**VICTORIAN**

**MUSIC**

**YEAR GROUP**

**5 & 6**

#### GUIDANCE FOR THE USER

#### Although this topic is designed to cover a whole term teachers should feel at liberty to ‘dip into it’ in order to select activities that they feel applicable to their class, their own experience and the time span they have available.

#### The activities in the pack are:

#### ‘Kafoozalum’, a performing activity.

#### ‘Songs from Ta-ra-ra-boom-de-ay’, a singing activity.

**Victorian Street Cries, a composing activity.**

**Elgar: ‘Enigma Variations’, a listening activity.**

**Working Songs, a composing activity.**

**‘Washing Day’, a performing activity.**

**A scheme for half a term could contain:**

**‘Kafoozalum’**

**Music hall songs**

**Victorian Street Cries**

**‘Enigma Variations’.**

**Or**

**‘Washing Day Song’**

**Music hall songs**

**‘Enigma Variations’**

**Working songs.**

**I hope that less-experienced colleagues will feel ‘guided’ through the activities. I would like to draw your attention to the Glossary of terms used in this pack but would also like to explain my rhythmic short-hand. Note –lengths and rhythmic patterns are traditionally recorded like this:**

**1 beat half a beat 2 beats 3 beats 4 beats**

**Each time-value has a name; the crotchet, quaver, minim, dotted minim and semi-breve respectively.**

**I have found that remembering these symbols, let alone their names, is extremely difficult for most young children. I have therefore adopted the French time-names of ta, ta-te, ta-a, ta-a-a and ta-a-a-a. (Spoken as Written). These names and symbols can be introduced through simple**

#### PROJECT

**VICTORIAN MUSIC**

### YEAR GROUP: 5 AND 6

### LESSON: 50 minutes

**(If lessons are shorter, one of the composition activities could be omitted.)**

**Objectives:**

* **To provide a cross-curricular link between music and history.**
* **To listen and to perform pieces of the Victorian era.**
* **To compose street cries for a Victorian market.**
* **To sing songs from the music hall.**
* **To compose an original Victorian working song.**

**Resources:**

* **Tuned and untuned percussion instruments.**
* **Worksheets (enclosed).**
* **Ta-ra-ra boom-de-ay (A and C Black)**
* **The Victorians by Alison and Michael Bagenal**
* **Elgar: Enigma Variations (‘Nimrod’)**

**Lesson 1 – Introduction:**

**Start the topic by ‘brainstorming’. Try to form a web showing where music may have been heard or performed during the Victorian era. It may look something like this:**

 **Concerts/theatre home**

 **Church music hall**

 **Music in**

**music Victorian England**

 **Court street market**

 **Coronation/Jubilees**

**The children will probably not have come across the Music Hall but many will have been to see a show in the West End and will have noticed the rich décor. Many of these theatres used to be music halls.**

**Introduce Edward Elgar as a composer who was born during Victoria’s reign but who lived into her son Edward’s reign.**

**Remind the children of the film/musical ‘Oliver’ and of the street cries sung to him, e.g. Ripe Strawberries Ripe. Most families who could afford it would have a piano in the parlour. The family would gather around and sing and the instrument was often a vital part of a daughter’s education in particular. There were many popular composers of hymns during the Victorian period such as Samuel Wesley and Charles Stanford. School music was very unlike the music that children do today. The children would stand in straight rows and practice singing hymns.**

**Remind the children of how long Victoria reigned and discuss the styles of music that might be heard:**

1. **Music for the court.**
2. **Music for street parties**
3. **Music for the home.**
4. **Music for the church**
5. **Music for the theatre/concert hall/music hall.**

**Ta-ra-ra-boom-de-ay:**

**No. 4**

**Singing: ‘Any Old Iron’**

**(Ask the children what the song is about – insist that they can say the words clearly before you speed up.)**

**No. 3: ‘I Do Like To Be Beside The Seaside’.**

**(Discuss the word ‘Prom.’ And ask the children to sing ‘Tiddely-om-pom-pom!’ particularly loudly.)**

**No. 7: ‘Let’s All Go Down The Strand!**

**(Ask the children where The Strand is and what colour it is on the Monopoly Board (they will most definitely know!) Learn ‘That’s the place for fun and noise, all among the girls and boys’ carefully. Insist that the children sing, not shout, “have a banana”.**

**No. 42 ‘Don’t Dilly Dally On The Way’**

**Read the words through and try to work out the story. They will not know that a linnet is a bird and will probably not know what ‘specials’ were.**

### Lesson 2: Performing

### Page 22 The Victorians

**Look at ‘Kafoozalum’ (worksheet enclosed). Play the tape.**

**This is a polka tune for barrel organ which was played in the street by someone simply turning a handle. The polka has a heavy accent on the 4th beat of the bar.**

**Start by clapping part 4 and accenting the 4th clap of each bar.**

**Now look at part three. This part only uses three different notes; D, G and A in order of pitch.**

**Revise the crotchet or ta rhythm. Play the three notes on chimes or the piano and sing the letter names in time.**

**Now look at parts 1 and 2. Notice their bouncy rhythm. If the notes had no dots and semi-quavers the rhythm would be ta ta-te ta-te ta. Now lengthen the first note in each**

**Group of two quavers, and shorten the second. Say the letter names of part 1 in time. Notice the whole bars rest near the end.**

**Ask the children to look at bars 1 and 3 in both parts 1 and 2. They should notice that they are the same. Do the same with bars 4 and 8 and, in part 1, 5 and 7. This immediately makes the task seem simpler.**

**Also notice what happens after letter B in-a-box.**

**Part 1 plays whilst part 2 is resting and then they swap over. Finally point out the F# in part 2. Those children who choose the part could remove their F and replace it with an F#. ask the children to choose which part they wish to play. In a class of 30 encourage about 8 children to play each of the tuned parts 1, 2 and 3 and 6 to play part 4 (parts 3 and 4 are the easiest). Ask them to learn up to B in-a-box initially.**

**Classroom Organisation:**

**To make maximum use of classroom instruments pair up one player of part 1 with another playing part 2 on one instrument. It will help them learn the rhythm and get used to the ensemble immediately.**

 **C D E F# G A B C D E F G A**

 **Player 2 Player 1**

**The only time that the players will ‘meet’ is during bar 4. They could arrange it between themselves who will play it and swap over when it comes to the final bar. Send part 3 and 4 to separate rooms/spaces if possible and let the pairs of part 1 / 2 work together. Check that players 1 and 2 understand the rhythm as soon as possible.**

**The players of part 4 will soon be ready and can be brought into group 3’s room as soon as possible. Encourage these two groups not to rush. Before the end of the lesson try to give the children the opportunity to show something. It may be only group 3 and 4 that can play. If possible give each group a practice point.**

**i.e.:**

**Group 1 and 2 Make the first note of the piece longer.**

 **Try to remember the jumpy rhythm.**

**Group 3 Try to move from Section A to B without stopping.**

**Group 4 Play lightly and steadily.**

**Lesson 3: Kafoozalum**

**Singing: A musical hall song from the first week.**

**Revise the rhythms of each of the parts and remind the children which bars are repeated. Remind the children of their practice points.**

**Practice in groups for at least half-an-hour before putting together (At this point part 4 might become a little restless. If enough tuned instruments remain they could try part 3 whilst waiting or they could ‘visit; each of the other parts sensibly and help them keep in time by playing along with them lightly).**

**Put the piece together by listening to part 4, then 3 and ask them to play together. One child playing part 4 could play 4 beats to start them off rather than counting ‘1, 2, 3, 4’. Then listen to parts 2 and 1 separately. Put them together and remind parts 3 and 4 that they must not rush. Now try parts 4, 3, and 2 together and finally part 1. Play several times and, if time, tape the piece so that they can hear it.**

**Lesson 4: Evaluation and street cries**

**Listen to the tape of Kafoozalum made the previous week and evaluate as a class:**

* **were the parts together?**
* **Was one part rushing?**
* **Was one part too loud?**
* **Was it lively or could they play it faster?**

**If the class feel that they could do better, give them an opportunity to perform the piece again.**

**Discuss why you might hear street cries in Victorian times. Use this as an opportunity to watch the relevant scene in ‘Oliver’ or to sing ‘Who will Buy’. Write a list of foods or services which the class might use and discuss the importance of using adjectives in the street cry:**

**e.g. Freshly baked bread, straight from the oven.**

 **Sweet, crunchy apples, freshly picked today.**

 **Pretty coloured ribbons, buy them for your hair.**

 **Polish your shoes, make them nice and bright.**

**Encourage the children to have two parts to their sentence as above.**

**Use this as an opportunity to revise rhythm and notation if you wish but this is not necessary.**

**e.g. Sweet crunchy apples, freshly picked today.**

 **Polish your shoes, make them nice and bright.**

**Do some examples as a class then organise groups of 5 or six children.**

**Once they have chosen their sentence, they should write it in their manuscript books over an empty stave and fill in the rhythm underneath.**

