

Year 5 – Music

Unit: Make you feel my love

Style: Pop Ballads

<http://www.essexonlinemusic.co.uk/c/1311889-scheme/1312105-year-5/1312614-make-you-feel-my-love> Interactive resources

SCHOOL WILL HAVE TO SIGN UP TO THE INTERACTIVE RESOURCE – IT IS FREE FOR ESSEX SCHOOLS

Login: _____ Username: _____



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: use accurate musical language to describe and talk about music.

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.

- How does the song make you feel?
- Does the song tell a story?
- What does the song make you think of?
- How old do you think this piece of music is?

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

Listening and Appraising
Name _____

What can you hear?

What is the style of the music?

Where in the world is the music from?

When do you think the music was written?

APPRAISING

After listening to the song, answer questions. These questions are for all abilities. Encourage the use of correct musical language when responding.

What Can You Hear?

The vocal line: how many singers?

Male/female? Female vocalist.

The backing/accompaniment: how many instruments? Which ones?

Piano mainly and strings play in the

LESSON 2 – GAMES

WALT: understand of how pulse, rhythm, pitch and dynamics work together through songs.

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

Re-visit 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. [If not done so already, record these term in key skills books].

I've Got the Drum

You hold a tambour (hand drum). Standing in a circle, everyone keeps the pulse going with their feet. Everyone claps 1, 2, 3, 4, then just marks the pulse with their feet for one bar (1, 2, 3, 4). In that bar, you improvise (make up) a rhythm on the drum. Start by using the rhythm of your name. Without a break in-between, alternate between bars where everyone claps 1, 2, 3, 4 and where you improvise. Explain to the children that they will have a turn to improvise on the drum. If you can't think of a rhythm of your own to play, then play the rhythm of "I've got the drum" (long short-short long rest). Pass the drum around the circle. Give everyone a turn at improvising. If the class is large, use two or three tambours (spaced about ten children apart).

LESSON 3 – SINGING

WALT: understand the importance of clear diction and tuning when singing.

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



Make You Feel My Love Lyrics.pdf



Make You Feel My Love Glockenspiel — I

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.

SINGING

instrumental section and through some of the other verses.

The texture: is it thick, thin or inbetween? Are there many layers of sound, or just one/two?

The texture is quite thin with mostly a piano accompaniment

The tempo: is it fast, slow or inbetween? Slow.

The dynamics: is the music loud, quiet or inbetween? As the texture thickens, the dynamics get louder and also the chorus gets louder as the pitch gets higher in the vocals.

What are the style indicators of a pop ballad? A pop ballad, a gentle love song that is full of emotion.

What is the style of this music?

Is it Pop/Rock/Blues/Gospel /Ballad/R&B/Rap/Soul? A pop ballad.

Further questions:

How is the song put together?

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 record answer to questions in their key skill books.

Listen and Appraise: I'll Be There

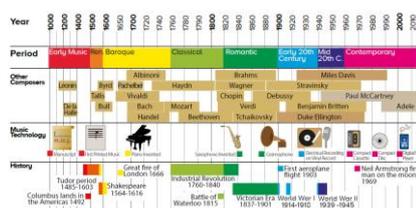
Think about these questions while you listen to the music, and try and find and move to the pulse. Click the play button below to start the music.

FAST FACTS

[this could be completed in the 3rd hour]

Ask children to use their research to find and record information about the song 'Make you feel my love' in their key skills books. They can use bullet points to record facts.

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



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 - DYNAMICS

Introduce children to the interrelated dimension of 'dynamics': Ask if children can demonstrate or explain what is meant by this term. <http://www.essexonlinemusic.co.uk/freestyle/1312394-ks2-units-of-work/1312312-glockenspiel-stage-1/lessons/141695-glockenspiel-stage-1-step-1#tab-4> Explain that 'dynamics' refers to alterations in the volume of a piece of music.

Now play the interrelated dimensions question – dynamics video and answer.

