

Year 3 – Music

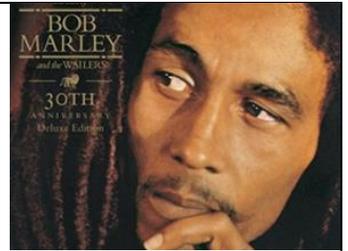
Unit: Three Little Birds

Style: Reggae

<https://www.essexonlinemusic.co.uk/c/1311889-scheme/1312019-year-3/1312613-three-little-birds> Interactive resources

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Resources/Instruments

- A class set or half of tuned instruments/ glockenspiels - this is the most important resource along with any un-tuned percussion instruments you might have in school
- iPad app – glock or un-tuned percussion app can be used e.g. *Garage Band* if resources are limited
- Recorders – use if you have experienced playing and teaching this instrument
- A combination of the above

LESSON 1 – LISTEN AND APPRAISE

WALT: listen and talk about music, including its context in history

You will see the tabs *Listening, Appraising, Extended Listening, Fast Facts and History* on the screen.

LISTENING

All stand. Play the song, find and move to the pulse. Use the questions below as a focus. Talk about them after listening. The answers are below.

- Do you like the song?
- What can you hear?
- What is the style of this music?
- How is the song put together?

Encourage the children to stand up to internalise the pulse using their bodies, stand in a circle or behind desks and take part in the activity.

APPRAISING

Then provide children with a copy of a 'listening guide' and ask children to complete the questions.

The worksheet includes a 'Listening and Appraising' title, a 'Name' field, and a 'MUSICIAL SCHOOLS' logo. It features a large chart titled 'What is the style of the music?' with various genres like Orchestral, Renaissance, Medieval, Baroque, Classical, Romantic, 20th Century, Contemporary, Dance, Electronic, Techno, House, Disco, Pop, Hip-hop, Punk, Indie, Rock, Folk, Jazz, and Traditional Music. Below the chart is a world map titled 'Where in the world is the music from?' with a timeline of music from 1900 to 2000.

These questions are for all abilities. Encourage the use of correct musical language when responding. **You could provide questions and answers on flashcards for the children to match up.**

- **What Can You Hear?**
- **The vocal line: how many singers? Male/female?** One male singer with three female backing vocalists.
- **The backing/accompaniment: how many instruments? Which ones?** Keyboard, drums, bass, electric guitar and organ.

LESSON 2 – GAMES

WALT: understand how rhythm, pitch and tempo work together

Every that every piece of music has a heartbeat, a musical heartbeat. Play the backing track of the song being learnt to internalise pulse, rhythm and pitch and later, other dimensions. Explain that today we will learn about pulse, rhythm and pitch within the context of our song.

PULSE, RHYTHM AND PITCH PRACTISE

Explain the terms pulse, rhythm and pitch and explain they make up the first three interrelated dimensions of music - all of this combined is when we get a song. If we sing a song, we need all three - the pulse keeps the steady beat, the words of the song are rhythmic (long and short sounds) but we need high and low sounds (pitch) to sing them. Record these term in key skills books.



Revise the meaning of pulse. "What happens if a heartbeat stops?"

- "Find the pulse with your feet." Walk on the spot to the pulse and keep going throughout the whole of the pulse/rhythm/pitch games.



Play 'Now be a statue!' This is a game similar to 'Simon Says'. Clap several different rhythms, each of which the children must clap back to you, but when they

LESSON 3 – SINGING

WALT: project the meaning of words through a song

Provide each child with a copy of the lyrics (pdf resource).



Three Little Birds Lyrics.pdf



TLB Glockenspiel - easy.pdf

VOCAL WARM UP

Work through the vocal warm-ups, revisit how and why we warm up our voices and bodies to get a good quality sound and projection. Support the children to learn to sing each song, stressing the need to interpret it, sing with good diction, a good sense of pulse and rhythm, listening carefully to copy the example.