**Give them these notes to use D, E, F#, A, B. Explain that they could just use three notes (D, F#, A) and that a good street cry is one that is easily sung and doesn’t necessarily contain lots of different notes. Notes can be repeated.**

**e.g. Freshly baked bread, straight from the oven.**

 **D D D A B B B A A**

**Give each group a starting note to ring in their books from D, F#, A and explain that they are from the chord of D (see glossary) and will sound pleasant together.**

**Assessment Point (Each group could have two or three tuned instruments)**

**Three children could sing one and the other 3 the other. It is not necessary for everyone to play during the final performance.)**

**A good performance hint is to play the tune once., sing and play it four times and play it once to finish.**

**Show these \*ASSESSMENT POINT\*.**

**Ask each person to make up their own at first and encourage them to play and sing it back to the class after only a short practice-time. Remind them to check that they are singing the notes that they are playing. Then ask the group to choose their favorite one or two tunes and to work on those.**

**e.g. Polish your shoes, make them nice and bright.**

 **F# F# F# A D D D E F#**

 **And**

 **F# F# E D A A A A F#**

**Lesson 5: Street Cries**

**Practice the street cries in groups and then show as a class. Encourage the singing to be loud, clear and tuneful.**

**It is fun to put the street cries together but involves a lot of concentration and teacher leading. Explain that when you stand in front of them and mouth 1, 2, 3, 4 (use your fingers as well) they are to start playing and should continue playing and singing until you return to them and mouth ‘stop’ to them. They should complete their cry and then stop. Bring each group in turn and try to keep and underlying sense of pulse going. Walk or move your hand in tome to remind the children. Gradually bring in all the children until they are all playing. Then quickly start to bring groups off. Try to remember who started and bring them off first. Allow quieter groups to be heard by brining them off later but always finish with a strong group because they will need to be confident.**

**This will be effective if**

* **If the children maintain good eye contact/have awareness of you.**
* **They play steadily and are aware of the pulse**
* **They sing tunefully and do not shout**
* **They finish their cry and then stop**
* **They put their beaters down when brought off and don’t talk or make a sound until the very end.**
* **The last group is aware that they may sing their cry alone two or three times.**

**Reinforce this with the group. Try the market scene several times and decide on good order with the children. Tape the street cries and listen to them together. The children will want to hear their cry and will automatically start evaluating the piece:**

* **Are we playing in time?**
* **Are we singing the notes that we are playing?**
* **Can all the groups be heard?**
* **Should we have changed the order?**
* **Does it sound like a market place?**

**If you wish to extend this into a proper market scene start by singing ‘Any Old Iron’, pull some children out of the street cry groups to play ‘Kafoozalum’ and then perform the street cries again.**

### Lesson 6: Listening and Understanding

**Talk to the children about Edward Elgar (1857-1934). He lived in Malvern and was the first English composer to achieve international recognition since Purcell and Handel.**

**Enigma Variations is a group of pieces written about friends, acquaintances and family. Name a few. Explain what ‘variations; are. When a composer writes a tune and then changes it slightly, e.g. makes it slower or faster, gives it to a higher or lower pitched instrument to play, change the rhythm slightly, even play it backwards. Elgar’s variations are an Enigma because the original theme is often completely hidden. He also hinted that over the whole set of variations was another mysterious theme. The questions on the sheet need discussion., Large musical elements posters can be purchased for about £40 but can be referred to constantly when listening or composing.**

**In order to complete this listening activity the children should know:**

* **What the string section sounds like.**
* **The difference between smooth and detached (short) notes.**
* **A selection of instruments which can play loudly and be heard across the orchestra, i.e. brass and percussion (have a book open in front of them so they can match the sound to the picture).**
* **What texture means (one line of sound or many lines)**
* **Which instruments from each family are deep.**
* **What tempo means (fast or slow).**

**These two contrasting variations illustrate how one person can write fast, lively music and slow, grand music:**

1. **Listen to the music once without writing.**
2. **Go through the first few questions and ask the children to answer them whilst listening.**
3. **Ask if there are any misunderstandings and go through the remaining questions.**
4. **Ask if anyone needs further explanation.**
5. **Listen again and check answers**

**\*ASSESSMENT POINT\***

**Lesson 7: Working Songs**

**Sing the ‘Washing Day’ song from The Victorians P.11 (see sheet).**

**Notice that the melody of the first two bars is repeated in the second. Practise the second line slowly so that the children hear how low the C on ‘too’ is. Read through the words of each verse first, then learn the song in two-bar chunks. This should be sung unaccompanied. Use a G and C chime bar to start you off and keep time using a drum.**

**Encourage the children to start the chorus quietly and to get louder and louder.**

**When the song is learnt discuss the maid’s jobs. You will probably come to the conclusion that she works for a moderately rich family as she does a lot of jobs. Discuss all the different servants a rich family would have and their jobs.**

**You could use the worksheet for group work or as a class activity.**

**Discuss which instruments might fit each verse:**

**e.g. Verse 1 Scrapers (guiros)/claves/cabassa (for the washboard and wooden spoons)**

 **Cabassa**

 **Verse 2 Agogo/cowbells/triangles held (for the pots and pans).**

 **Verse 3 All**

**Use them just to keep the pulse of their verse whilst singing.**

**e.g. I can bake and I can brew.**

 **│ │ │ │**

 **Six days I work with all my might.**

 **│ │ │ │**

 **I have a young man in the town.**

 **│ │ │ │**

**The remainder of the class can play instruments in time with the words of the chorus.**

**e.g. Monday, Tuesday, Wednesday, Thursday, Friday, Saturday.**

**Long short long short long short long short long short short x 3 with a vibraslap on Sunday!**

**Practise each verse at a time and encourage the percussionists to sing and play.**

**Keep time with a drum. 4 bangs at the beginning and 4 between each verse (but do not forget that verses 2 and 3 have an ‘upbeat’, i.e. you will need to say ‘six’ and ‘I’ immediately after your 4th bang so that ‘days’ and ‘have’ fall on the first beat of the next bar.**

**i.e. 1 2 1 2 ‘I’ have a young man in the town**

 **Six days I work with all my might.**

**Use this song to lead you into a new composition activity.**

**Discuss what jobs Victorian children might have done:**

**They might suggest: Chimney sweep**

 **Servant**

 **Factory Worker**

 **Miner**

 **Matchgirl**

**But don’t forget the countryside, farm, labourer. Explain that they are going to write their own working song with a verse and a chorus. Write down actions that the child might be doing as ideas for the chorus.**

**e.g:**

**Sweep Miner Servant Factory worker Farm labourer**

**pushing waiting polishing sweeping fetching**

**pulling crawling dusting crawling collecting**

**climbing digging carrying waiting weeding**

**falling pushing sweeping fetching feeding**

**coughing pulling washing scoring**

**sneezing carrying scrubbing tending**

**Mention the fact that those in charge of child sweeps would often rub their grazed, raw knees and elbows with salt to harden the skin. That children were often employed as ‘trappers’ down the mines, waiting for the sound of the carts so they could open the trap or crawling into tunnels too narrow for adults. That servant girls or boys would not be employed to do important jobs like cooking but to help by scraping or scrubbing the vegetables. That children would often arrive at the factory gate early (after the knocker-up had woken them) for fear of being locked out and losing pay and would have to crawl under machines to remove any trapped threads. That farm-hands would again only have been entrusted with small jobs like collecting weeds and stones, scaring birds, collecting eggs, feeding the animals or fetching and carrying.**

**Lesson 8: Working Song Lyrics**

**Remain in groups of 5 or 6.**

**Use words gathered from the previous week to form a simple chorus based on the washing day song.**

**e.g. Pushing, pulling, pushing, pulling,**

 **That’s what I do all day.**

 **Climbing, falling, climbing, falling**

 **I work all the time for little pay.**

**Try to rhyme the last word of line 4 with the last word of line 2.**

**Now look at a possible structure for the verse. Again, try to rhyme line 2 with line 4.**

**e.g.: I wake up at dawn and scrub my face.**

 **I look up the chimney, dark and tall,**

 **I heave myself up with blistered elbows**

 **Must keep a good grip or else I’ll fall.**

**It will take at least one lesson and a lot of guidance to write the lyrics.**

**Lesson 9: Working Song Lyrics and Melody**

### Sing ‘the Washing Day song’ p.11.

**Tell the children that when they finish their lyrics they should say them out loud to check that they are rhythmic, then write them in their music books, each line over a blank stave.**

**Tell the children that when they finish their lyrics they should say them out loud to check that they are rhythmic and then write them in their music books, each line over a blank stave.**