Listen to 'In the Hall of the Mountain King' by Grieg. Discuss softness and loudness of piece. In their groups, get children to practise composing

All listen to the recording of the song, "Make you Feel my love". 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. There is also a tempo controller that will slow the song down to aid learning.

Add movement to the song and have fun. Let the children use their imaginations to choreograph movement to the rap/song.

Verse 1

In my hands, in my feet, in my heart,
Music is in me,
In my hands, in my feet, in my heart,
Music is in me.

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 small groups to create their own routines and perform them to each other. The children could create a dance for the song.

CONTRASTS IN DYNAMICS

Once you have listened to the song as a class, allow children to practise the song in their creative links groups.

Ask children to think about contrasts in dynamics when signing (when will you sing soft and when loud). HLP - children annotate their song lyrics to show their contrasts in dynamics using the symbols:

p = piano = quiet

f = forte = loud

<http://www.essexonlinemusic.co.uk/freestyle/1312394-ks2-units-of-work/1312312-glockenspiel-stage-1/lessons/141699-glockenspiel-stage-1-step-6#tab-4>

Using their research, ask children to write an information text about their chosen song and provide information on the style of music (e.g. Pop Ballard).

a short piece of music, using a variety of instruments (including voices), to represent dynamics that they will perform to the class.

Show video for further explanation

EXTENDED LISTENING

Model how to take children through the song structure as the song is playing, showing keywords on the screen that relate to each section of the song (e.g. verse, chorus bridge).



To help children internalise the song structure and think musically, ask them to complete the table, discussing what to listen out for and what to remember in relation to the keywords on the screen.

LESSON 4 – PLAYING

WALT: play a classroom instrument with notation

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.

LESSON 5 – IMPROVISATION

WALT: create musical improvisations using complex rhythmic patterns

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

All Clap, Solo Improvise

Begin the lesson by sitting children in a circle. In this game and the extensions, make all improvisations one bar in length – the equivalent of counting 1, 2, 3, 4. All clap the pulse (1, 2, 3, 4), then Child One improvises (makes up) a rhythm; all clap the pulse (1, 2, 3, 4), then Child B improvises a rhythm round the circle. To extend the children:

- All clap, solo improvise, all copy improvisation
- All clap the pulse (1, 2, 3, 4), then Child A improvises, then all copy the improvisation; all clap the pulse (1, 2, 3, 4), then Child B improvises, then all copy the improvisation round the circle.

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?

LESSON 6 – COMPOSITION AND PERFORMING

WALT: compose a section of music using semiquavers and rests notations

SEMIQUAVERS AND RESTS (20mins)

Recap over the graphic notation symbols for duration e.g. quaver, crotchet.



Use the accompanying PowerPoint resource to introduce children to two new graphic notations:

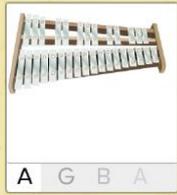
semiquavers and crotchet rests. Explain that the **semiquaver** lasts for a **quarter** of a crotchet beat (so there are four to the time of a crotchet). Explain that a **crotchet rest** is worth **one beat** – the same as a crotchet. It looks a bit like a seagull flying on its side.

In groups, get children to practice these using an instrument of their choice. Revisit the 'Stave' from lesson 4 and model to children how to add both notations to a score sheet.



MODEL USING THE COMPOSITION TOOL

Play your Instruments



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

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, D and E – these will be the key notes for the song. Children may have a copy of this from previous years.

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:

- 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.

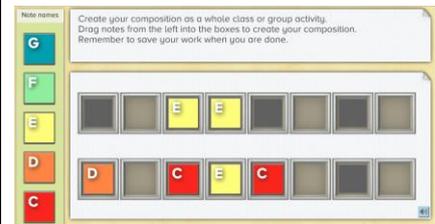
Children can record the definition of improvisation and the above bulleted list as a success criteria in their key skills books.

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.

The on-screen Music Explorer Composition Tool will guide you through the following options.