Quality singing is important. Without getting technical, encourage the children:

- to sing out (to project their voices) but never to shout; to stand with straight backs, feet hip-width apart and to breathe from deep inside.
- Remind them that shouting comes from the throat and ends up hurting the voice.
- to aim for a good sound (a round sound).
- to breathe at the ends of phrases/lines and in the same places as each other (if necessary, have a discussion about places to breathe).
- to take care over diction and to enunciate consonants carefully and together.

Children can record these in their key skills books as a poster informing the reader.

- **Is there a hook?** Yes: the words are "Don't worry about a thing..". These words are in the chorus.
- **The texture: is it thick, thin or inbetween? Are there many layers of sound, or just one/two?** Are there many voices singing/instruments playing, or just one/two? The texture mostly stays the same apart from the backing vocals that are added mostly in the chorus.
- **The tempo: is it fast, slow or inbetween?** Inbetween.
- **The dynamics: is the music loud, quiet or inbetween? Is it the same throughout or does it vary?** The dynamics stay the same.
- **What is the style of this music?**
- A roots reggae song, a black music style that developed in the 1970s and originated from Jamaica. Bob Marley defined the sound of roots reggae
- **Further question for challenge:** *How is the song put together? What are the style indicators of reggae music?*

Did you like the song?

It doesn't matter if you like or don't like a song or a piece of music. Think about the reasons why you do or don't. Ask children to explain why they did or didn't enjoy the song.

Ask children to record answer to questions in their key skill books.



FAST FACTS

[this could be completed in the 3rd hour]

Ask children to use their research to find and record information about the song 'Three Little Birds' and produce a poster in their creative links groups. They can use bullet points to record facts or their preferred method.

Provide each group with a history of music timeline and ask children to plot song details: work, composer, year, country and style as part of their research.

hear this rhythm: "Now be a statue!" they must not clap it back, but be a statue instead. Use this game to end any activity. It works well during a music lesson to stop or start any activity instead of shouting or waiting for quiet.

GAMES TRACK

Use the Games Track throughout the whole of the pulse/rhythm/pitch games. Starting with the Bronze Challenge and moving to Silver and Gold over time, clap, sing and play through the Copyback and Question and Answer Activities.



Bronze Challenge

Rhythm and Pitch Copy Back and Question and Answer Games. Your answer must be different to the question. Respond all together, it does not matter that all your answers will be different.

Silver Challenge

Rhythm and Pitch Copy Back and Question and Answer Games. Use 2 notes on glocks, recorders and other C instruments Your answer must be different to the question. Respond all together, it does not matter that all your answers will be different. Let's have solos!

Gold Challenge

Rhythm and Pitch Copy Back and Question and Answer Games. Let's have some solos! Use three notes on glocks, recorders and other C instruments.

INTERRELATED DIMENSION - TEMPO

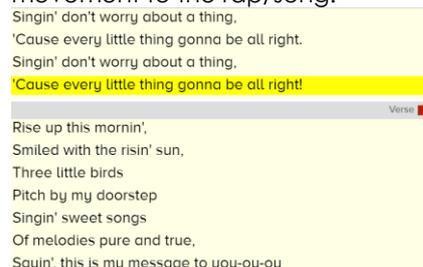
Introduce children to the interrelated dimension of 'tempo': Ask if children can demonstrate or explain what is meant by this term. Explain that 'tempo' is the speed of the music, fast or slow or in-between. Now play the interrelated dimensions question – fimbri video and answer.

<https://www.essexonlinemusic.co.uk/freestyle/1355-general-resources/lessons/47074-cartoons-musical-elements#tab-2>

SINGING

All listen to the recording of the song, "Three Little Birds". Encourage the children to move in time to the music: swaying bodies, moving shoulders, tapping feet etc. Sing along if they already know the song.

On the screen you will have the option to break the song down into manageable learning sections. Add movement to the song and have fun. Let the children use their imaginations to choreograph movement to the rap/song.



Discuss the structure (shape) of the song. You might want to follow the suggestion for learning the song, or you might just want to sing the whole song straight away as the children will know it and will have listened to it lots already. There are options to sing with or without the singer on the track.

