



Cornerstone Academy Trust

Music Policy

Rationale

Music is a powerful, unique form of communication that can change the way pupils feel, think and act. It transcends different cultures, abilities and generations. Listening to, and making music, fulfils an instinctive human need for self-expression and creativity. It stimulates responses both on emotional and intellectual levels. Music can be a lifelong source of pleasure. It is education for life. This policy seeks to ensure that children can fully participate in whole class music lessons.

Purpose

This policy sets out the Trust's approach to music from Nursery to Year 6. It aligns classroom teaching, instrumental learning, singing, composition, technology, enrichment and performance with the published TCAT music curriculum. Music is taught as a progressive subject with its own knowledge, skills and vocabulary, while also contributing positively to the wider life of each school.

The policy applies across The Cornerstone Academy Trust. Schools implement a shared entitlement and progression while selecting repertoire, performances and enrichment opportunities that suit their pupils and local context.

Curriculum Intent

Music at TCAT provides a rich and progressive learning experience. Pupils explore singing, listening, composing and performing through diverse styles, instruments and traditions. Practical music-making develops musical understanding alongside confidence, collaboration, creativity, concentration and enjoyment.

- enable every pupil to sing, listen, compose and perform with increasing skill and understanding;
- develop secure musical foundations in pulse, rhythm, pitch, tempo, dynamics, timbre, texture, structure, notation and expression;
- provide sustained hands-on experience of tuned and untuned instruments, whole-class instrumental learning and ensemble work;
- teach pupils to listen attentively and respond using increasingly precise musical vocabulary;
- develop creativity through improvisation, composition and digital music-making;
- introduce pupils to a broad range of musical styles, traditions, composers and performers;
- build confidence, perseverance, teamwork and musical independence through rehearsal and performance;
- prepare pupils for further musical learning and participation beyond primary school.

Core skills, knowledge and vocabulary

Singing and vocal work

- sing with a secure and developing sense of pitch, pulse, phrasing and expression
- respond to a leader, follow musical cues and contribute to unison, call-and-response and layered singing
- use healthy posture, breathing and an appropriate singing voice

Playing and performing

- keep a steady pulse and perform rhythmic and melodic patterns accurately
- develop appropriate technique on classroom and taught instruments
- play independently and as part of an ensemble, listening and adjusting to others
- rehearse, refine and perform with increasing accuracy, fluency, control and expression

Listening and appraising

- listen attentively to live and recorded music from varied styles, periods and traditions
- identify, compare and discuss musical features using appropriate vocabulary
- recognise how musical elements and performance choices shape mood, character and effect

Improvising and composing

- explore, select and organise sounds to communicate an idea
- improvise rhythmic and melodic responses within agreed structures
- compose, refine, notate and share music individually and collaboratively
- use digital tools to create, layer, edit and record sound

Notation and musical understanding

- recognise and use age-appropriate graphic, rhythmic and staff notation
- understand relationships between pulse, rhythm, pitch, tempo, dynamics and structure
- follow and create simple scores, patterns and performance instructions

Progression and year-group objectives

Nursery

Curriculum emphasis: Voice, movement and exploratory sound.

- join in with familiar rhymes and songs
- respond to music through movement and simple actions
- explore high and low sounds using voices and instruments
- join call-and-response musical games
- begin to keep a steady beat
- explore and describe contrasting percussion sounds

Reception

Curriculum emphasis: Patterns, musical elements and simple composition.

- sing an expanding repertoire with increasing pitch awareness
- copy and continue simple vocal, rhythmic and movement patterns
- perform a simple composition using classroom instruments
- recognise and respond to changes in tempo, dynamics and pitch
- listen and move to contrasting styles, including funk and classical music
- perform for others as part of a group

Year 1

Curriculum emphasis: Beat, pitch, tempo and expressive sound.

- maintain a steady beat through singing, movement and instrumental work
- identify and respond to changes in pitch and tempo
- create sound stories that communicate feelings, events or ideas
- improvise short rhythmic or melodic responses
- recognise simple musical structures through games and performance
- sing weekly with the EYFS and KS1 choir and perform at shared events

Year 2

Curriculum emphasis: Ensemble rhythm, notation and digital exploration.

