

## Year 3, Unit 2 Overview

### What Stories Does Music Tell Us About the Past?

#### Enjoying Improvisation

## Introduction

In each unit, children are asked a question, intended as an entry point for exploring one of six broad **Social Themes**. These six themes are overlapping.

The exploration of each theme accompanies them on their musical journey throughout this Scheme, and hopefully beyond! As the learners grow, the questions and entry points for the Social Themes evolve. All the while, they are encouraged to be responsible and kind citizens of the world and constructive but critical thinkers. The unit question can be discussed throughout each unit up to and including the final unit performance.

Musically, students are constantly touching upon all key musical elements and skills, building upon these as they progress through each lesson, unit and year. As well as this, there is also a **Musical Spotlight** to each unit. This by no means indicates that there is only one musical aspect or concept being considered and developed – it just allows one chosen musical element, aspect or skill to come to the fore for contemplation, discussion and development, for the duration of that unit.

## Unit 2 Social Theme:

In this unit, we ask **'What Stories Does Music Tell Us About the Past?'** as an entry point for the broad Social Theme of **'Music Is a Storyteller and Time Traveller'**. Aside from considering how music relates to history, stories, our past (and our future!), this theme is relevant to learning topics such as cultural identity, changing ideas and inventions over time, creativity, film, TV, communication and other topics as you, the teacher, see fit.

More detail on this Social Theme and how it might be explored in the classroom can be found in the **Social Themes Overview** document, where you can find more description on:

- The ancient origins of music having arisen in ceremonies and stories (compare to its role in today's films and shows!), meaning it is intimately linked to how humans build community, friendship, kinship and peace, and to how we learn about and understand each other.
- How music has always helped us tell stories and still does today, in many different ways!
- How music often IS the story, or carries the story within it.

- The role of music and musicians as ‘history book’ guardians of historical and cultural heritage.
- How music is a kind of time travel, often reanimating long ‘dead’ notes with the click of a finger (or the pluck of a string!).
- How music can be both a teacher and a tool for improving our lives and societies. It is only by sharing and listening to each other’s stories and histories that we can come to a better understanding of each other.
- How whenever we create something new in music, we do so by building on all the music that has come before it.

### **Social Theme: Cross-Curricular Links and Further Exploration and Inquiry**

The descriptions above – of how music relates to history, stories, our past, our future and more – are intended to give teachers some ideas and direction as to potential cross-curricular opportunities and avenues for further thematic exploration beyond the songs, music and content encountered in this unit. Or perhaps one of these aspects could be a great point of departure for lively debate and discussion as you follow the children’s learning and inquiry. Just as music is all-pervasive in society and our daily lives, we hope you find ways to tie it into all your learning, beyond the purely musical education offered by our curriculum.

The six Social Themes of the Charanga curriculum are all overlapping, but Unit 2 might overlap particularly well with discussions and learning at other times in the year during **Unit 4: How Does Music Help Us Get to Know Our Community? (Music Is a Builder of Community and Guardian of Cultural Identity)**.

## **Unit 2 Musical Spotlight:**

In this unit, the Musical Spotlight is **‘Enjoying Improvisation’** and learning about all the Foundational Elements of Music with a focus on **improvisation**, while working implicitly with all the other elements of music as you go through the steps of the unit.

In previous units, we have learnt that improvisation is a great way to create music that belongs to YOU, and to express your feelings and ideas. In this unit, you are going to enjoy improvising. Relax and enjoy improvising a solo or as a group.

One of the great things about improvising is that it is unplanned, unscripted and – as long as you stick to one or two rules – there is no ‘right’ or ‘wrong’ way to go about it. In addition, it is something that belongs to NOW (not to tomorrow, not to yesterday), which means your playing can reflect exactly how you feel right now. In this way, it allows you to explore and express how you are feeling TODAY. Being in touch with your feelings in this creative way can be an important part of reacting to your day.

## **Connections Between the Musical Spotlight and the Social Theme – How Does Improvisation Relate to Something Like Storytelling?**

A storyteller reading from a book is a bit like a performer playing or singing from a piece of sheet music, trying to faithfully reproduce a piece of music in accordance with the composer's original intentions. The reader is a performer, telling someone else's story.