If you are teaching a second vocal part, learn line by line or as instructed in the lesson plan. If you wish, add some stylised movement to a song. Search YouTube for clips of other performers singing this song and others like it; invite creative links groups to create their own routines and perform them to each other. The children could create a dance for the song.

CONTRASTS IN TEMPO

On the screen, there is also a tempo controller that will slow the song down to aid learning. Model speeding the song up and slowing it down to show the effect tempo has on the song.

Once you have listened to the song as a class, allow children to practise the song in their creative links groups experimenting with tempo changes. Ensure children in the group all have an opportunity to sing as an ensemble and as a soloist.

LESSON 4 – PLAYING

WALT: use correct techniques to play an instrument

USING TUNED INSTRUMENTS

If you are using tuned percussion (glockenspiels, xylophones, etc.), begin the lesson by showing the instruments to the children. Allocate them (one instrument per child if possible) and explain how to:

- Place instruments on the floor or on a desk; children stand in a circle/horseshoe or behind their desks to sing and do musical activities and sit cross-legged or stand behind their desks to play.
- Hold the beater as if holding the handlebars of your bike (not like a pencil or a knife).
- Bounce the head of the beater on the note-bar to produce a good sound (leaving the head on the note-bar will deaden the sound).
- Tap the head of the beater gently in the centre of the bar.
- Produce a good round sound: tone quality is more important than a lot of notes.
- Respect this instrument as much as any other instrument.

TEACHING THE PARTS

Play your Instruments



<https://www.essexonlinemusic.co.uk/c/1311889-scheme/1312019-year-3/1312613-three-little-birds/lessons/155195-three-little-birds-step-6>

On the screen at the above link, you will see animated glocks and recorders playing easy and medium differentiated parts by ear. Ask children to play the easy and medium parts on their tuned instrument by ear to try and find the right notes.

Teach the easy part to everyone to assess understanding then differentiate using the medium part when necessary. Allow children to practice in their groups. If you discover that there are children in your class that need an even easier part, use the first note from the instrumental part that is played on

LESSON 5 – IMPROVISATION

WALT: improvise by creating a simple rhythm

Please note that no written music is supplied for the improvising activity.

SWAP PLACES GAME!

Place a drum in the middle of the circle. Ask everyone to keep the pulse with their feet.

Child A goes into the circle, ready to play a rhythm. Begin with a count of 1, 2, 3, 4, then:

All say: "Play your rhythm now!"

Child A plays a rhythm on the drum (if children are confident at improvising they can make up any rhythm; if not, start with the rhythm of their names) for the length of one bar or four counts.

All say: "Now swap places!"

Child A returns to the circle and

Child B goes to the drum while all say: "Play your rhythm now!"

Child B plays a rhythm on the drum.

All say: "Now swap places!"

Child B returns to the circle and Child C goes to the drum while all say: "Play your rhythm now!" etc.

Ask children if anyone can remember the musical term for what they just did. Remind them of the term '**improvisation**' and explain that when someone improvises, they make up their own tune that has never been heard before. It is not written down and therefore will never be heard again.

What is it called when you write your improvisation down?

Remind children that if you write your improvisation down in any way, it becomes a composition and you can play it again with your friends. The music comes from inside the performer and belongs to them; it is not a question of doing it 'right' or 'wrong'. If the activity is set up properly within correct musical boundaries, children can only succeed.

Children may wish to improvise using their voice, their instrument or both – although not both at the same time. Some may feel more confident using one and not the other.

In order to set the children up to succeed, they will need clear boundaries from you within which to improvise. These include:

LESSON 6 – COMPOSITION AND PERFORMING

WALT: create and compose music using graphic notations with others

GRAPHIC NOTATIONS

Ask: What is a notation? Explain that notation is the representation of musical sounds in the form of small pictures and symbols. It is a very easy way of notating music, and there are a number of different ways using it.