**Go round each finished group, writing the initials of each child next to each line. This is a good structure:**

 **I wake up at dawn and scrub my face (child 1)**

 **I look up the chimney, dark and tall (child 2)**

 **I heave myself up with blistered elbows (child 1 same tune but repeated to fit new rhythm or extra syllable)**

**Must keep a good grip or else I’ll fall (child 3 end on ‘home’ note) Pushing, pulling, pushing, pulling (child 4)**

**That’s what I do all day (child 5)**

**Climbing, falling, climbing, falling (child 4 same tune)**

**I work all the time for little pay (child 5 alters tune so that it ends on ‘home’ note)**

**Give them C, D, E, E, A, to use. Explain that C is the ‘home’ note and that the child composing the last line or the verse or chorus should end on C. The song could start on C but does not have to. Spend a little time reminding the children that they do not have to use all 5 notes and that good, ‘singable’ tunes contain lots of repeated notes.**

**e.g. I wake up at dawn and scrub my face.**

 **C C C C G G E D E**

**Or**

 **C C C D D E E G G**

**Spend the remainder of the lesson and much of the following composing tunes and writing letter names or notes in the empty staves.**

**e.g. I wake up at dawn and scrub my face.**

 **C C C D E E E G G**

 **I look up the chimney, dark and tall.**

 **G G G A G E D E D**

 **I heave myself up with blistered elbows.**

**C C C D E E E G G G (same tune altered to fit rhythm).**

 **Must keep a good grip or else I’ll fall.**

 **E G G G G G E D C (home note)**

 **Pushing, pulling, pushing, pulling,**

 **C C G G C C G G**

 **That’s what I do all day.**

 **E E E E D E**

 **Climbing, falling, climbing, falling.**

 **C C G G C C G G**

**I work all the time for little pay.**

**E E E D E D E D C**

### Lesson 10: Working Song Melody and Singing

**Finish composing melodies and practise them – alone**

* **In order without stopping.**
* **In turn and add singing.**
* **In order with singing.**

**NOTE: The children may need reminding to listen to what they are playing and to sing those notes.**

**Show class. ASSESSMENT POINT\***

**Introduce the idea of an ostinato.**

**C G C G or C G D G**

## **Lesson 11: Working Song Melody Plus Singing and Ostinato**

**Sing some music hall songs from Tara-ra-boom-de-ay.**

**Demonstrate the Ostinato. One member of each group will need to teach their tune to their partner, e.g. player 4 or 5 so that they can play their ostinato. Its purpose is to keep the group in time and to provide a backing or accompaniment.**

**Practise melodies – alone.**

* **In order**
* **With ostinato**
* **Alone with singing**
* **In order with singing**
* **With ostinato and singing.**

**The ostinato can be used instead of counting in.**

**1 2 1 2 I wake up at dawn and scrub my face.**

**C E D G C G D G**

**And to end the piece ……….. for little pay.**

 **D G C.**

**Always end on C.**

##### Lesson 12: Working Song

**Rehearse piece as previous week. Those not playing the chorus can add untuned percussion but only if this does not affect the singing. Choose words to accompany with specific instruments e.g. ‘scrubbing’ guiro**

**‘polishing’**

**tambourine**

**or make up a rhythm with two instruments.**

**e.g. climbing, falling, climbing, falling**

 **guiro drum guiro drum**

 **scrape tap bang scrape tap bang**

##### Lesson 13: Performance

**Practise and perform working songs. Tape ready for assessment and evaluation by the children themselves. Suitable questions for self-evaluation.**

1. **Were you pleased with your piece?**
2. **What was your favourite part?**
3. **How could you have made your piece better?**

**Choose from this list or add your own comment:**

* **We could have sung louder, or more clearly**
* **Played the percussion more quietly**
* **Listened to the notes we were supposed to be singing**
* **Worked together more co-operatively.**

**ASSESSMENT POINT**

### FOLLOW UP ACTIVITIES

1. **Life On The Ocean Wave - P.21 (performing – see sheet)**

**My Old Man – P. 14 The Victorians**

**Can Can – see sheet.**

1. **Add some factory music to your working songs as a link between them. Develop mechanical sounds and experiment with rhythm, dynamics and tempo by starting the machine up and stopping it slowly or suddenly.**
2. **Look at some parlour songs or re-enact a school day by singing some Victorian hymns and looking at some playground songs. The Victorians p.p. 4, 6 and 8.**
3. **Listen to some more music by Elgar and highlight how the same composer can write music of such differing character when asked to write for an occasion by listening to one of the Pomp And Circumstance Marches’ and ‘The Wand Of Youth’.**

**There are many Victorian musical workshops advertised but I would recommend Richard York who leads a particularly interesting and enjoyable Victorian day for which the children are encouraged to dress up. The focus of the day is a series of dramatical schemes for which the children have to learn four songs beforehand.**

**EDWARD ELGAR: ENIGMA VARIATIONS**

### VARIATION 9: NIMROD

1. **Which section begins the piece? (Choose from woodwind, brass, strings or percussion).**
2. **What words describe the music at the beginning?**
3. **Are the phrases smooth or detached?**
4. **Does the volume remain constant or does it change?**
5. **Which other instruments are added as the music gets louder?**
6. **Is the texture of the piece mainly thick or thin?**
7. **What is the deepest sound that you can hear?**
8. **Does the piece end quietly or loudly?**
9. **Which character do you think might be depicted by this piece? Try to describe why you chose the character. (You could choose a person, a mythical character, an animal or a bird).**

**Variation 12: G.R.S.**

1. **How does this variation differ from Nimrod?**
2. **Which sections can you hear? (Choose from strings, woodwind, brass and percussion.)**
3. **Describe the mood of the piece.**
4. **Name the percussion instruments used.**
5. **Does the tempo remain the same or does the music get slower or faster?**
6. **Which instrument can you most clearly hear playing the last note?**

**ANSWERS**

### VARIATION 9

1. **Strings**
2. **Words like ‘grand’ and ‘soaring’.**
3. **Smooth**
4. **No it gets louder and softer**
5. **Brass instruments, e.g. trumpet, horn, trombone, tuba**
6. **Thick**
7. **Tuba/double bass**
8. **Quietly**
9. **A god, hero, a swan gliding, an eagle soaring (Elgar wrote this variation for his friend and publisher August Jaeger. Jeager means ‘hunter’ in German and Nimrod is mentioned in the Old Testament as ‘mighty hunter before the Lord’.).**

**VARIATION 12: (G.R.S.)**

1. **Fast, rushing, loud, lively**
2. **Brass, woodwind, strings**
3. **Bounding, jolly**
4. **Triangle, timpani**
5. **Yes it remains the same.**
6. **Timpani**

**This variation depicts the organist George Robertson Sinclair whose bulldog Dan fell in the River Wye and barked!**

**FURTHER LISTENING**

**Elgar:**

**The Wand of youth Suites Nos. 1 and 2**

**(Contains a selection of short, delightful pieces such as ‘Fairies and giants’ and ‘The Wild Bears’)**

**Academy of St. Martin in the fields/Marriner Capriccio 10501**

**Music For An Occasion:**

* **The ‘Pomp and Circumstance’ Marches (1901 – 1930)**
* **The Imperial March (1896/97)**
* **The ‘March Of the Mogul Emperors’ from ‘The Crown Of India (1912)**

**Other Victorian Composers:**

* **Sir Arthur Sullivan (1942 – 1900) wrote songs, hymns such as ‘Onward, Christian Soldiers’, orchestral music such as Overture ‘Di Ballo’ and collaborated with the humanist, Sir W. S. Gilbert to write comic operas such as ‘Iolanthe’, ‘HMS Pinafore’ and ‘The Mikado’.**
* **Sir Charles Parry (1848 – 1918) is known for choral music such as ‘I Was Glad’ and his setting of Blake’s ‘Jerusalem’**

### ASSESSMENT

**I find the use of assessment points during the term, useful. These can be notated on a simple grid.**

**Ideas for assessment points:**

**Kafoozalum:**

## **Performing**

1. **Can play accurately and with a sense of rhythm.**
2. **Can play from simple notation**
3. **Can rehearse and perform with awareness of different parts.**

**Victorian Street Cries:**

**Composing**

1. **Can organise sounds**
2. **Can sing and play**
3. **Can perform with awareness of different parts.**

### Enigma Variations

**Listening:**

1. **Can understand how musical elements are used.**
2. **Can identify the mood of a piece**
3. **Is familiar with orchestral sounds.**

### Working Songs

**Composing**

1. **Can organise sounds within a musical structure.**
2. **Can control sounds rhythmically.**
3. **Can control voice.**
4. **Can practise, rehearse and present.**
5. **Can perform with awareness of pulse.**
6. **Can select suitable percussion.**
7. **Can evaluate and refine own work.**

### National Curriculum Requirements

**Kafoozalum: 1b), c), 3a), b), 4a), 5a), c)**

**Music Hall Songs 1a), 2a), 4a), b), 5a)**

**Washing Day Song**

**Victorian Street Cries: 1a), b), c), 2a), b), 4a), b), c), d), 5a), b), c)**

**Enigma Variations: 3a), b), 4a), b), c), d), 5e)**

**Working Songs: 1a), b), c), 2a), b), 3a), b), 4a), b), 5a), b), c)**

St. Mary and St. Giles School

Wednesday 134h September

Year 5: Victorians

1.30-2.15 and 2.15-3.00pm: Week 1

**Learning Intentions:** Children learn to

Sing a restricted number of notes in a warm up

Warm up their bodies and voices ready for singing

Loosen up with an action song

Play a name game

Talk about where music might have been found in the Victorian era

Sing some music hall songs, hymns and songs inspired by Victorian street sellers

**Introductory activity (20mins)**

Explain to the children who I am and what we are going to be exploring together this term. (Discover who learns an instrument in the class)

Play the name game and sing, ‘Hello children’. Ask them to reply using the same notes.