- perform rhythmic parts using handbells, boomwhackers, djembe drums and samba percussion
- maintain an independent part within a class ensemble
- explore samba and African Fanga through listening and practical music-making
- recognise and use pulse, tempo and introductory notation
- use Chrome Music Lab to experiment, compose and refine sound
- Explore emotions through Charangas creative scheme
- sing and perform confidently with the EYFS and KS1 choir

Year 3

Curriculum emphasis: Ukulele, chords, melody and digital composition.

- hold and play the ukulele with appropriate technique
- perform developing chord shapes, strumming patterns and melodies
- maintain rhythm and pitch when playing alone and with others
- read and apply introductory notation, tempo and structural information
- create a digital composition by selecting and layering sounds
- rehearse and perform collaboratively, including short solo contributions

Year 4

Curriculum emphasis: Whole-class strings or brass and ensemble awareness.

- develop secure posture, sound production and instrumental technique on violin or brass
- read and interpret notation with increasing confidence
- perform with accurate pitch, rhythm and awareness of musical structure
- listen closely and adjust timing, tuning, balance or articulation within an ensemble
- solve musical problems collaboratively during rehearsal

- perform with increasing accuracy, control and musicality

Year 5

Curriculum emphasis: Recorder, notation and expressive performance.

- read and write musical notation with increasing accuracy
- apply dynamics and articulation to shape an expressive performance
- create and refine layered music using digital tools
- work collaboratively to solve compositional and performance challenges
- develop editing skills in Yumu studio – compositions for video, podcast and documentaries
- perform confidently as part of an ensemble and evaluate improvements

Year 6

Curriculum emphasis: Song writing, improvisation and musical independence.

- perform interlocking rhythms while responding accurately to cues
- improvise rhythmic and melodic ideas
- create, structure and refine original music using digital composition tools
- recognise patterns, form and stylistic features across a range of genres
- read and interpret notation with growing fluency
- combine rhythm, melody and harmony when composing and performing
- demonstrate confident ensemble skills and readiness for secondary music

Teaching and Learning

A musical learning sequence

Effective teaching includes a clear musical focus, teacher or expert modelling, practical exploration, deliberate rehearsal, performance or sharing, feedback and refinement. Listening and musical vocabulary are integrated throughout.

Modelling and scaffolding

Teachers model sound, technique, notation and musical thinking. Parts are broken down, practised and recombined. Vocalisation, movement, visual cues, call and response and repeated patterns support understanding.

Rehearsal and refinement

Pupils are taught that improvement comes from attentive listening, repetition, diagnosis and purposeful adjustment. Success criteria focus on specific musical qualities rather than general participation.

Balance and breadth

Across a sequence, pupils sing, listen, play, improvise, compose and perform. Appropriate schemes support consistency but do not replace professional judgement or the TCAT progression.

Technology

Digital tools are used purposefully to explore, compose, layer, edit, record and evaluate music. They extend musical thinking rather than functioning as an isolated activity.

Inclusion, SEND and equitable participation

Music should be accessible, ambitious and meaningful for every pupil. Teachers use their knowledge of the child to preserve the musical objective while reducing unnecessary barriers.

- pre-teach vocabulary, notation, patterns and instrumental routines;
- use visual scores, colour coding, symbols, enlarged notation, modelling and repeated rehearsal;
- adapt instruments, beaters, seating, hand position, tempi, range, part complexity and sensory demands;
- provide different ensemble roles while ensuring each contribution remains musically purposeful;
- use technology or alternative means of sound production where appropriate;
- plan predictable transitions and safe spaces for pupils sensitive to volume or crowded performance settings;
- challenge stereotypes and ensure repertoire reflects varied cultures, traditions, composers and performers.
- We aim to give every pupil the opportunity to enjoy a variety of musical activities.
- All pupils will have an equal opportunity to reach their full potential across the music curriculum regardless of their race, gender, cultural background or special needs.
- Establish a classroom culture where mistakes are viewed positively as part of musical learning and experimentation;
- provide clear lesson structures, visual timetables and consistent routines to reduce anxiety and support understanding;
- use call-and-response activities, echo singing and musical imitation to support pupils with language or memory difficulties;
- Allow additional processing, rehearsal and response time before expecting performance or verbal answers;

Assessment and Evidence of Impact

Assessment is formative, musical and proportionate. It identifies what pupils can hear, understand, sing, play, create, notate, perform and improve. Evidence may include teacher observation, pupil discussion, notation, compositions, audio or video recordings, digital projects, rehearsals and performances.