In comparison, an oral storyteller is more like a person who is musically improvising, especially if they are making up a story 'from scratch'. They start the story and from that point onwards, they must continue, without hesitation, to tell the story until its end. They can say whatever they want, but of course it should still somehow make sense to the listener. How does it make sense? Well, it must fit with what has come before. Any characters must remain believable and consistent, and to a certain extent, the storyteller must be aware of the people listening, sometimes subtly responding to their reactions (adapting and explaining where necessary) to give the audience more of what they are enjoying or experiencing as the story continues to be told. Ultimately, the storyteller can say what they want – they are in charge of their story!

### **Further Exploration**

A musical improviser is in charge of their music, and they play as they feel fits that particular moment in time.

It should be noted that improvisation does not come easily to all people, especially at first. Some feel more comfortable being able to plan and/or practise what they need to play, often working very hard to get it to a level at which they are happy to perform publicly. For others, improvisation might come more naturally, perhaps because they prefer spontaneity to premeditated creativity and action. This is one of the many ways that music is different for each person, and an important factor to consider when thinking about differentiation in the music classroom. It is not unusual for a child who is very advanced on an instrument they learn individually at home to find improvisation as challenging as (or even more challenging than) children in the class who do not learn an instrument.

## **Song-Centred Entry Points of Learning**

The entry point for both the Musical Spotlight and Social Theme of each unit is a collection of new weekly songs. The songs are the heart of each lesson's learning. The Musical Spotlight is 'lived and breathed' through the musical resources and activities; the Social Theme is provoked by a question which teachers can use to venture into lively inquiry, discussion, debate and learning, and also to link to any cross-thematic or cross-curricular educational opportunities that might arise.

## Lessons and Learning in a Spiral Curriculum

As lessons progress through the units and year groups, the key learning is repeated, musical skills are reinforced and the learning deepens. Children quickly become familiar with the musical activities, through which they acquire new, or reinforce previous, musical knowledge and understanding.

To support intense and rapid learning, the musical activities are designed in one of two ways:

1. The activities can be a repeat of the previous week, in order to embed and rehearse key musical skills.
2. The activities can be a repeat of previous musical skills but have different content, in order to strengthen and apply previous musical learning.

As the children move through the Scheme, they acquire new knowledge and skills and deepen their understanding and application of previous learning. This spiral approach leads to deeper, more secure learning and musical mastery.

## Differentiation

Music education is extremely relevant to multiple aspects of differentiation for learning.

This Scheme is developed with the express intention of supporting each educator to cater for the variety of individual learner-types as they normally would like to, but through a music education lens.

Throughout the Units of Work, you will find that the guidance, supporting documentation and structure of the lessons in the Charanga resources take care of many of the more musical details, while empowering you to think about and adapt to the needs of the students you are teaching. In most cases, these will be students you probably already know very well from a holistic, learning perspective. Therefore, with these supporting materials and your existing teaching skills, you should be able to deliver any Charanga music lesson in a way that caters appropriately for the diversity in your classroom.

More detail and guidance on differentiation in music education and in our curricula can be found in the **Curriculum Overview** documents.

## Teaching the Lessons of This Unit

This six-week Unit of Work is aligned with the official National Curriculum for Music and the non-statutory Model Music Curriculum Guidance published by the DfE in 2021. It is clearly sequenced with high musical expectations that give all children the opportunity to learn about, enjoy and explore music.

It meets all the required standards, skills and knowledge needed for a full, holistic music education.

This unit sets out sequences of learning around a song in key musical areas which, over time, all contribute towards the steadily increasing development of musicianship:

- Listening
- Singing
- Playing
- Improvising and Composing
- Performing

## Supporting Documentation for This Unit

### Lesson Documentation:

1. A full lesson plan including:
  - The musical features to be learnt
  - A summary of each activity
  - A learning focus for each activity
  - Knowledge and skills for each activity

A brief lesson plan including:

- The lesson structure
- A learning focus for each activity

2. A Listen and Respond Guide for each lesson

### Unit Documentation:

1. An Understanding Music Guide
2. Assessment documentation including:
  - Teacher Assessment
  - Knowledge Organisers
  - Music Passports