Warm their bodies up by loosening up from the toes to their fingers.

Play, ‘Rubber Chicken’ -8 stamps, 8 taps, 8 clap, 8 clicks. Repeat with four/two/one of each and then say, ‘Rubber chicken’!

Encourage good posture with different stances. 1= slouch 10 = soldier. Call out number sin between. 8=good posture.

Encourage them to breathe properly through their noses for 5 and out for 5. Repeat with in for 5 and out for 10.

Now ask them to blow on a birthday candle to extinguish it and then to make it flicker

*What was the difference in the way they breathed?*

Ask them to pull up a rubber ring around their waist. As they breathe out the ring will pop because they will press against it with their tummies.

Now extend their range by following a roller coaster/buzzy bee with a hum/brr and then going on a log flume with a way-hay/yoo-hoo/ yee-ha.

Finally, sing, ‘I’m alive, alert, awake, enthusiastic’.

Tap their knees on ‘alive’

Clap on ‘alert’

Click on ‘awake’

Jazz hands on ‘enthusiastic’

Get gradually faster and raise the pitch each time

*What happened to the song each time it was repeated?*

*What are the terms for speed and high/middle/low sounds in music?*

**Main activity (20mins)**

Brainstorm about where music might be played/heard/sung in Victorian times

Concerts/theatre/home

Music hall

Street market

Coronations/Jubilees

Court

Church

Famous composers included Edward Elgar (really Edwardian), Samuel Wesley and Charles Stanford and Charles Hubert Parry

Tell the children that now they are warmed up, they are ready to sing a variety of songs either written in or inspired by the Victorian period.

Sing the music hall songs, ‘Any Old Iron’ and ‘I do like to be beside the seaside’.

Sing the hymn, ‘Abide with Me’ and the song, ‘Who will buy?’ from ‘Oliver’.

**Plenary (5mins)**

*Which songs did they like best?*

*Why?*

*Were all the songs similar?*

*What musical elements made ‘Abide with Me’ so different to ‘Any Old Iron?’*

*What about the language?*

*Who would have sung both/one or the other?*

**Learning Outcomes:** Children can

Sing in an unrestricted manner

Stand and breathe with correct posture

Talk about the music of the Victorian period

Sing a variety of songs

Talk about their preferences

Use musical vocabulary to discuss the different styles of the songs

St. Mary’s and St. Giles School

Wednesday 21st September

Year 5: Victorians

1.25-2.10 and 2.15-3.00pm: Week 2

**Learning Intentions:** Children learn

A name game

About metre

Explore time-names

About the polka

How to play phrases on a tuned instrument

To perform work in progress

To sing songs that have been written in or inspired by the Victorians

**Introductory Activity (15mins)**

Introduce the name game to the children.

They clap their hands twice and pulse them in the air twice. Each child will say his or her name over the pulses, one-by-one.

*What have they marking in the air? (The pulse)*

*If they were to add up the two claps and the two pulses/silences, how many beats would there be? (4)*

Explain to the children that I order for it to make sense, music has a metre or a measurement of time.

Sing some examples of well-known songs e.g. Baa Baa Black sheep and ask them to find the metre by tapping the pulse and then counting the hardest tap as one.

Do the same for ‘Any Old Iron?’

Most songs have a metre of 4.

Play, ‘Metre Mix’. Ask the children to clap on the numbers, 1, 2, 3, and 4

Now ask them to clap on numbers 1 and 3

On numbers 2 and 4

Divide the class into two groups and give one group 1 and 3 to clap on and the other, 2 and 4

Now ask group to clap on 1 and 2 and the other group, 3 and 4

We will call each clap or beat a crotchet but its tie name is, ‘ta’.

Can they now only clap on beat 4?

**Main activity (25mins)**

The barrel organ piece, ‘Kafoozalum’ is a polka. This is a dance and the characteristic feature of it is a very heavy fourth beat.

Ask one half of the class to tap their knees on beats 1, 2 and 3 and the other half to clap on beat 4 only.

Now ask two children from each group to demonstrate how they might play the first three beats on the woodblocks and the last beat on the tambourine, struck hard.

 1 2 3 4

woodblock X X X -

tambourine - - - X

Some children in the class might wish to practise this part today.

(We will call this part , PART 4)

Look at part 3.

This consists of the notes D, G and A in that order and can be played by the bass xylophone, cello, guitar or trumpet.

Play it to the children on the xylophone and ask them to follow it and then sing it as I play it a second time

GDGD ADAD GDGD DDDG

In order to play parts 1 or 2 we need to know about notes that are played twice as fast as crotchets. These are called quavers but their time name is, ‘te-te’. Demonstrate to the children that te-te is twice as fast as ta by asking one group to say and clap ‘ta’ whilst the other say and clap ’te-te’.

The rhythm of the tune, ‘Kafoozalum’ is,

 Ta te-te- te-te ta

Te-te te-te te-te ta

Ta te-te te-te ta

Te-te te-te ta ta

Ask the children to say, clap and then sing the letters for each line.

These two parts can be played on the xylophone, guitar, flute, recorder, violin or clarinet.

Show the children how easy the part is to play on the xylophone-the notes are all next to each other.

Ask the children to decide what they would like to play and then organize them into pairs so they can work on their lines together.

Give them 5 minutes to try each line.

**Plenary (5mins)**

Ask volunteers to play each of the four parts and ask the other children to help you comment on the accuracy of notes, time values and their fluency.

Explain that they will be practicing this first section again next week and then trying the second section. They will record the tune by the end of the lesson.

Sing, ‘Any Old Iron?’ to finish

**Learning Outcomes:** Children can

Keep a steady pulse

Talk about metre

Find the metre of a song

Maintain a part within a large group using body percussion

Practise and play a tuned/unturned part with awareness of pulse, metre and rhythm

Understand two note values and give them their time names

Sing a song tunefully and enthusiastically

St. Mary’s and St. Giles School

Wednesday 28th September

Year 5: Victorians

1.25-2.10 and 2.15-3.00pm: Week 3

***Preparation: Write up the notes of parts 1 and 2 on the board***

**Learning intentions:** Children learn

To sing with an unrestricted tone

Sing and play their parts

Maintain independent body percussion parts within a small group

Play as part of an ensemble

**Introductory activity (15mins)**

Play the names game and then ask the children to copy me as I loosen up, chew, breathe in through my nose, fill up and then out again through my mouth with a sss/fff/ha/ho ho ho.

Stand like soldiers (10) and teenagers (1) and all the stances between.

(8 is a good stance for singing)

Sing, ‘Any Old Iron’

Revise the game ‘Metre Mix’ and clap in two group

Group 1 1 2 3 4 1 2 3 4 1 2 3 4

 X - X - or X X X - or X xx xx X

Group 2 - X - X or - - - X or xx xx xx X

**Main activity (20mins)**

We have been clapping the parts from ‘Kaffozalum’.

*Can anyone remember what dance the piece is based on, who plays it and what the characteristic is of this dance?*

Ask children who have been playing part four to tap the clave part with two fingers on their hands whilst the childrenplaying the drums slap their knees on beat 4.

Ask children who have been playing part 3 to sing their notes: GDGDADADGDGDDDDG

Ask children who have been practicing parts 1 and 2 to sing their notes

Part 1: DdcbcD abcbabC DdcbcD gabgAG

Part 2: BbagaB fgagfgA BbagaB gabgAG

*What is special about the F that part 2 are playing? It is an F sharp*

Send parts 3 and 4 away with one teacher and explain that if they feel the children really know the parts well after 5 minutes, they can spend the next 5 minutes swapping instruments/parts.