Annual reports for parents – A statement for music is based on the extent to which a pupil has achieved against curriculum targets

Assessment prompts

- Can the pupil maintain pulse, reproduce rhythm and control pitch at an age-appropriate level?
- Can the pupil use relevant musical vocabulary to identify and explain what they hear?
- Can the pupil apply suitable vocal or instrumental technique?
- Can the pupil contribute accurately and responsively within an ensemble?
- Can the pupil generate, organise and refine musical ideas?
- Can the pupil follow or create appropriate notation?
- Can the pupil evaluate musical effect and make a specific improvement?

Expected impact

Over time, pupils should become increasingly confident, knowledgeable and independent musicians. They should draw on secure foundations to listen critically, perform accurately, compose creatively and collaborate effectively. By Year 6, pupils should be ready to continue musical learning and participation at secondary school.

Singing, instrumental learning and enrichment

- regular age-appropriate singing and ensemble opportunities;
- weekly EYFS and KS1 choir participation for Years 1 and 2;
- whole-class instrumental pathways through ukulele, violin or brass, recorder and toot, samba and xylophone;
- opportunities for additional small-group or individual tuition where available;
- school concerts, Nativities, seasonal services, assemblies and summer events;
- Young Voices, community performances and collaboration across the Trust where included in school provision;
- opportunities to hear live and recorded music and encounter visiting musicians;
- clubs and ensembles that extend classroom learning and encourage continued participation.

Safe and responsible practice

- Teachers explicitly teach safe carrying, positioning, playing and storage of instruments.
- Volume and rehearsal duration are managed to protect hearing and wellbeing.
- Shared mouthpieces and wind instruments are cleaned and allocated in accordance with current hygiene procedures.
- Leads, stands, amplification, electrical equipment and performance spaces are checked and used safely.
- Instrumental posture and technique are monitored to avoid strain.
- Performances, visits, recordings, photography and digital sharing follow Trust safeguarding, risk-assessment and data-protection procedures.

Resources and curriculum organisation

Schools maintain an appropriate range of voices, tuned and untuned percussion, classroom instruments, whole-class instrumental sets, audio resources and digital tools. Resources are selected and maintained to deliver the agreed progression safely and inclusively. Charanga and Sing Up may be used as high-quality teaching resources alongside specialist input and locally selected repertoire.

Timetabling should provide sufficient regularity for pupils to retain and build practical skills. Where specialist teachers or tutors contribute, class teachers and curriculum leaders maintain oversight of progression, inclusion, assessment and connection with the wider curriculum.

Leadership, monitoring and review

- Trust and school leaders ensure the music entitlement is implemented, appropriately timetabled and resourced.
- Music and curriculum leaders support progression, subject knowledge, vocabulary, assessment and staff development.
- Teachers plan from the year-group objectives and retain proportionate evidence of musical learning.
- Specialist teachers and visiting tutors follow school safeguarding, behaviour, inclusion and curriculum expectations.
- Monitoring may include planning review, pupil discussion, observation of teaching and rehearsal, review of recordings or compositions, and evaluation of performances.
- Leaders evaluate curriculum quality and pupil development, not the number of performances alone.
- This policy is reviewed annually, or earlier when the curriculum or Trust procedures change.