## Year Documentation:

1. A Key Stage 2 Guide
2. Year 3 Musical Progression
3. Year 3 Theory Guide
4. Style Indicators
5. Glossary

## The Unit Structure

**Activity 1:** Musicianship Options

**Activity 2:** Listening

**Activity 3:** Singing

**Activity 4:** Playing

**Activity 5:** Composing and Improvising

**Activity 6:** Performing

## The Unit Structure Explained

- Steps 1–6 feature three different songs with connected musical activities.
- Steps 1, 3 and 5 include a Listen and Respond activity related to the song being learnt.
- Steps 2 and 4 include a different Listen and Respond activity for enrichment.
- Step 6 repeats one of the Listen and Respond activities for assessment purposes.
- Step 6 is an ‘Assessment Checkpoint’ week. Teachers have the option of delivering a standard music lesson or having the children complete some, or all, of the assessment tasks. Please refer to the **Assessment** documentation provided.

## Activity Descriptions

### Activity 1: Musicianship Options

As a class, complete the Understanding Music activity in each step. The musical learning in Understanding Music is central to each unit, so please use *Improvise Together* as an optional activity for variation and enrichment.

## Understanding Music

In KS2, this activity supports the children in their understanding of duration, pulse, rhythm and pitch. Over time, this activity introduces a range of notation, time signatures and key signatures. It is designed to bring everyone together at the beginning of the lesson to learn, embed or revisit the music theory required for the year. This activity is essential to the development of children's knowledge, but feel free to sometimes use the *Improvise Together* activity.

The musical content and progression of each Understanding Music activity can also be viewed in your **Understanding Music Guide**.

### The Musical Features in the Understanding Music Activity for This Unit:

**Tempo:** 104 bpm (beats per minute = tempo)

**Time signature:** 2/4 (two crotchet beats in every bar)

**Key signature:** C major

**Rhythmic patterns using:** Minims, crotchets and quavers

**Melodic patterns using:** C, D and E

## Improvise Together

This activity gives the children an opportunity to practise improvising together. There isn't an improvise activity connected to every song, so this can be used as an option. Here, they can practise their ideas together over a backing track. You can take it in turns to play when looping the track.

**Time signature:** 2/4 (two crotchet beats in every bar)

**Key signature:** C major

**The children can use the notes:** C, D and E or C, D, E, G and A

## Activity 2: Listening

### Listen and Respond

In this Unit, the children will listen and respond to the following:

**Step 1:** Love What We Do by Joanna Mangona and Pete Readman

**Step 2:** Let's Groove by Earth, Wind and Fire

**Step 3:** When The Saints Go Marchin' In by Unknown

**Step 4:** Jaws: Main Theme by John Williams

**Step 5:** My Bonnie Lies Over The Ocean by Unknown

This content-rich, interactive activity explores the impact that music can have on us, its design and cultural place; contextualising the music your students will listen to. Accompanying each lesson plan is a **Listen and Respond Guide**, with all the research and information that is needed for the children to complete the tasks and activities you and they will see on-screen.

Each subsequent musical activity that follows Listen and Respond reinforces the learning for musical knowledge and skills that culminate in a performance.

The Listen and Respond activity has four on-screen interactive tabs to work through:

### **1. Listen**

Listen to the music together. Remember this is the first time the children will hear the music that is central to their learning for each lesson. Use the on-screen questions as a focus and discuss them together as a class before and after listening. This activity has been designed to explore the children's initial response to the music, how they might move, feelings and first impressions. As the children get older, this becomes an opportunity to consolidate previous learning, eg is it a style they have heard before, or is it an unusual time signature or groove?

### **2. Respond**

It is important that the children respond in any way they feel comfortable. All responses are valid – musical and non-musical. The on-screen resource will focus on what is needed for that particular year.

Remember: each question has its own tile, don't click on the answer until the children have discussed the question. Use the discussion and the information from the tiles to learn about the particular features of the style of the song and its design.

### **3. Understand**

This provides an opportunity for a class discussion about why the song was written and how the song connects to its social and cultural context. Use the discussion and the information from the tiles to learn about the background of the music or song. The 'Understand' tiles always have a key fact that is historical, a key fact that is cultural and a key fact that is cross-curricular. The 'Understand' tab facts will help the children connect the song to its cultural, historical and social context as appropriate.

### **4. Connect**

The children will learn the style indicators of the song or music. Looking at the interactive musical timeline 'Connections: A Selection of Musical Styles and Their Origins' will help them to highlight the connections of the song/music to other styles and place it in time.