Help the children with parts 1 and 2

**Plenary (10mins)**

Bring the children together and explain what we are looking for

* A performance of the piece all together
* Awareness of Pulse/Ensemble
* Awareness of Balance
* A good start/finish

Start by practicing the parts and then build each one up like so

Part 4

Part 3 and 4

Part 1

Part 2

Part 1 and 2

All together

Perform and record the performance

*Ask the children for their comments- are they pleased with their work?*

*Did we fulfill the success criteria we set ourselves?*

**Learning Outcomes:** Children can

Sing with a good stance and breathe control

Sing with enjoyment and accuracy

Maintain percussion/instrumental parts with a small group

Play with awareness of balance and ensemble

Comment upon their work

St. Thomas Aquinas School

Tuesday 4th October

Year 5: Victorians

11.05-11.50am: Week 4

**Learning Intentions:** Children learn

To listen to work they have performed attentively

To make constructive comments about it

To learn a new song

To write words for an original street cry

To speak those words with clarity and expression

**Introductory activity (10mins)**

Play the name game and then ask the children what the learning intentions were last week

*What were we looking for when they performed ‘Kafoozalum’?*

* Right notes (pitch)
* A good sense of togetherness (pulse/ensemble)
* A good balance between parts (dynamics)

*The performance was videoed so we will see as well as hear it. What other things might we be looking for?*

* Are we ready to start?
* Are we concentrating/on task?
* Do we appear to be playing the instruments with good technique?
* What happens at the end of the performance?

**Main activity (25mins)**

Listen to/watch the performance twice and ask the children to make comments upon the performance whilst referring to the points we made on the board.

Ask the children to stretch/loosen up using some of the exercises we have covered before.

Include ‘Yoo hoo’ (high voice) ‘It’s me’ (low voice) and the ‘hoody effect’.

Introduce the setting of ‘Who Will Buy?’ from the film ‘Oliver’ and then teach it to the children.

Write a list of foods/items/services that might be sold in Victorian times and discuss adjectives that might be used to describe them in order to sell them e.g. Freshly baked bread, straight form the oven

Sweet, crunchy apples, freshly picked today

Pretty coloured ribbons, buy them for your hair

Polish your shoes, make them nice and bright

Put the children into groups of 5 or 6 and ask each group to make up the words for a street cry ad to practise saying them together.

**Plenary (5mins)**

Ask each group to say their cry four times and for the class teacher to make a note of the members of the groups and of the words of their cry for next week.

*Can the children say their cry in a way that will make me want to buy their goods/services?*

**Learning Outcomes:** Children can

Talk about the combined effect of several layers of music performed together

Talk about the balance and ensemble of their performance

Sing a song with an extend range without strain

Use descriptive vocabulary when writing lyrics

Speak with confidence, expression and clarity

St. Mary’s and St. Giles School

Wednesday 5th October

Year 5: Victorians

1.30-2.15 and 2.15-3.00pm

Week 4

**Learning Intentions:** Children learn

To practise individually and in small groups

To maintain their own part within a group

To perform as part of a class ensemble

To listen to work they have performed attentively

To make constructive comments about it

To learn a new song

**Introductory activity (10mins)**

Play the name game and remind the children what they are going to d today-perform ‘Kafoozalum’ as a class ensemble. After we have recorded the performance we are going to watch/listen to it and make some constructive comments about it i.e. *What went well?*

*What could we improve?*

What musical points do you think we will be looking for?

* Right notes (pitch)
* A good sense of togetherness (pulse/ensemble)
* A good balance between parts (dynamics)

Remind the children how each part will sound by itself and how the parts will sound together.

**Main activity (15mins)**

Rehearse the music and bring the children together. Bring the parts together (3 and 4 and then 1 and 2) and then try playing the music twice. Record the second attempt.

Listen/watch the performance and make comments on the musical points noted on the board.

*If the performance was videoed so we will see as well as hear it. What other things might we be looking for?*

* Are we ready to start?
* Are we concentrating/on task?
* Do we appear to be playing the instruments with good technique?
* What happens at the end of the performance?

**Plenary (10mins)**

Ask the children to stretch/loosen up using some of the exercises we have covered before.

Include ‘Yoo hoo’ (high voice) ‘It’s me’ (low voice) and the ‘hoody effect’.

Introduce the setting of ‘Who Will Buy?’ from the film ‘Oliver’ and then teach it to the children.

Explain to them that they will be making up words for a Victorian street cry of their own in groups next week and ask the class teach to make up the groups for me.

**Learning Outcomes:** Children can

Rehearse co-operatively

Play with control and accuracy of pitch/pulse/rhythm

Play their own parts with awareness of balance and ensemble

Talk about the combined effect of several layers of music performed together

Talk about the balance and ensemble of their performance

Sing a song with an extend range without strain

**Victorian Curriculum Project**

**Assessment Sheet**

|  |  |  |  |
| --- | --- | --- | --- |
| **Name****(First and Surname)** | **Recognise how musical elements are combined and used expressively****(L3)** | **Perform simple parts rhythmically****(L3)** | **Combine several layers of sound with awareness of combined effect** **(L3)** |
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##### Victorian Curriculum Project

**Name…………………………………..**

**Class……………………………….**

|  |  |  |  |
| --- | --- | --- | --- |
| Learning intention | I can | I can nearly | I find it hard to |
| Talk abut different types of Victorian music (Hymns/street entertainment/piano/ceremonial music) |  |  |  |
| Maintain an independent clapping/percussion part(Metre Mix/Kafoozalum) |  |  |  |
| Perform my part with awareness of ensemble (pulse) and balance (dynamics)(Kafoozalum) |  |  |  |
| Write words for a street crySet them to notes of the C chord(Street Cry) |  |  |  |
| Sing tunefully and clearly(Street cry)Talk about the effectiveness of our music (Street scene) |  |  |  |
| Identify the sounds of the string sectionIdentify long/short soundsIdentify high/low soundsIdentify fast/slow soundsTalk about many sounds combined(Nimrod) |  |  |  |
| Sing a working songPlay percussive sounds with control(Washing Day song) |  |  |  |
| Make up lyrics for an original working song |  |  |  |
| Use notes of the pentatonic scale to set my words to |  |  |  |
| Rehearse with my group in a co-operative wayPlay 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 |  |  |  |

St. Mary’s and St. Giles School

Wednesday 12th October

Year 5: the Victorians

1.30-2.15 and 2.15-3.00pm: Week 5

**Learning intentions:** Children learn

To speak in time to a steady pulse

To explore dynamics and tempo/pace vocally

To sing a song

To write words for an original street cry

To perform them in a group

About chords

To set them to music

To sing them tunefully

**Introductory activity (15mins)**

Play the name game and remind the children that today they are going to make up their own street cries.

Play, ‘Lickety Split’ and discuss dynamics (volume) and tempo or pace (speed)

Talk about the *clarity of diction* that they used to speak the chant.

Warm up their voices with a few roller coaster/log-flume exercises and then introduce the song, ‘Who will buy?’

Talk about its setting and how the products were described.

**Main activity (25mins)**

Sort the children into groups and decide what service/product they are going to sell and which words will help to sell it in particular. (Talk about adjectives like ‘fresh’, ‘creamy’, ‘shiny’ etc.

Write these words down ad then try saying them over a steady pulse.

*The words should fit over 8 steady beats*

*e.g. 1 2 3 4 5 6 7 8*

 *Freshly baked bread - straight from the ov -en*

Ask the children to practise these words and then to perform them to the class.

We are looking for

* Good diction
* An awareness of the underlying pulse
* Good ensemble (togetherness)

Now show the children a tuned instrument (xylophone/glockenspiel) and play notes that are next to each other in a scale or ‘ladder’. Ask the children to listen as I ‘skip’ between the notes C, E and G.

I am playing the notes of the *C chord*

*Can they tell me the notes of the G chord (GBD) or the F chord (FAC)?*

We are going to use the notes CEG to set the words of their street cries to.

Give each group an instrument and show them how to turn over the DF and A keys rather than taking them off.

Each child will have a few minutes to try out the words of the cry to those notes.

Show the children how the same words might be set in several ways

E.g. Fresh -ly baked bread. Straight from the ov- en

 c c E G - G e e C C

 g g E C - G c c G G

N.B. It is easier to sing the cry if you repeat notes rather than to skip around from C to E to G on every syllable.

Give each child time to play by calling out, ‘Swap’ very few minutes and then ask the group to decide upon one cry and to write the notes down under the words of the cry.

**Plenary (5mins)**

Give the groups time to practise their cry by singing/playing it through four times and make sure they have all written their notes under the words of the cry.

Nest week we will listen to the cries.

