrics so far

**Learning Outcomes:** Children can

Talk about the purpose of a sea shanty

Talk about the Tudor’s belief that the earth was flat

Describe the verse chorus structure

**Shanty**

1.The man that wears a shirt of red

Has creepy crawlies in his bed

Santa Maria, way haul away.

2. The man that wears a shirt of white

He drinks all day and snores all night

Santa Maria, way haul away.

3. The man that wears a shirt blue

He’ll finish his food, then eat your too

Santa Maria....

4. The man that wears a shirt of green

Has the dirtiest feet you’ve ever seen

Santa Maria....

**Here Be Dragons**

1. I’m quite sure that the Earth is flat,

When we get to the edge we’ll fall.

To a fearful place where there’s nothing but space

And we’ll never come back at all, my boys,

We’ll never come back---- at all.

Chorus

Don’t worry now, we’ll have no trouble

The Earth is round, round like a bubble,

It’s round like the sun, round like the moon

And f we keep sailing there’ll be land ahead soon

2. At the edge of the sea fierce dragons wait

And they feed on ships and men

They’re looking for meat, and they’ll swallow our fleet

And we’ll never be seen again, my boys,

We’ll never be seen.... again.

Chorus

Tudor Music Project

St. Mary’s and St. Giles School

Wednesday 14th November

9.00-9.45 and 9.50-10.35am

Week 9

**Learning Intentions:** Children learn

About the pentatonic scale

How to set words to music

To play the syllables of words separately

**Introductory activity (15mins)**

Play the name game and revise the game, ‘Put a Pattern in space’.

Everyone claps four beats and marks four silent beats with their hands in the air whilst each child in turn creates their own rhythmic pattern and claps it.

Introduce the names of the notes we will be using today. There are five of them (D, E, F sharp, A and B). As there are five notes or *tones* in our ladder or *scale,* we call it a *pentatonic scale.*

NB: We are using these notes because it enables string payers, guitarists and recorder players to join in with the composition really easily using open strings and first fingers.

If you do not have any F sharps, you might change the scale to the G pentatonic and use DE GAB

Play a game of ‘Play a Pattern In Space’ asking everyone to play four D’s and then to use one (LA), two (MA) or more (HA) of the notes of the scale with which to improvise a new pattern.

E.g.

1 2 3 4 1 2 3 4

All: D D D D - - - -

Child D D D D de de G G

**Main activity (25mins)**

Remind children of the words they were writing last week

*Who can remember what a sea shanty was and what its purpose was?*

Use one line of the example you wrote as a class and show the children how they might set it to the notes of the D pentatonic scale

e.g. . Bluebeard Bill was a very fierce pirate

D D E e e gg A G E

*Notice how some of the notes are repeated and how the notes often move by step*

Ask the children to experiment with the notes in front of them in order to set that line to their own tune.

Send the children off to their own groups to

* Finish their words
* Clap the rhythm of the words
* Play all the words on the note D

Listen to each group play and sing the words of their verse and chorus on D

*Can they fit the words over a steady pulse?*

*Is there a clear verse chorus structure?*

*Have they rhymed the words at the end of lines 1 and 3 or 2 and 4?*

**Plenary (5mins)**

Pack away the instruments and revise the song, ‘Shanty’.

**Learning Outcomes:** Children can

Create rhythmic and melodic patterns

Use the notes of the D pentatonic on classroom or their own instruments

Sing tunefully

Tudor Music Project

St. Mary’s and St. Giles School

Wednesday 21st November

9.00-9.45 and 9.50-10.35am

Week 10

**Learning Intentions:** Children learn

To set words of a song to pitched sounds

To sing what they play

To work co-operatively in a group

**Introductory activity (15mins)**

Play the name game and revise the game, ‘Play a pattern in Space’.

Give children the opportunity to play four D’s and then to use one, two or more notes from the D Pentatonic Scale in order to create their own melodic patterns.

Now use a phrase for children to set to words e.g. Scarface Sam had a big ship’s cat

Ask children who are waiting for their turn to listen to the other phrases

*Which is their favourite and why?*

*TOP TIP: The most catchy tunes are often very simple with lots of repeated notes e.g. We Will Rock You!*

**Main activity (20mins)**

Ask the children to return to their groups and to sing and play the words of their shanty (verse and chorus) on the note D.

Give them five minutes to practise and then listen to each group.