Start by teaching the children some symbols which can be used to represent different sounds. For example...

- = short sound, low in pitch (1 beat)
- = short sounds, quick in tempo (¼ beat)
- = long sound, continuous pitch (3 beats)
- = short sound, high in pitch (1 beat)
- = short sound, high in pitch (½ beat)
- = long sound rising in pitch (3 beats)

This is just an idea of what the symbols could represent. Children can decide on their own if confident. Year 4 will introduce the formal notation for a beat e.g. crotchet, quaver.

Teach one symbol at a time, demonstrating the types of sound which each symbol represents. Then, draw the above symbols onto the board and ask the children to make those sounds (using their voices or other instruments) when you point at the appropriate symbol.

4-BEAT RHYTHM GRID

When the children are familiar with the symbols and their meanings, draw a 4x4 grid onto the board and fill it with symbols (you could leave some squares blank to represent silence). The grid should be read from left to right and top to bottom. Point at each of the symbols and ask the children to make the

the screen and play it in time with the other parts repeated.

- There is an option for 2/3 groups of children playing 2/3 different parts with or without notated scores. Do not ask children to sing and play at the same time – it is difficult and the quality of both singing and playing will suffer.
- Devise clear signals for stopping and starting to play.

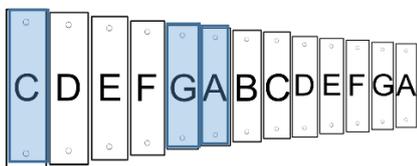
The sheet music tab on your resource will give you access to three differentiated parts for all band/orchestral instruments. These notated parts can be shown on-screen if you are teaching a KS2 class.

NOTATION

Please note: an understanding of notation does not necessarily mean reading music; some children will and some will not.

Show the children the notated scores so they can see the patterns and notes they have played; some will see relationships and some will not. If all the parts are too easy for a particular child, ask them to learn a part from memory and give them a mentoring role with the other children in the class. That child may not have experience playing in an ensemble or learning music from memory. Improvisation is a sure way of extending their skills.

Next, provide children with blank copy of the key notes and ask children to label notes C, G and A – these will be the key notes for the song. #



Ask children to play each note to become familiar with its sound.

GRAPHIC SYMBOLS

Using these notes children have recorded remind children that there are 4 beats to a bar in this song. Hence each row being 4 squares long. Provide children with a blank 4x4 grid or ask children to draw one in their books. Using a sound-before-

- Anyone who is improvising must listen to the music at the same time as improvising, so they know when to stop and what riff would be suitable.
- Clear use of pre-arranged signals showing the person playing when they should start and stop.
- Clear information as to which note(s) you may use for the improvisation, if playing an instrument.

Children can record the definition of improvisation and the above bulleted list as a success criteria in their key skills books.

IMPROVISE WITH THE SONG

On the interactive resource, children will learn riffs (a short repeated phrase in popular music and jazz, typically used as an introduction or refrain in a song) and use them as building blocks to make up their own tunes, to improvise! Take your time to play through the Bronze, Silver and Gold challenges -the notes needed will be written on the screen. Each challenge is split into three areas: Play and Copy Back, Play and Improve, and Improve. If you get to the Gold Challenge, notice that you can join in with one, two or three notes.

Improvise with the Song - Three Little Birds

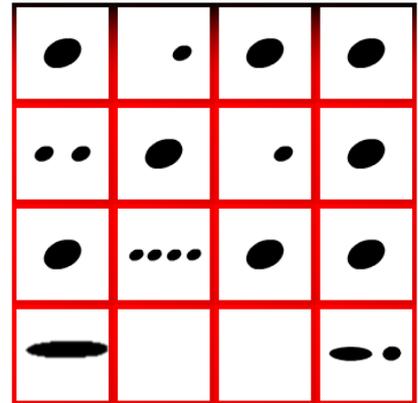
Select the part you want to rehearse from below:

Bronze	Silver	Gold
Bronze Challenge 1 Listen and sing back.	Silver Challenge 1 Listen and copy back using instruments, 1 note, C.	Gold Challenge 1 Listen and copy back using instruments, 2 notes, C and G.
Bronze Challenge 2 Using your instruments, listen and play your own answer using 1 note, C.	Silver Challenge 2 Using your instruments, listen and play your own answer using the notes C and sometimes D.	Gold Challenge 2 Using your instruments, listen and play your own answer using the notes C and D.
Bronze Challenge 3 Take it in turns to improvise using 1 note, C.	Silver Challenge 3 Using your instruments, listen and play your own answer using the notes C and D.	Gold Challenge 3 Take it in turns to improvise using 2 notes, C and D.

CREATING RHYTHMIC PATTERNS

Once modelled to the class how to improvise with a song, allow children take it in turns to improvise using the skills they have acquired in their Creative Links groups. Encourage children to use one or two notes (C, G or A) to create a riff, practising improvising over the track of the song they are learning (children can find this on YouTube). Children can clap, sing or play - they can decide. Take it in turns to improvise or, play in groups. Using the notes from your activity, improvise within the given performance option in

appropriate sounds on their instruments.



When they are comfortable with this idea, read the grid in different directions (e.g. right to left, bottom to top, diagonally etc.)

Allow children some time to now make up their own compositions in their creative links groups by filling in a blank grid with symbols. They can then draw this on the board, and the class can play each other's tunes. Alternatively, for a challenge, each group's composition can be displayed and children have to guess which composition each group is playing.

Variations:

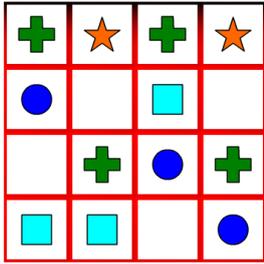
- Ignore certain symbols.
- Use clapping, clicking, tapping and stomping motions.
- Split the class into 4 groups - 1 clap group, one click group, one stamp feet group and one tap group. When the teacher points to a number only the appropriate group should make a sound.
- Increase the number of sounds and symbols to make the task harder.
- The teacher can "play" one line of the grid and the children should work out which line is being played.

COMPOSE WITH THE SONG – THREE LITTLE BIRDS

Once modelled how to compose using graphic symbols, introduce colour to identify a note e.g. they must use a combination of the notes learned in this unit (C, G and A). As in lesson 4, use a sound-before-symbol approach when listening to the song to map the correct notes e.g.



symbol approach, get children to record each note they hear from the song in a bar on the grid using shapes; the four shapes chosen can mean any note the children want – make sure they remember though!



Blank squares represent silence where no notes should be played. To challenge, children could use symbols or just colours.

Once children have recorded a sequence from the song, play the backing track and ask children to perform in their groups.

CHALLENGE – FORMAL NOTATIONS

For the musically talented, ask children to record the notes 'C', 'G' and 'A' on a Stave using the **crotchet musical notation**. Remind children that there are 4 beats to a bar in this song so they will need to listen very carefully to the rhythm and use a 'crotchet rest' to signify this as shown in the diagram below.



'Perform the Song'. You can improvise all together, in groups or as a solo - you decide.

NOTES TO USE WHEN IMPROVISING

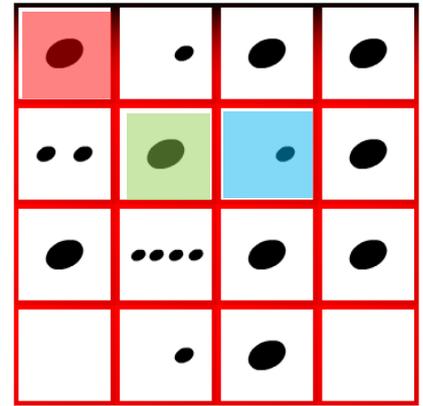
When using the voice, by listening children might instinctively or in time, use appropriate notes. When improvising on an instrument, children are restricted by:

- Which notes they know how to play.
- Which notes will make a good musical match with the backing track.