**Learning Outcomes:** Children can

Sing, chant and play with awareness of pulse and ensemble

Work co-operatively together in a small group

Copy the pitch of notes played accurately

Consider the use of adjectives in their street cries

Understand how a chord is constructed

Play the notes of the C chord confidently

St. Mary’s and St. Giles School

Friday 4th November

Year 5: The Victorians

9.50-10.50 and 11.10-12.10pm: Week 6

**Learning Intentions:** Children learn

About time values/names

About chords

To set the words of street cries to music

How to sing in a group

To maintain an independent part

How to notate their work

**Introductory activity (10mins)**

Play the name game and remind the children that they were clapping the *pulse* and that their name often made a *rhythm*

Ask the children to clap their name to themselves and then to the person on their right and then left. Can they compare the rhythm that there name made to the person either side of them

*Whose name made an interesting pattern?*

*Who found someone next to them with the same rhythmic pattern?*

These time values have names- crotchet and quaver-but in order to use them we give them mnemonics or phonetical names such as ta and te-te.

Demonstrate to the children how the two fit together

 1 2 3 4

 ta ta ta ta

 te-te te-te te-te te-te

Now ask each group to think of the first line of their street cry, to say it using the words of the cry and then with the time names ‘ta’ and ‘te-te’.

**Main activity (25mins)**

Now show the children a tuned instrument (xylophone/glockenspiel) and play notes that are next to each other in a scale or ‘ladder’. Ask the children to listen as I ‘skip’ between the notes C, E and G.

I am playing the notes of the *C chord*

*Can they tell me the notes of the G chord (GBD) or the F chord (FAC)?*

We are going to use the notes CEG to set the words of their street cries to.

Give each group an instrument and show them how to turn over the DF and A keys rather than taking them off.

Each child will have a few minutes to try out the words of the cry to those notes.

Show the children how the same words might be set in several ways

E.g. Fresh -ly baked bread. Straight from the ov- en

 c c E G - G e e C C

 g g E C - G c c G G

N.B. It is easier to sing the cry if you repeat notes rather than to skip around from C to E to G on every syllable.

Give each child time to play by calling out, ‘Swap’ very few minutes and then ask the group to decide upon one cry and to write the notes down under the words of the cry.

Give the groups time to practise their cry by singing/playing it through four times and then give them a sheet so that they can write their words on the C,E or G lines of the display sheet.

**Plenary (10mins)**

As the children to perform their cries alone and explain that they will now perform their cries as part of a market place. They will begin singing when they are counted in (1,2,3,4) and will continue to do so until they are asked to stop with a finger to the lips.

Whilst they are performing, one person will play the cry on a tuned instrument and the others should listen to it.

They will be assessed on their ability to maintain their own part with an awareness of how it fits with the other parts

*I.e. Can they feel the pulse?*

*Can they sing in tune?*

***Assessment point using level 3 and 4 sheets***

Questions to ascertain who has noticed the combined affect might include

* What did it feel like when you were singing alone?
* How did this change when more and more groups joined in?
* What was the hardest part of this performance?
* How effective do you think our market scene was?
* What could we have done to improve it?

St. Mary’s and St. Giles School

Wednesday 9th November

Year 5: The Victorians

1.30-2.15 and 2.15-3.00pm

Week 7

**Learning Intentions:** Children learn

To sing with accuracy and confidence

To evaluate their own work

To perform with awareness of the effect of several layers of sound

To maintain their own part within a small group

To notate the pitch of their compositions

**Introductory activity (15mins)**

Play the name game and then ask the children to copy me as I loosen up, breathe in through my nose and out through my mouth, follow the buzzy bee and make different vocal sounds.

Now sing, ‘Who will buy?’

Ask the children to complete the self-evaluation sheet for the first four weeks of this term.

Explain that after today they will be able to complete the fifth statement.

**Main activity (15mins)**

Remind the children of their own street cries and ask them what they need to remember when they perform them

*To sing the notes they are playing on the xylophone*

*To sing clearly and in time with the members of their group*

Give the children five minutes in which to practise their street cries and then ask them to perform alone and then together as if in a market place.

***Assess ‘Can combine several layers of sound…. L3’***

***‘Can maintain own part with awareness…. L4’***

Questions to ascertain who has noticed the combined affect might include

* What did it feel like when you were singing alone?
* How did this change when more and more groups joined in?
* What was the hardest part of this performance?
* How effective do you think our market scene was?
* What could we have done to improve it?

Ask the children to complete the fifth statement on the self-evaluation sheet.

**Plenary (15mins)**

Remind the children that street cries, like many songs and stories would be passed down by family members and never written down. We are going to write our cries down in order to keep a record of our work.

*What notes did we use and why?*

*(C, E and G are the notes of the C chord and they ‘fit’ together really well)*

Give out a Victorian street cry sheet to each child and ask him/her to write the words on the C, E or G line.

*They will be able to do this accurately if they sing the words in their heads (internally) as they write.*

Sometimes there will be two words on the same line and sometimes only one.

*Can they say the cries using the time names ‘ta’ and ‘te-te’?*

**Learning Outcomes:** Children can

Sing tunefully and with good diction

Maintain a singing part within a large or small group

Listen carefully to the notes they are matching

Follow signals to start and stop

Sing with awareness of ensemble

Assess their own proficiency at tasks completed so far

Talk about the overall effect of the cries performed together

St. Mary and St. Giles School

Friday 111h November

Year 5: The Victorians

9.50-10.50 and 11.10-12.10pm

Week 8

**Learning Intentions:** Children learn to

Sing contrasting songs

Identify musical elements and characteristics within a piece of recorded music

**Introductory activity (25mins)**

Play the name game and remind the children that there were many types of music in the Victorian age. Although some it was quite serious, there were pieces which were light-hearted.

Sing the Hymn, ‘Abide with Me’ as if standing up in school or church. Sing, ‘Any Old Iron’ and ‘Who will buy?” as if in the market place.

**Main activity (30mins)**

Talk to the children about Edward Elgar (1857-1934). He lived in Malvern and was the first English composer to achieve international recognition since Purcell and Handel.

Enigma Variations is a group of pieces written about friends, acquaintances and family. Name a few. Explain what ‘variations’ are. When a composer writes a tune and then changes it slightly, e.g. makes it slower or faster, gives it to a higher or lower pitched instrument to play, change the rhythm slightly, even play it backwards. Elgar’s variations are an Enigma because the original theme is often completely hidden. He also hinted that over the whole set of variations was another mysterious theme.

In order to complete this listening activity the children should know:

* What the string section sounds like.
* The difference between smooth and detached (short) notes.
* A selection of instruments which can play loudly and be heard across the orchestra, i.e. brass and percussion
* What texture means (one line of sound or many lines)
* Which instruments from each family are deep
* What tempo means (fast or slow).

These two contrasting variations illustrate how one person can write fast, lively music and slow, grand music:

- Listen to the music once without writing.

- Go through the first few questions and ask the children to answer them whilst listening.

- Ask if there are any misunderstandings and go through the remaining questions.

- Ask if anyone needs further explanation.

- Listen again and check answers

**Plenary (5mins)**

Fill in the self-evaluation sheets for this week and talk about the working day songs they will start to compose next week.

**Learning Outcomes:** Children can

Sing with awareness of phrase, pitch and character

Identify the sounds of orchestral instruments

Use musical vocabulary to describe elements of a piece of music

St. Thomas Aquinas School

Tuesday 22nd November

Year 5: The Victorians

1.30-2.15 and 2.15-3.00pm

Lesson 9

**Learning Intentions:**  Children learn

To sing a new song

About jobs that poor Victorian children might have done

To add instruments to a working song

How to write lyrics for their own song

**Introductory activity (10mins)**

Play the name game and then discuss jobs that a maid might have done in a rich household

Warm up the children by playing ‘Rubber Chicken’ and following the firework up into sky with a wheee and coming down with a ‘fff’ or a ‘sss’

Sing the ‘Washing Day’ song from The Victorians P.11

Notice that the melody of the first two bars is repeated in the second. Practise the second line slowly so that the children hear how low the C on ‘too’ is. Read through the words of each verse first, then learn the song in two-bar chunks. This should be sung unaccompanied. Use a G and C chime bar to start you off and keep time using a drum.

Encourage the children to start the chorus quietly and to get louder and louder.

**Main activity (30mins)**

Explain to the children that we are going to add a *pulse* to each verse and *play the rhythm of the words* of the chorus.

Discuss which instruments might fit each verse:

e.g. Verse 1 Scrapers (guiros)/claves/cabassa (for the washboard and wooden spoons)

Verse 2 Agogo/cowbells/triangles held (for the pots and pans).

 Verse 3 All

Use them just to keep the pulse of their verse whilst singing.

e.g. I can bake and I can brew.