The resources are available across the trust and are moved between school sites as required for the planned delivery of the music curriculum:

- Instrument Boxes in each store room
- Two electric pianos, one acoustic piano, three keyboards, one xylophone, one baby grand electric piano
- Books – Library
- Whole class ukulele set
- Whole class mixed Bb brass set
- 14 taiko drums
- Whole class boomwhackers sets (per school)
- Whole class samba kit
- Whole class recorder set

Appendix 1 – Objectives Taught in Each Year Group

Year 1

Skills: Children will be taught to. . . • sing songs from memory. • perform rhythmic patterns. • recognise high/low, long/short, loud/quiet. • play instruments while others sing. • dance to music.	Knowledge: Children will be taught to. . . • name some percussion instruments and orchestral instruments. • recognise that music can be happy/exciting/dreamy...
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Year 2

Skills: Children will be taught to. . . • sing songs from memory. • sing rhythmically. • play patterns on a range of instruments. • invent own musical ideas. • experiment with loud / soft, long/short, high / low. • experiment with different timbres (rattle, ring...). • dance to music.	Knowledge: Children will be taught to. . . • understand how different instruments produce sound. • understand that music produces different moods/ atmosphere. • understand that music differs in style over time and place. • use language to discuss music.
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Year 3

Skills: Children will be taught to. . . • sing increasingly complex songs from memory. • when singing, control contrasts of volume and rhythm. • breathe in the correct places. • play by ear on instruments. • play on instruments using notation. • perform in music which has several parts. • compose an atmospheric piece or a structured rhythmic piece. • experiment with different speeds, and different groups of beats.	Knowledge: Children will be taught to. . . • names of classroom instruments and families of instruments. • use of musical vocabulary (speed, volume, beats, pitch). • be familiar with music from a range of styles.
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Year 4

Skills: Children will be taught to. . . • sing tunelessly and rhythmically. • play instruments with others. • keep to a part in a 2/3 part piece. • perform from notations. • compose own music. • compose music which has 2 or more parts. • write symbols or notations to record the music. • add dance steps to music. • discuss and write about music. • recognise elements of pitch, dynamics and structure.	Knowledge: Children will be taught to. . . • name classroom instruments and families of instruments. Describe / show familiarity with various musical styles and atmospheres. • use musical vocabulary. • recognise parity between musical styles and historical/ artistic periods.
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Year 5

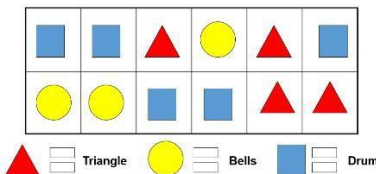
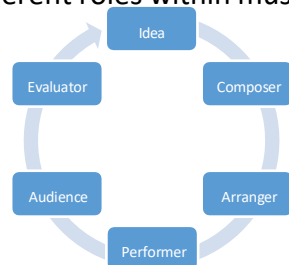
Skills: Children will be taught to. . . • sing with good control of rhythm and pitch. • play instruments and sing in pieces which have several parts. • use notated music. • compose music which has a structure and an intended atmosphere. • compose music which explores textures, melodies or rhythms. • use a system of notation. • describe how musical instruments / voices are used to create a musical effect.	Knowledge: Children will be taught to. . . • recognise and describe a range of musical styles. • use other subject knowledge when analysing music. • use musical terms.
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Year 6

Skills: Children will be taught to. . . • sing expressively, breathing correctly • keep to the beat • sing and play from notated music and symbols • control speed, volume and timbre when playing or singing • perform in a multi-textured piece • compose and structure own pieces • compose a melody with a rhythmic backing and a third part • notate own music on paper / screen • describe how musical instruments and speed, volume, textures are used in a piece	Knowledge: Children will be taught to. . . • recognise that music from a range of styles / periods can be compared. • recognise some important composers and styles. • use other subject knowledge when analysing a piece of music. Use musical styles.
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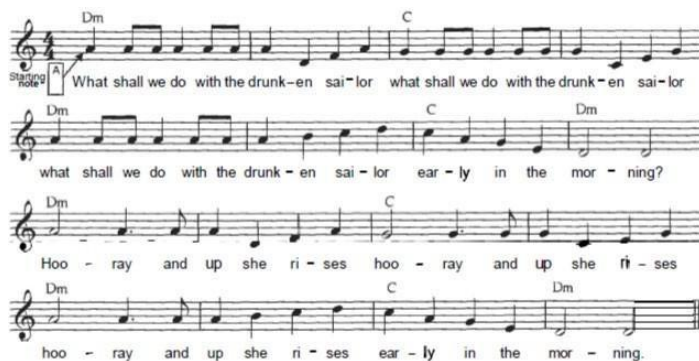
Appendix 2 – Examples of Curriculum Activities Within Each Year Group

Whilst a significant portion of music making is measured through what is heard (and the process of experiencing and creating, refining and adapting), here is a representation of how music making in each your group should be achieved.