For these reasons, the first five notes to be used are listed in this lesson plan and on the screen.

C instruments: Classroom instruments (glockenspiels, recorder), flute, oboe, bassoon, trombone, violin, cello, guitar, ukulele, keyboard
Notes to play: C, D E in this order (C is the home note and you will always start with C) So, note 1 = C, note 2 = D and note 3 = E

Begin improvising on one or two notes and build when confident.



Put children back into their groups to create their own melodies, within the context of their song (Three Little Birds), using symbols and graphics. Pupils can use voice, sounds, technology and instruments in creative ways. Give children the flexibility to notate music in different ways, using graphic/pictorial notation, video, ICT (such as GarageBand).

OPTIONAL - MODEL USING THE COMPOSITION TOOL

Return to the composition screen on the viewer tool. Select the button next to the Rhythm Notation button (4th button) on the composition tool near the bottom of the screen. This button is the Grid button. This will bring up eight empty bars on the screen. You can fill in those bars together. Drag and drop four 1's into the first bar and one 1 into the second bar. Repeat this onto the next three lines and click play. Clap along together then ask children to use their instruments to play the notes.

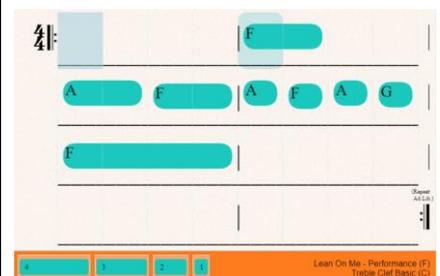


Fig 1.

Challenge children to position notes on a Stave if confident with reading music notations (see below).

Provide children with the song lyrics so they can compose a rhythm to match the melody of the song.

PERFORMING

Please note that children will perform at the end of the second three weeks where these notes should be referred.

Point out that everyone is an important part of the ensemble and that each child must be committed to giving the best performance they can. Think about the logistics of the final performance. Generate a list of pointers with the children:

- Remember that the performance is about the learning process, not just the final outcome.
- Which performance option will you use? Ask the children which activity they most enjoy. You can record the others.
- Consider how best to use the concert space, e.g lengthways, sideways or in the round.
- Who will announce the piece? What will they say?
- What actions/ dance/ movement will you include, if any?
- Will you include the second vocal part?
- Encourage the children to be still and silent immediately before and after their performance.
- Above all, encourage everyone to enjoy it!

Children respond very well to an approaching performance; they love to be given the opportunity to shine and will always rise to the occasion.

Application of Skill

For the second half of the unit, children will select their own song with the same/similar style of music from the taught sessions e.g. **'Three Little Birds' by Bob Marley**, **'Jamming' by Bob Marley**, **'Small People' by Ziggy Marley**, **'54 - 46 Was My Number' by Toots and The Maytals**, **'Ram Goat Liver' by Pluto Shervington**, **'Our Day Will Come' by Amy Winehouse**.

TASK SHEET

1. **Listen and appraise** – play and listen to your chosen song completing the listening guide sheet. Answer the appraise questions about your song. Research about your song and write a short information text about it.
2. **Games** – Within the context of your chosen song, practice finding the pulse, rhythm and pitch. Apply what you have learnt about tempo to create a piece of music for a selection of animals in the context of a story. HLP –design a short rhythmic game to model to the class
3. **Singing** - Listen to the recording of your chosen song and practise singing it as part of a group or parts as a soloist. Be ready to perform it in the final session.
4. **Improvisation** – Create a rhythmic pattern using one, two or three notes by playing riffs that other children can copy and play back.
5. **Composition** – Use graphic/symbol notations to record a composition from your song using a grid. You must think about the structure of the song by listening to the backing track and have a copy of the lyrics.
6. **Playing** - demonstrate confidence and fluency when playing your composition using a tuned instrument of your choice.
7. **Perform** - Play your instrument, improvise and play your compositions, and sing as part of this performance with as much confidence and accuracy as possible.