 │ │ │ │

Six days I work with all my might.

 │ │ │ │

 I have a young man in the town.

 │ │ │ │

The remainder of the class can play instruments in time with the words of the chorus

e.g. Monday, Tuesday, Wednesday, Thursday, Friday, Saturday.

Long short long short long short long short long short short x 3 with a vibraslap on Sunday!

Practise each verse at a time and encourage the percussionists to sing and play.

Use this song to lead the children into a new composition activity.

Discuss what jobs Victorian children might have done:

They might suggest: Chimney sweep

 Servant

 Factory Worker

 Miner

 Match Girl

But don’t forget the countryside, farm, labourer. Explain that they are going to write their own working song with a verse and a chorus.

Mention the fact that those in charge of child sweeps would often rub their grazed, raw knees and elbows with salt to harden the skin. That children were often employed as ‘trappers’ down the mines, waiting for the sound of the carts so they could open the trap or crawling into tunnels too narrow for adults. That servant girls or boys would not be employed to do important jobs like cooking but to help by scraping or scrubbing the vegetables. That children would often arrive at the factory gate early (after the knocker-up had woken them) for fear of being locked out and losing pay and would have to crawl under machines to remove any trapped threads. That farm-hands would again only have been entrusted with small jobs like collecting weeds and stones, scaring birds, collecting eggs, feeding the animals or fetching and carrying.

Write down actions that the child might be doing asideas for the chorus using the ideas below

 E. g:

Sweep Miner Servant Factory worker Farm labourer

pushing waiting polishing sweeping fetching

pulling crawling dusting crawling collecting

climbing digging carrying waiting weeding

falling pushing sweeping fetching feeding

coughing pulling washing scoring

sneezing carrying scrubbing tending

**Plenary (5mins)**

Ask each group to read out their ideas for their chorus

e.g. Fetching, carrying, polishing, dusting

That’s what I do all day

Washing, scrubbing, sweeping, peeling

For very little pay

**Learning Outcomes:** Children can

Sing with a good sense of pitch and character

Distinguish between pulse and rhythm

Play with control and awareness of ensemble

Use ideas gathered from the class to write their own lyrics

Use them in a simple rhyming structure

**Victorian Working Song**

**Group members:.............................................................................**

**Character/job: ..................................**

**Chorus Ideas: ................................................................................**

**Chorus Lyrics:...............................................................................**

 **..............................................................................**

 **..............................................................................**

 **.............................................................................**

**Verse Ideas: .............................................................................**

**Verse lyrics: .............................................................................**

 **............................................................................**

 **...........................................................................**

 **...........................................................................**

**Chorus notes: ...........................................................................**

 **...........................................................................**

**Verse notes: ...........................................................................**

 **............................................................................**

 **...........................................................................**

 **............................................................................**

**Instruments**

**(Chorus) ...........................................................................**

**(Verse) ...........................................................................**

**Title of song: ...........................................................................**

St. Thomas Aquinas School

Tuesday 29th November

Year 5: The Victorians

11.05-11.55am

Lesson 10

**Learning Intentions:** Children learn

About the pentatonic scale

To copy melodic rhythms on tuned instruments

To compose their own melodic phrases

To write lyrics for a working song

About verse and chorus structure

How to say and clap the rhythm of their words

How to set the words to notes of the C pentatonic scale

**Warm-up activities (20mins)**

Play the name game and explain to the children that today they will be finishing their lyrics and will begin to set them to notes of the pentatonic scale of C.

Show the children an instrument with the F’s and B’ turned over and make sure they understand why the scale or *ladder* is called a *pentatonic-because it has five (pent) sounds (tones)*

Tell the children that we are going to play a game called ‘Play a pattern in Space.

In front of each pair of children will be a tuned instrument with the notes of the C pentatonic scale.

Ask children to copy me as I play rhythmic patterns on the note C, C and D, C, D and E etc.

Now ask the every child to play four C’s and then to make up a four-beat phrase using one, tow or three of the notes. Give the children time to practise and then go around the circle, listing to each child after every fourth C.

**Assessment point (Level 4-‘Improvise melodic and rhythmic phrases by developing ideas within musical structures’)**

**Main activity (20mins)**

Remind the children of how they used words to make up a simple chorus that will be repeated after each of their verses

e.g. Pushing, pulling, pushing, pulling,

 That’s what I do all day.

 Climbing, falling, climbing, falling

 I work all the time for little pay.

Divide the class into three groups.

Ask group 1 to set the words, ‘Pushing, pulling, pushing, pulling’ to the notes of the pentatonic scale

Ask group 2 to set the words ‘That’s what I do all day’

Ask group 3 to set the words, ‘ I work all the time for little pay’.

Remind the children that they don’t need a new note for each syllable-it is easier to sing a tune that contains repeated notes.

Listen to some examples and pick out four to put together.

*The child playing line 1 will repeat his or her tune on line 3.*

*The child playing line 4 should try to end on the note C.*

Remind the children that they used words gathered last week to form a simple chorus based on the washing day song.

Tell the children that when they finish their lyrics they should say them out loud to check that they are rhythmic and then write them on the sheets provided

Ask the children to set the words of the chorus to notes using three of them (the other children will set the words of the verse next week)

Sort the lines out as follows:

Pushing, pulling, pushing, pulling (child 1)

That’s what I do all day (child 2)

Climbing, falling, climbing, falling (child 1 same tune)

I work all the time for little pay (child 3 alters tune so that it ends on ‘home’ note)

Give them C, D, E, E, A, to use. Explain that C is the ‘home’ note and that the child composing the last line or the verse or chorus should end on C. The song could start on C but does not have to. Spend a little time reminding the children that they do not have to use all 5 notes and that good, ‘singable’ tunes contain lots of repeated notes.

 Pushing, pulling, pushing, pulling,

 C C G G C C G G

 That’s what I do all day.

 E E E E D E

 Climbing, falling, climbing, falling.

 C C G G C C G G

I work all the time for little pay.

E E E D E D E D C

**Plenary (5mins)**

Ask one of the children from each group to write the notes used on the sheet whilst the other children pack away the instrument.

*Who think s they can remember the tune of their chorus already?*

*This shows that the tune is ‘singable’*

**Learning Outcomes:** Children can

Use notes of the pentatonic scale to create melodic phrases of 4 beats

Set words to those notes

Work co-operatively in order to compose melodies for their own working songs

Sing the notes they have composed

St. Thomas Aquinas School

Tuesday 6th December

Year 5: The Victorians

11.05-11.55

Week 11

**Learning Intentions:** Children learn to

Improvise simple melodic phrases using the pentatonic scale

Think about structure and key –notes (the tonic)

Write one or two verse of a song

Set words to music

Sing their own work

Work together co-operatively

**Introductory activity (15mins)**

Play the name game and then ask the children to use notes of the C pentatonic scale to set their first and last names to.

Explain to the children that today they will be writing words for one or two verse of their working song. Half of each group will compose the melody for the words of the chorus (already written) whilst the other half, write the words for one or two verses.

*Hoe does a verse differ from a chorus? (A chorus is repetitive and pithy whereas a verse often tells a story or gives background detail)*

**Main activity (30mins)**

Now look at a possible structure for the verse. Again, try to rhyme line 2 with line 4.

e.g.: I wake up at dawn and scrub my face.

 I look up the chimney, dark and tall,

 I heave myself up with blistered elbows

 Must keep a good grip or else I’ll fall.

Explain how the children who have not yet had a turn at setting the words of the song to music can organise the composition activity

I wake up at dawn and scrub my face (child 1)

 I look up the chimney, dark and tall (child 2)

I heave myself up with blistered elbows (child 1 same tune but repeated to fit new rhythm or extra syllable)

Must keep a good grip or else I’ll fall (child 3 end on ‘home’ note)

e.g. I wake up at dawn and scrub my face.

 C C C C G G E D E

Or

 C C C D D E E G G

Spend the remainder of the lesson composing tunes and writing letter names on the worksheets

e.g. I wake up at dawn and scrub my face.

 C C C D E E E G G

 I look up the chimney, dark and tall.

 G G G A G E D E D

 I heave myself up with blistered elbows.

C C C D E E E G G G (same tune altered to fit rhythm).

 Must keep a good grip or else I’ll fall.

 E G G G G G E D C (home note)

**Plenary (5mins)**

Ask the children to practice playing their verse and chorus. They should give them the ‘singability’ test and then show the class their work in progress.