	Singing, Playing and Performing Music	Listening, Reading, Appraising and Describing Music																																														
Reception/EYFS	Singing – Nursery Rhymes, Call and Echo Songs Exploring untuned percussion: Circle games – ‘Guess the instrument’  Playing different instruments together – ‘Keeping a pulse to a song we can sing’	Comparing sounds to identify which instrument. Reading simple graphic scores for voice:																																														
Year 1	Singing – Simple melody (1 part) songs, rounds (2 parts) Exploring tuned percussion: Boomwhackers or beatboards simple rhythm notation games:   <i>Possible ostinato patterns</i> <table><tr><td>1</td><td>fly</td><td>fly</td><td>spi - der</td><td>fly</td></tr><tr><td>2</td><td>spi - der</td><td>fly</td><td>spi - der</td><td>fly</td></tr><tr><td>3</td><td>fly</td><td>spi - der</td><td>fly</td><td>fly</td></tr><tr><td>4</td><td>fly</td><td>fly</td><td>(moth)</td><td>fly</td></tr><tr><td>5</td><td>fly</td><td>(moth)</td><td>fly</td><td>(moth)</td></tr></table> 	1	fly	fly	spi - der	fly	2	spi - der	fly	spi - der	fly	3	fly	spi - der	fly	fly	4	fly	fly	(moth)	fly	5	fly	(moth)	fly	(moth)	Describing sounds and music using comparative words for these elements (and learning the element name): Louder / quieter (dynamics / volume) Higher / lower (pitch) <table><tr><td>Timbre</td><td>Sound quality</td><td></td></tr><tr><td>Pitch</td><td>High or low sounds</td><td></td></tr><tr><td>Texture</td><td>How many sounds?</td><td></td></tr><tr><td>Tempo</td><td>Fast or slow?</td><td></td></tr><tr><td>Duration</td><td>Long or short?</td><td></td></tr><tr><td>Structure</td><td>The musical plan</td><td></td></tr><tr><td>Dynamics</td><td>Loud or quiet?</td><td></td></tr></table> Reading simple graphic scores for voice and body percussion: Taking different roles within music making: 	Timbre	Sound quality		Pitch	High or low sounds		Texture	How many sounds?		Tempo	Fast or slow?		Duration	Long or short?		Structure	The musical plan		Dynamics	Loud or quiet?	
1	fly	fly	spi - der	fly																																												
2	spi - der	fly	spi - der	fly																																												
3	fly	spi - der	fly	fly																																												
4	fly	fly	(moth)	fly																																												
5	fly	(moth)	fly	(moth)																																												
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Duration	Long or short?																																															
Structure	The musical plan																																															
Dynamics	Loud or quiet?																																															

Singing – More developed melody songs, rounds (3-4 parts)

Hosay, Ya-ay



2. Put him in the long boat 'til he's sober
Put him in the long boat 'til he's sober
Put him in the long boat 'til he's sober
Early in the morning. Hooray and up she rises...

3. Pull out the plug and wet him all over
Pull out the plug and wet him all over
Pull out the plug and wet him all over
Early in the morning. Hooray and up she rises...

4. Put him in the scuppers with a hose pipe on him
Put him in the scuppers with a hose pipe on him
Put him in the scuppers with a hose pipe on him
Early in the morning. Hooray and up she rises...

Exploring tuned percussion:

Boomwhackers



What Shall We Do With A Drunken Sailor?

What shall we do with a drunken sailor? X3

Early in the morning?

Chord 1: **CEG**

Hooray and up she rises!

Put him in the long boat till he's sober..

Pull out the plug and wet him all over...