Ask the children to allocate the lines of the shanty in the following order:

**Verse**

Line 1 (Child 1)

Line 2 (Child 2)

Line 3 (Child 1 using roughly the same tune)

Line 4 (Child 3 ending on D)

**Chorus**

Line 1 (child 4)

Line 2 (child 5)

Line 3 (child 4 using same tune)

Line 4 (child 5 or 6 ending on the home note, D)

Give out sheets for children to write their lyrics and ideas on

**Plenary (10mins)**

Pack away the instruments and discuss what they have learnt today about composition

* Not all the notes of the scale need to be used
* Effective tunes are often simple and repetitive
* Just as a poem has structure, so does a melody
* A melody often ends on a ‘home’ note or tonic

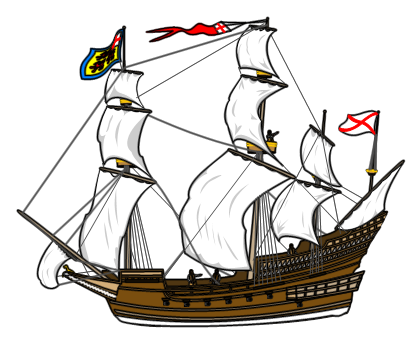
Finish the lesson by singing, ‘Here be Dragons’

**Lesson Outcomes:** Children can

Create rhythmic patterns

Use notes of the D pentatonic scale

Practise singing and playing

Sea Shanty 

**Verse**

Line 1..................................................................................

Notes..................................................................................

Line 2..................................................................................

Notes..................................................................................

Line 3..................................................................................

Notes..................................................................................

Line 4..................................................................................

Notes..................................................................................

**Chorus**

Line 1..................................................................................

Notes..................................................................................

Line 2..................................................................................

Notes..................................................................................

Tudor Music Project

St. Mary’s and St. Giles School

Wednesday 28th November

9.00-9.45 and 9.50-10.35am

Week 11

**Learning Intentions:** Children learn

To sing and play accurately and with a good sense of pulse

How to rehearse their work

**Introductory activity (10mins)**

Play the name game and revise some vocal warm-ups e.g. Loosen up/chewing/follow the roller coaster or buzzy bee/Yoo hoo, it’s me/Lickety Split

Sing, ‘The Hunt Is Up’

**Main activity (25mins)**

Remind children of how their shanty had been divided up and that although they were working on their own lines at first, they would soon listen to the line that was to follow or precede theirs.

Give the children an example of this

Scarface Sam had a great big cat

With a cutlass for a claw

The first line might be set like so

Scarface Sam had a great big cat

D D F ♯ F ♯ F ♯ E E A

Player 2 must either decide whether to continue the tune where it has been left i.e. On A or to mirror the beginning of line 1

Option 1: With a cutlass for a claw

a a G G F♯ E F♯

Option 2: With a cutlass for a claw

d d d d F ♯ F♯ E

Ask the children to finish setting their words and to practise them in the following way.

* Each child plays his or her melody
* Play them in order without stopping
* Play each in turn and add the singing
* Play them in order with singing and without stopping

Perform work so far and introduce the idea of a simple D/A ostinato played on the bottom of the xylophone, on a cello, violin or guitar.

**Plenary (10mins)**

Next week the children will have to work out who is going to play the ostinato and on what and how they are all going to be able to sing strongly and confidently.

Finish by singing, ‘Shanty’.

**Learning Outcomes:** Children can

Work co-operatively in groups

Organise themselves

Listen carefully and adapt their work if necessary

Tudor Music Project

St. Mary’s and St. Giles School

Wednesday 5th December

9.00-9.45 and 9.50-10.35am

Week 12

**Learning Intentions:** Children learn

To practise, perform and evaluate their work

**Introductory activity (10mins)**

Warm the children up with, ‘Who has a brother/”and ‘Lickety Split’ and sing, ‘Here Be Dragons’.

Talk about your expectations today

*WHAT AM I LOOKING FOR?*

* Clear diction (can all the words be heard?)
* Confident singing (are they all singing to the audience?)
* Tuneful singing (are they singing what is being played?)
* Good ensemble (is the singing and playing together and in time with the ostinato?)
* Character (are they conveying the humour of their words?)
* Awareness of other parts (are they aware of how each line fits with the ostinato?)

**Main activity (15mins)**

Give the children the following suggestions for rehearsal:

* Practise melodies alone but in order
* Practise with singing
* Practise without singing but with ostinato
* Practise with singing and ostinato

Show the children how the ostinato can be used instead of counting in

e.g. 1 2 3 4 sing

D A D A etc.

And to end the piece

1 2 3 4 1 2 3 4

D A D A D D D -

**Plenary (20mins)**

Listen to teach group and record their performance

**Assessment point: *Can combine several layers of sound with awareness of combined effect L3***

***Can improvise and perform as a part of a group and develop ideas within musical structures L4***

As the children listen back to their recordings ask them to comment on the following

* Were they pleased with their piece?
* What was their favourite part?
* How might they have made it better?
* Which was their favourite shanty and why?

Help them to complete the self-evaluation sheet.

**Learning Outcomes:** Children can

Sing and play with confidence and awareness of balance and ensemble

Comment upon their work and the work of others’