*Are they happy with the notes they have chosen?*

*Is the song easy to sing?*

*Is the tune catchy?*

*Is there anything they want to change next week?*

**Learning Outcomes:** Children can

Work creatively in order to use the notes of the pentatonic scale to set words to

Work co-operatively within a group in order to ensure that everyone has had the opportunity to compose

Identify the rhythm of the words and use rhyme to create a structure within the poem

Sing clearly and tunefullySt. Thomas Aquinas School

Tuesday 13h December

Year 5: The Victorians

11.05-11.55am

Week 12

**Learning Intentions:** Children learn

To sing clearly and tunefully

To write lyrics for a song

About verse and chorus structure

To play and sing

To work together as a group

**Introductory activity (10mins)**

Explain to the children that today all the lyrics must be finished within the first five minutes, all the tunes composed by in the first 15 minutes and then they must concentrate upon singing what they are playing.

***They will be assessed upon their ability ‘to perform rhythmically simple parts’ (L3)***

Warm the children’s voices up with ‘Have you brought your....voice?’ and some ‘sleigh rides’ (way-hey/yee-haa/yoo-hoo/yoo-hoo) by Father Christmas.

Sing ‘Who has a brother/’ (GeaGE/GeeDC)

**Main activity (20mins)**

Ask the children to finish composing melodies for their verse and chorus and to practise them

* Alone (each line separately without singing)
* In order without stopping. (Still no singing)
* In turn and add singing.
* In order with singing.

NOTE: The children may need reminding to listen to what they are playing and to sing those notes.

**Plenary (15mins)**

Show class finished song (**ASSESSMENT POINT\*)**

Introduce the idea of an ostinato. (C G C G or C G D G)

And some un-tuned percussion to keep the beat, which will be added next week

**Learning Outcomes:** Children can

Sing tunefully without strain

Listen to the notes they are playing

Work co-operatively in order to compose and perform an entire piece together

**Victorian Overview**

|  |  |  |  |
| --- | --- | --- | --- |
| **Week** | **Learning Intention****Children learn...** | **Activity** | **Learning Outcome****Children can...** |
| **1** | To warm up their bodies and voicesTo play a new gameAbout Victorian musicTo sing some songs and discuss their character | **Intro:** Play the name gameGather info about instrumentalistsSing, ‘Hello’ (GE)Loosen up/Rubber chickenPosture (teenager/solider)Breathing: Birthday candle/rubber ringRoller coaster/log-flumeI’m alive, alert, awake, enthusiastic’**Main:** Brainstorming about Victorian musicSing: Who Will Buy?Any Old Iron?Abide with Me**Plenary:** Discuss character/musical elements/preferences | Talk about different types of Victorian music and where it might be played or heardExpress their preferencesIdentify musical characteristics and moods |
| **2****3** | About metreTo explore time-namesAbut the polkaHow to play phrases on a tuned instrumentTo sing with unrestricted toneTo sing and play their partsTo maintain body percussion parts within a smaller groupTo play as part of an ensemble | **Intro:** play the name gameIntroduce metre and play ‘Metre Mix’**Main:** Introduce the polka, ‘Kaffozalum’Introduce part 4 and then part 3Introduce the time names ta and te-teSay and play parts 1 and 2Practise parts 3 and 4**Plenary:** Perform work in progress **Intro:** Name game/warm upsSing Any Old IronRevise Metre Mix (ta and te-te)**Main:** Sing and clap all four partsPractise in groups (Parts 1,2 3 and 4)**Plenary:** Perform parts separately and then together  | Keep a steady pulseTalk about metreFind the metre of a songMaintain a part within a large group using body percussionPractise and play a tuned/un-tuned instrument with awareness of pulse, metre and rhythmUnderstand two note values and give them their time namesSing with a good stance and breath controlMaintain instrumental parts within a small groupPlay with awareness of balance and ensembleComment upon their work |
| **4** | To practise individually, in pairs and small groupsTo maintain their own part within a groupTo perform as part of a class ensembleTo listen to recorded workTo comment upon it | **Intro:**  Name gameReinforce WILF (accuracy/ensemble/balance)Revise different parts**Main:** Practise, perform and recordComment and self-appraise**Plenary:** Who Will Buy? | Rehearse co-operativelyPlay with control and accuracyPlay with awareness of ensemble and balanceTalk about the ensemble, balance and accuracy of their playingSing without strain |
| **5** | To sing tunefully without strainTo write words for an original street cryTo speak with clarity and expression | **Intro:** Name gameWarm-ups- Yoo hoo/hoodyWho Will Buy?**Main:** Brainstorm- why did they need to go to the market?What was/was not sold there?Write cries in groups of 5 or 6Use examples form Victorian music book to sing**Plenary:** Each group to say their cry four times over a pulse | Sing a song with an extended range Use descriptive language when writing lyricsSpeak with confidence, expression, clarity and awareness of pulse |
| **6** | About time values/namesAbout chordsTo set the words of street cries to musicTo maintain an independent partHow to notate the rhythm of their work | **Intro:** Name gameClap their name and compare rhythm to another child’s nameRevise time namesSay first line of street cry using time names**Main:** Look at the musical alphabet, the notes of the chords, C, F and GTry street cries on one note of the chord of C**Plenary:** Play and sing cries alone and in a market ‘scene’ | Talk about time names and use them to describe rhythmic phrasesSing and play with accuracyWork co-operatively within a groupPerform with awareness of pitch and pulse |
| **7** | To sing with accuracy and confidenceTo use three notes of the C chordTo perform with awareness of effectTo maintain their own partTo notate the pitch of their work | **Intro:** Name game/ loosen up/breathing/buzzy beeSing examples of street cries that begin on C, E and G-revise chords**Main:** Set street cry to tow or more notes of the C chordChoose one setting and sing and perform it**Plenary:** Perform in a group and as a class**Assessment point**Fill in self-evaluation sheet and notation sheet | Sing tunefully and with good dictionMaintain a singing part within a large or small groupListen carefully (pith-match)Follow signals to stop and startTalk about the overall effect of the cries performed togetherAssess the level of their own understanding/abilities |
| **8** | To sing contrasting songsIdentify musical elements and characteristics within a piece of recorded music | **Intro:** Name gameTalk about the different types of music in Victorian EnglandSing ‘Abide with Me’ and ‘Any Old Iron?’**Main:** Introduce Edward Elgar and the musical elements they need to know about in order to complete the listening activity (Nimrod)**Plenary:** Go over answers and fill in assessment sheet **Assessment point** | Sing with awareness of pitch, phrase and characterIdentify the sounds of orchestral instrumentsUse musical vocabulary to describe elements of a piece of music |
| **9** | To sing a new songAbout jobs that poor Victorian children might have doneTo add instruments to a working songHow to write lyrics for their own song | **Intro:** Name game/brainstorm child labourRubber chicken/fff/sssSing the Washing Day song**Main:** Add pulse to verses 1 and 2Add rhythm to chorusComposition of lyrics for working day song- factory, household, sweep, miner, farm labourer**Plenary:** Each group to say chorus | Sing with a good sense of pitch and characterDistinguish between pulse and rhythmPlay with control and awareness of ensembleWrite own lyrics in groupsUse a simple, rhyming structure |
| **10** | About the pentatonic scaleTo copy melodic rhythmsTo compose their own melodic phrasesAbout verse and chorusHow to say and clap the rhythm of their wordsHow to set the words to notes of the C pentatonic scale | **Intro:** Name gameIntroduce the pentatonic scaleCopy phrases on CDEGAPlay a Pattern in Space**Main:** Use chorus as an example of how to set words to musicFinish lyricsSet them to music in groups**Plenary:** Write down notes and sing part of chorus to class | Use the notes of the pentatonic scale to create melodic phrases of 4 beatsSet words to those notesWork co-operatively in groupsSing the notes they have composed |
| **11** | To improvise simple melodic phrases using the pentatonic scaleTo think about structure and key notesTo write one or two verse of a songTo set them to musicTo sing their own work | **Intro:** Name game/set names to notes of the pentatonic scaleSing, Washing Day SongRevise chorus and verse structure and the difference between the two**Main:** Look at structure for a verseExplain method of rehearsal/compositionCompose tunes for each line in groups**Plenary:** Each group to give their tunes the ‘singability test’What should they keep/change? | Work creativelyWork co-operativelyIdentify the rhythm of the words and use rhyme to create a structure within the poemSing clearly and tunefully |
| **12** | To sing clearly and tunefullyTo write lyrics for a songAbout verse and chorus structureTo play and singTo work together as a group | **Intro:** Name gameExplain the assessment pointWarm-ups- have you brought...?Who has a brother?**Main:** Practise playing each line in orderIn turn with singingIn order with singing**Plenary:** Perform, record and assess(Teacher will add C/G ostinato)**Assessment point** | Sing tunefully without strainListen to notes they are playingWork co-operatively together |

**Victorian Street Cry** 

**…………………………………………………………………………..**

**…………………………………………………………………………..**

**…………………………………………………………………………..**

**…………………………………………………………………………..**

**Victorian Street Cry** 

**G\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**E\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**C\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**