Put him in the scuppers with the hosepipe on him...

Chord 2: **DFA**

Rhythm 1

1 2 3 4

O Sinner man

O sinner man, where will you run to, X3

All on that day?

Rhythm 2

1 & 2 & 3 & 4 &

Run to the rocks, rocks won't you hide me?

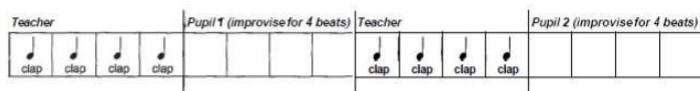
Run to the sea, sea won't you hide me?

Run to the shore, shore won't you hide me?

O sinner man, should bin a praying,

Ostinato (Repeating)

DA | CG | DA | CG | D



Body Percussion games:

Describing sounds and music using comparative words for these elements (and learning the element name):

Louder / quieter (dynamics / volume)

Higher / lower (pitch)

Describing Families of Instruments:

THE STRING FAMILY



<http://datadragon.com/education/instruments/strings.shtml>

IAL what timbre is

- Holst chose a **celesta** to be the main instrument in this piece.
- The celesta looks similar to an upright piano or a large wooden music box.
- The keys are connected to hammers which strike a graduated set of metal plates, which are suspended over wooden resonators.



Beginning to Read simple notation rhythms:

Teacher/leader				Pupils			
 fly	 fly	 spi - der	 fly	 fly	 fly	 spi - der	 fly
 spi - der	 fly	 spi - der	 fly	 spi - der	 fly	 spi - der	 fly
 fly	 fly	 (moth)	 fly	 fly	 fly	 (moth)	 fly

Patterns to use



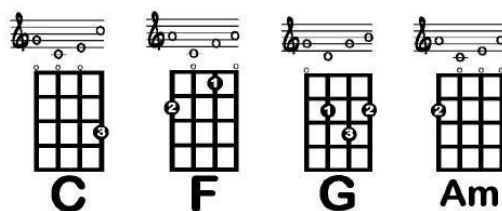
Exploring melody/chordal instrument:



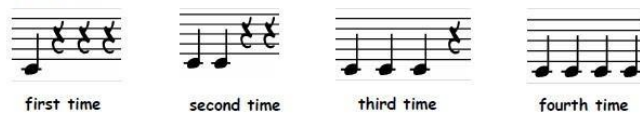
Ukuleles:

ukelele level 1 series 10 : lesson 5 (uke1-10-5)

The chords



The rhythm



The chord sequence

C /// | F /// | G /// | Am ///

Now watch the video, refer to the resource notes and play

Recorders:



Singing – Two-part singing complex rounds. Simple ostinato (repeated part):

My pad - dle's clean and bright, flash - ing with sil - ver
Dip, dip and swing her back, flash - ing with sil - ver

Fol - low the wild goose flight, dip, dip and swing.
Fol - low the wild goose track, dip, dip and swing.

dip dip and swing

Singing – singing songs following the shape of notated music. Beginning to learn note names within a single octave:

Bo-bby Shaf-toe's gone to sea, sil-ver buc-kles at his knee-
he'll come back and ma-rry me— bo-nny Bo-bby Shaf - toe.
Bo-bby Shaf - toe's bright and fair, comb-ing down his gol- den hair,
he's my own for e - ver - more, bo - nny Bo - bby Shaf - toe.

Describing sounds and music elements (of music):

Describing Families of Instruments:

THE WOODWIND FAMILY



How a woodwind instrument works

Individual Activity

We are going to create an oboe out of a drinking straw.

- Cut the top of the straw to make a 'reed'.
- Pinch the end of the straw between your thumb and index fingers. Blow across the top end, but don't blow into the straw.
- Alter the pitch by moving your thumb and fingers up and down, while you keep pinching the straw.

★ Challenge: Cut 5 straws of different lengths and tape together to make panpipes.