## Activity 3: Singing

### Learn to Sing the Song

You will have warmed up your voices in Understanding Music.

On the screen, you will have the option to break the song down into manageable learning sections. Add clapping and movement in the relevant sections and have fun!

There is an option to follow the score if you wish to see the notated version.

### Unit 2 Songs to Be Learnt:

- **Song 1** – Love What We Do by Joanna Mangona and Pete Readman
- **Song 2** – When The Saints Go Marchin' In by Unknown
- **Song 3** – My Bonnie Lies Over The Ocean by Unknown

## Activity 4: Playing

### Play Your Instruments with the Song

Use the **Musical Progression** document for further guidance.

On the screen, you will see animated glockenspiels and recorders playing four differentiated parts. You decide with the children which parts are the most suitable for them. The sheet music is available, too. Some of these instrumental parts are challenging, but have been written so that every child has an opportunity to play. Their skills will build over time, so the children will probably swap between parts regularly.

Previously (in KS1), there has been a 'sound before symbol' approach. This approach is still an option, but show the children the notated parts as part of their learning. The **Music Theory Guide** and videos will support learning notation.

There are also four differentiated parts available for each band instrument; Part 1 is the harder part.

Instrumental parts are available for the following songs in this unit:

- **Step 1** – Love What We Do by Joanna Mangona and Pete Readman
- **Step 3** – When The Saints Go Marchin' In by Unknown
- **Step 5** – My Bonnie Lies Over The Ocean by Unknown

These are the notes you will be using on glockenspiel or recorder. There are four differentiated parts; Part 1 is the hardest (this colour denotes deeper learning):

Songs	Instrumental Notes			
	Part 1	Part 2	Part 3	Part 4
<b>Love What We Do</b> (Glockenspiel) 4/4, C major, 140 bpm	C, D, E, F, G, B (Quavers)	C, D, E, F, G, B (Crotchets, quavers)	C, D, E, F, G, B (Crotchets, quavers)	C (Crotchets)
(Recorder)	C, D, E, F, G (Quavers)	G, A, B, C (Crotchets, quavers)	G, A, B, C (Crotchets, quavers)	G (Crotchets)
<b>When The Saints Go Marchin' In</b> (Glockenspiel) 4/4, G major, 162 bpm	G, A, B, C, D, E (Minims, crotchets, quavers)	G, A, B, C, D (Minims, crotchets)	G, A, D (Minims)	G (Minims)
(Recorder)	G, A, B, C, D, E (Minims, crotchets, quavers)	G, A, B, C, D (Minims, crotchets)	G, A, B (Crotchets)	G, A (Crotchets)
<b>My Bonnie Lies Over The Ocean</b> (Glockenspiel) 12/8, F major, 186 bpm	C, D, E, F, G, A (Dotted crotchets, crotchets)	C, D, E, F, G, A (Dotted crotchets)	C, D, E, F, G, A (Dotted crotchets)	F (Dotted crotchets)
(Recorder)	C, D, E, F, G, A (Dotted crotchets)	F, G, A (Dotted crotchets)	F, G, A (Dotted crotchets)	F (Dotted crotchets)

## Activity 5: Improvising and Composing

Use the **Musical Progression** document for guidance.

Think about the differences between improvising and composing.

As you know, 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. 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's not a question of doing it 'right' or 'wrong'. If the activity is set up properly within correct musical boundaries, children can only succeed.

**There are two songs in this unit to improvise with, plus an additional opportunity in the *Improvise Together* app. There is also an opportunity for composition in the *Music Notepad* app.**

## Improvisation

In every unit, there is an opportunity for improvisation and for the children to express themselves. Each week, there is an option within ‘Musicianship’ to *Improvise Together* (see above), and with some songs, the children will also *Improvise with the Song*.

You can improvise all together, in groups or as a solo – you decide. As in KS1, the children can use their voices or clap (rhythmic improvisation) if they are unsure. Then, they can use one note and progress to two, three and five notes only when they are ready. Always start the improvisation with note one of the given sequence.

You will be improvising with three or five notes (see the relevant **Musical Progression** documents) ([this colour denotes deeper learning](#)):

Songs	Improvising	
	3 notes	5 notes
<b>Love What We Do</b> 4/4, C major, 140 bpm	C, D, E	C, D, E, G, A
<b>When The Saints Go Marchin’ In</b> 4/4, G major, 162 bpm	G, A, B	G, A, B, D, E

## Composition

In every unit, there is an opportunity for composing and communicating the children's musical ideas and feelings.

