

## Year 6 – Music

Unit: I'll Be There

Style: The Music of Michael Jackson/ Motown

<http://www.essexonlinemusic.co.uk/c/1311889-scheme/1312148-year-6/1312336-i-i-l-be-there> 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*
- 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.**

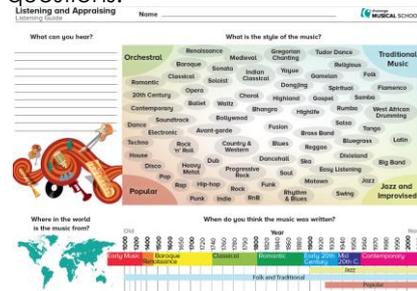
You will see the tabs *Listening*, *Appraising*, *Extended Listening*, *Fast Facts* and *History* on the screen.

#### 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.



#### APPRAISING

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

**Did the tempo stay the same all the way through the song?**

Yes. The tempo of this song is fairly slow as it's a ballad.

### LESSON 2 – GAMES

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

Remind children 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 terms in key skills books].

#### Swap Places!

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.

### LESSON 3 – SINGING

**WALT: perform and interpret a song stylistically**

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



I'll Be There -  
Lyrics.pdf



I'll Be There -  
Glockenspiel - melody

#### 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

All listen to the recording of the song. Encourage the children to move in time to the music: swaying



'What are the general style indicators of Blues music?'

<http://www.incredibox.com/v4/>  
Incredibox is a good online resources to create layers of music.

**APPLICATION WEEKS**

Ask children to record a visual diagram or creative art piece in their books to represent texture. **[this could be completed in the 3<sup>rd</sup> hour]**



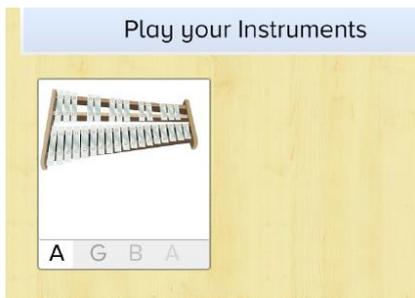
To help children internalise the song structure and think musically, ask them to complete the table, discussing what to listen out for and what to remember in relation to the keywords on the screen.

**LESSON 4 – PLAYING**  
**WALT: play an instrument in solo or ensemble contexts with confidence**

**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.



On the screen, you will see animated glocks and recorders playing easy and medium differentiated parts by ear. Ask

**LESSON 5 – IMPROVISATION**  
**WALT: Explore and create musical improvisations within the context of a song.**

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

Begin the lesson by sitting children in a circle providing them with a tuned percussion instrument (glockenspiel) between two. Ask one pair of children to play a 'riff' (a short repeated phrase, often played on a lead instrument such as guitar, piano or saxophone) using a combination of the notes 'F', 'G' and 'A'. Now ask the rest of the class to listen closely and copy back riff 1. Encourage the children by leading the way and modelling responses.

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

**LESSON 6 – COMPOSITION AND PERFORMING**  
**WALT: compose a section of music using minims and semibreve notations**

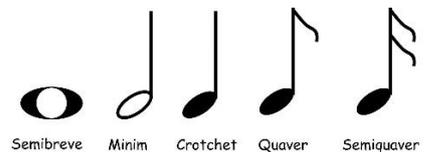
**MINIMS AND SEMIBREVES (20mins)**

Recap over the graphic notation symbols for duration e.g. quaver, crotchet by watching the video: <http://www.essexonlinemusic.co.uk/freestyle/1312394-ks2-units-of-work/1312312-glockenspiel-stage-1/lessons/141695-glockenspiel-stage-1-step-1#tab-4>



t-mu-3-lesson-3-mini  
ms-and-semibreves-pi

Use the video/PowerPoint to introduce children to two new graphic notations: *minims* and *semibreves*. Explain that these are long notes - a minim is worth **two beats** and a semibreve is worth **four beats**. 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 the minim and semibreve notations to a score sheet.



**COMPOSITION TOOL**

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

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.