Instrument	Sound	How it is played
Flute	High pitched	By blowing across the top
Clarinet	High pitched	By blowing across the top
Oboe	High pitched	By blowing across the top
Bassoon	High pitched	By blowing across the top
Saxophone	High pitched	By blowing across the top
Trumpet	High pitched	By blowing into the mouthpiece
Trombone	High pitched	By blowing into the mouthpiece
Euphonium	High pitched	By blowing into the mouthpiece
Tuba	High pitched	By blowing into the mouthpiece
Snare Drum	High pitched	By hitting with a stick
Tom	High pitched	By hitting with a stick
Cymbal	High pitched	By hitting with a stick
Gong	High pitched	By hitting with a stick
Violin	High pitched	By bowing
Viola	High pitched	By bowing
Cello	High pitched	By bowing
Double Bass	High pitched	By bowing

Describing animals etc from characteristics:

Characteristics	Musical elements	Instruments
• moves slowly • doesn't make very much noise • leaves a trail behind it • quite small	• tempo: slow sounds • dynamics: quiet sounds • duration: long sounds • pitch: high pitched	• many instruments can be played slowly, try thumb piano • any quiet instrument, try wind chimes • try ocean drum • try glockenspiel

Composing Music using samples and simple sounds to a shared story:

A Space Journey

- Count Down and Take Off
- Leaving Earth, out of our atmosphere
- Past our Moon
- Past our solar system (e.g. Saturn)
- Alien space craft
- Old satellites
- Comets
- New planets (e.g. metal, gold, chocolate, toffee, teddy, trampoline, money, free)
- New galaxy

A Hindu Creation Story – Brahma Creates the World				
1	2	3	4	5
Nothing	Snake	A sound	Brahma	Creates
Peaceful	floats in		starts to	Flowers
Still	water	Lotus	make	Animals
	Lord	flower	world	
	Vishnu	grows	Heaven,	Makes the
	sleeps	from belly	Earth, sky	world
		button		turn
Composing Music using samples and simple sounds to an identified shape or pattern: Sequencing Project 1... DANCE TRACK • Use a range of instruments to provide a variety of sounds • Use repetition, to allow layers to build • Gradually add / remove sounds as the piece continues • Work with sections A – B – • Add breaks  Dance Music Features: • Prominent drum beats • Repetition • Use of pre-recorded sounds • HAVE YOU REMEMBERED TO CHANGE THE BPM? • Windows > eJay > music director > samples > dance > _____				

Singing – Two-part singing based on overlapping songs:

Starting note C There was an old man called Mich - ael Fin - ni - gin; Mich - ael Fin - ni - gin;

Starting note Gm 1. This old man, he played one, He grew whiskers on his chin - i - gin, the He kicked up an awful din - i - gin, be - he played knick knock on my drum with a wind came up and blew them in - i - gin, cause they said he must not sing - i - gin, knick knock pa - ddy whack, give a dog a bone; poor old Mich - ael Fin - ni - gin, be - gin - ni - gin, there this old man came ro - lling home.

2. This old man, he played 2, he played knick knock on my shoe...
3. This old man, he played 3, he played knick knock on my knee...
4. This old man, he played 4, he played knick knock on my door...
5. This old man, he played 5, he played knick knock on my hive...
6. This old man, he played 6, he played knick knock with my sticks...
7. This old man, he played 7, he played knick knock on the way to heaven...
8. This old man, he played 8, he played knick knock on my gate...
9. This old man, he played 9, he played kick knock on my line...
10. This old man, he played 10, he played knick knock on my den...

Rhythm Games using contrasting rhythms notated:

Group 1: A steady rhythm of quarter notes.

Group 2: A pattern of eighth notes and quarter notes.