- **Option 1:** A way into composition with your class using up to three notes.
- **Option 2** (Extended option): A more differentiated approach to composition in groups using a mix of classroom instruments.



Create compositions as a class or group activity. Drag notes from the left of the screen into the boxes to create the compositions.

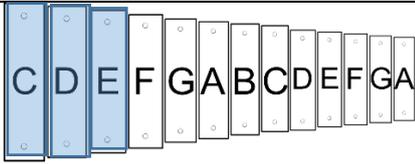
COMPOSE WITH THE SONG

Once modelled how to compose, allow children to create their own melodies, within the context of their song, using formal notations, including semiquavers and rests. 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); however, they must contain some formal notations.

Using a combination of the notes learned in this unit (C, D and E) children must use formal notations (crotchets, quavers, crotchet rests etc) to compose a short piece of music. Notes must be positioned on the correct line on the Staff to signify the note required e.g. C, D or E. Challenge children to show a chord using a combination of notes.

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

LA/SEN - For those children who find using the formal musical notations difficult, they may feel happier looking at shapes and patterns and following graphics or pictures that they have created to represent a



Ask children to play each note. Children can record sequence of notes in their key skills books for their chosen song.

STAVE AND NOTATIONS

Introduce how to record music on a Stave and what note each line represents.

<http://www.essexonlinemusic.co.uk/freestyle/1312394-ks2-units-of-work/1312313-glockenspiel-stage-2/lessons/145035-glockenspiel-stage-2-step-6#tab-5>

Provide children with a blank copy of a Stave or ask children to draw one in their books and record the following notes.



Show children how to record the notes 'C', 'D' and 'E' on a Stave using the **crotchet musical notation**. Children have to listen to a section of the Adele song and record the notes on a Stave. 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.



Improvise with the Song - I'll Be There

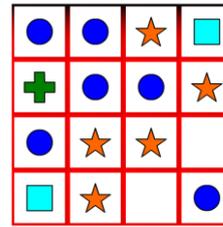
Select the part you want to rehearse from below:

Bronze	Silver	Gold
Bronze Challenge 1 Clapping riffs. Learn the rhythm of three riffs.	Silver Challenge 1 Clapping riffs. Learn the rhythm of three riffs.	Gold Challenge 1 Clapping riffs. Learn the rhythm of three riffs.
Bronze Challenge 2 Riffs using instruments and/or voices. Play the three riffs using the note F.	Silver Challenge 2 Riffs using instruments and/or voices. Play the three riffs using the notes F and G.	Gold Challenge 2 Riffs using instruments and/or voices. Play the three riffs using the notes F, G and A.
Bronze Challenge 3 Question and Answer: As a class or on your own, improvise (make up) your own answer to the musical question you hear played. Use the note F.	Silver Challenge 3 Question and Answer: As a class or on your own, improvise (make up) your own answer to the musical question you hear played. Use the notes F and G.	Gold Challenge 3 Question and Answer: As a class or on your own, improvise (make up) your own answer to the musical question you hear played. Use ANY or ALL of the notes F, G and A.
Bronze Challenge 4 Improvised! Try on your own. Include one or two of the riffs you have learnt. Use the note F.	Silver Challenge 4 Improvised! Try on your own. Include one or two of the riffs you have learnt. Use the notes F and G.	Gold Challenge 4 Improvised! Try on your own. Include one or two of the riffs you have learnt. Use ANY or ALL of the notes F, G and A.

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, D or E) 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.

note using a 4x4 grid.



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. Make You feel my Love - Bob Dylan version, So Amazing by Luther Vandross, Hello by Lionel Richie, The Way You Look Tonight by Jerome Kern, Love Me Tender by Elvis Presley

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 dynamics to create a visual art piece or poster representing it. **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 formal music notations including *crotchets*, *quavers*, *crotchet rests*, and *semiquavers* to record a composition from your song on a 5-ladder Stave. 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.