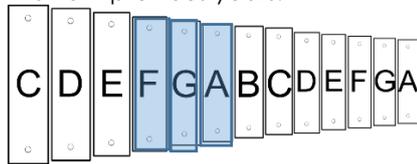
The sheet music tab on your resource will give you access to three differentiated parts for all band/orchestral instruments. These notated parts can be shown on-screen if you are teaching a KS2 class.

### 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 F, G and A – these will be the key notes for the song. Children may have a copy of this from previous years.



Children can record sequence of notes in their key skills books for their chosen song.

### STAVE AND NOTATIONS

Introduce or revisit how to record music on a Staff and what note each line represents.

<http://www.essexonlinemusic.co.uk/freestyle/1312394-ks2-units-of-work/1312313-glockenspiel-stage->

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 Improvise, and Improvise. If you get to the Gold Challenge, notice that you can join in with one, two or three notes.

**Improvise with the Song - I'll Be There**

Select the part you want to rehearse from below:

Bronze	Silver	Gold
<b>Bronze Challenge 1</b> Clapping riffs. Learn the rhythm of three riffs.	<b>Silver Challenge 1</b> Clapping riffs. Learn the rhythm of three riffs.	<b>Gold Challenge 1</b> Clapping riffs. Learn the rhythm of three riffs.
<b>Bronze Challenge 2</b> Riffs using instruments and/or voices. Play the three riffs using the note F.	<b>Silver Challenge 2</b> Riffs using instruments and/or voices. Play the three riffs using the notes F and G.	<b>Gold Challenge 2</b> Riffs using instruments and/or voices. Play the three riffs using the notes F, G and A.
<b>Bronze Challenge 3</b> 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.	<b>Silver Challenge 3</b> 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.	<b>Gold Challenge 3</b> 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.
<b>Bronze Challenge 4</b> Improvisation. Try on your own, include one or two of the riffs you have learnt. Use the note F.	<b>Silver Challenge 4</b> Improvisation. Try on your own, include one or two of the riffs you have learnt. Use the notes F and G.	<b>Gold Challenge 4</b> Improvisation. 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 to create a riff, practising improvising over the track of the

to composition in groups using a mix of classroom instruments.

Option 1: Select the 3 note set for classroom instruments from below.  
Option 2: To work in groups, select the appropriate note set to suit your mixed instrumental group. When you are ready select NEXT.

Composition note set for classroom instruments.

Select a view to get started - select 'Pulse'. Click play then find the pulse together as a class. Select the button next to the heart button near the bottom of the screen. This button is the Rhythm 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.

Select the button to the right of the Note Grid button. This button is the Notation with note-names button, and your composition will become formal notation with the note-names written underneath. If you select the final button this is the Notation button. Click this and the note-names will disappear! (This is an option for extension work.) Perform this together as part of 'I'll Be There'.

### 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.

[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.



Show children how to record the notes 'F', 'G' and 'A' on a Stave using the **crotchet musical notation** from a section of the song. 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.

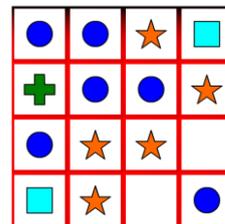


song they are learning (children can find this on YouTube). Children can clap, sing or play; you decide. Take it in turns to improvise or, play in groups.

Using a combination of the notes learned in this unit (F, G and A) 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 Stave to signify the note required e.g. F, G or A. 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.**

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 note using a 4x4 grid as learnt in years 3 and 4.



#### 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.
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### Application of Skill (3 weeks)

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. Michael Jackson's music and his influence on Motown - I Want You Back by The Jackson 5, ABC by The Jackson 5, Man In The Mirror by Michael Jackson, You Are Not Alone by Michael Jackson or Black Or White by Michael Jackson.

#### 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 texture to create a visual art piece representing it or a poster about texture. **HLP** – design a short rhythmic game to model to the class
3. **Singing** - Listen to the recording of your chosen song using YouTube etc. 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*, *rests*, *semiquavers*, *minims* and *semibreves* 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.