Whole Class Brass –

Playing tunes with range B – G

Playing in up to four different parts



First Scale (C) – With Valve Fingerings

C D E F G A B C

0 1 1 1 0 1 2 0

3 2 2

Symphony Number 9 (Beethoven)

E- F G G F E D C C D E E- D-



E- F G G F E D C C D E D- C-



Singing – several part harmony singing

Playing Together (examples)

African Drumming:



Samba Drumming:



1 2 3 4 1 2 3 4

1 2 3 4 1 2 3 4

1 2 3 4 1 2 3 4

1 2 3 4 1 2 3 4

Breaks
1 - snare
2 - 1 2 3 4
3 - talking drum

Samba rhythms - Intermediate

Surdo 1 Left hand Right hand

Surdo 2 Left hand Right hand

Congas Centre Edge

Tamborim Closed Open

Cabasa

Guero

Triangle

Tambourine

Woodblocks

Agogos Hi Lo

Ganza (shaker)

Taiko Drumming:



Try the following movement drill for a team of drummers accompanied by a ji-schi of your choice (I like to use DonGo for this particular one):

ichi 1 ni 2 san 3 shi 4 go 5 roku 6 shichi 7 hachi 8

Lead in (as above):

R slowly raise right arm back to starting position.....to the top
DON 2 3 4 5 6 7 'HUP'

L as before, with left arm.....(top)
DON 2 3 4 5 6 7 'HUP'

R raise R.....(top) L raise L.....(top)
DON 2 3 'HUP' DON 2 3 'HUP'

R raise R DON L raise L DON L DON L DON
DON 'HUP' DON 'HUP' DON DON DON DON

'Hup' is used as a timing shout in this context. Try some big 'scissor-style' movements on the last four DONs!

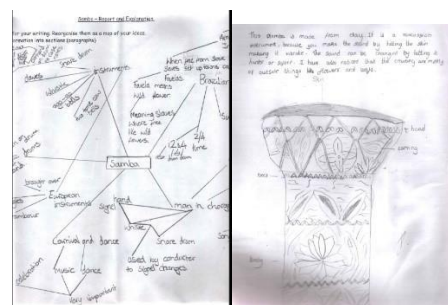
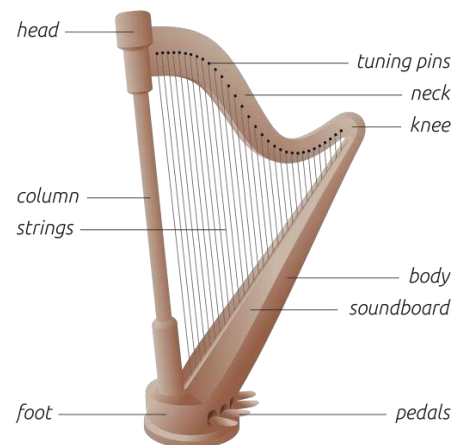
Composing Music:

Extending a notated melody, using A-B-AC-A patterns to copy and paste sections

Three Blind Mice [Composer]

Twinkle Twinkle [Composer]

About instruments in greater detail:



Singing and accompanying – several part harmony singing, with groups accompanying using chord knowledge:

You're a Firework

Do you ever feel like a plastic bag
Drifting through the wind, wanting to start again?
Do you ever feel, feel so paper thin
Like a house of cards, one blow from caving in?

Do you ever feel already buried deep?
Six feet under screams but no one seems to hear a thing
Do you know that there's still a chance for you
'Cause there's a spark in you?

You just gotta ignite the light and let it shine
Just own the night like the 4th of July

'Cause baby, you're a firework
Come on, show 'em what you're worth
Make 'em go, oh oh oh
As you shoot across the sky - y

Baby, you're a firework
Come on, let your colors burst
Make 'em go, oh oh oh
You're gonna leave 'em falling down

GGGG AAAA EEEE CCCC
BBBB CCCC GGGG EEEE
DDDD EEEE BBBB GGGG

Boomwhackers

Strings

G C E A



Other Melody

B DD BB AAA GG

GG A GG GGG A BB

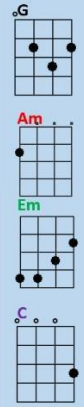
(G) (C) (E) (A)

(F)

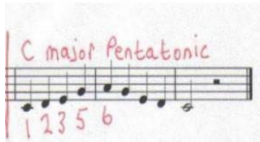
(D) (B)

(G) (C)

(D)



These five note scales are the basis of many forms of music.
They use the 1st, 2nd, 3rd, 5th and 6th notes of the scale, for example:



Composing – Pentatonic Scale Work

Composing Music:

Extending a notated melody, using theme and variations in patterns:

London's Burning

[Composer]