- The composition could be a class task or an individual task.
- The composition could be presented on its own or as part of the performance of a unit song.

There is support in the **full lesson plans** as to how to approach these activities and you can watch an **accompanying video**.

**There is one composition option in this unit:**

## Music Notepad

Using the Music Notepad app, create your own compositions as a class or in differentiated groups. The lesson plans will give you the information you need for your class to complete this activity, if chosen.

The home screen of the app allows you to tailor the settings of your composition by selecting the time and key signatures, clef and number of bars. Once these have been selected, you are able to notate your own composition.

## Activity 6: Performing

### Perform with the Song

Perform and share the learning that has taken place in each lesson and at the end of the unit.

Here, you have the opportunity to share the fun you had in the lesson. You can sing and add any of the musical activities you have practised with the song/s. Create and present a holistic performance. This will be a short performance for sharing at the end of the lesson. As a class, you can perform at any time to an audience. You might decide to organise a special concert at a different time. Talk together with the children about each element of the lesson/s and what they would like to perform. Share thoughts and feelings.

All aspects of the musical learning in these units are connected. The children don't just sing a song, they learn all aspects of it – its historical connections, its narrative, theory, cultural context and style. They then learn and perform the song, with options for improvising, composing, playing their instruments and, of course, movement. Being part of a performance can mean organising, presenting and recording it. If possible, record the performance; children can watch it and use it as a basis for assessment. Children will learn to revisit a performance and reflect on it in greater depth. They will discuss, contextualise and refine their ideas, and look back on the progress they have made. Consider how the children might improve the performance and how they might react to feedback.

Recording your 'end of lesson' sharing can be part of the **formative assessment** process. You will have the option to revisit and perform a song/s of your choice in Step 6 as part of the **summative assessment** process. Talk about the progress that has been made.

Performing is and should be a wonderful and joyful experience for everyone. It is important for children to learn how to behave when performing and when they are part of an audience. Both are important and both have a history of custom and practice in different venues and for different occasions. For some, performing music will become a key part of musicianship. For everyone, regular performance experience and attention to basic performing etiquette enable children to become happy, confident performers, who also feel at ease participating as part of an audience for other performers.

## **Activity 7: Quiz (Step 6)**

### **Theory Quiz (Step 6 only, end of each unit)**

This theory quiz summarises all of the musical learning that has taken place in the unit. There is also a more summative, general quiz for the entire year at the end of Unit 6. Each quiz has a different number of questions and can be used to suit lesson pacing and scheduling appropriately. Each question is multiple-choice and allows you to select the correct answer before moving on.

# Unit Summary

Step	Activity 1: Musicianship Options	Activity 2: Listen and Respond	Activity 3: Singing	Activity 4: Playing	Activity 5: Improvising and Composing	Activity 6: Performing
1	<b>Option 1</b> Understanding Music  <b>Option 2</b> Improvise Together	Love What We Do	Love What We Do	Play instrumental parts	N/A	Perform and share what has taken place in the lesson
2	<b>Option 1</b> Understanding Music  <b>Option 2</b> Improvise Together	Let's Groove	Love What We Do	N/A	<b>Options:</b> - Improvise Together - Improvise with the Song	Perform and share what has taken place in the lesson
3	<b>Option 1</b> Understanding Music  <b>Option 2</b> Improvise Together	When The Saints Go Marchin' In	When The Saints Go Marchin' In	Play instrumental parts	N/A	Perform and share what has taken place in the lesson
4	<b>Option 1</b> Understanding Music  <b>Option 2</b> Improvise Together	Jaws: Main Theme	When The Saints Go Marchin' In	N/A	<b>Options:</b> - Improvise Together - Improvise with the Song	Perform and share what has taken place in the lesson
5	<b>Option 1</b> Understanding Music  <b>Option 2</b> Improvise Together	My Bonnie Lies Over The Ocean	My Bonnie Lies Over The Ocean	Play instrumental parts	N/A	Perform and share what has taken place in the lesson
6	<b>Option 1</b> Understanding Music  <b>Option 2</b> Improvise Together  <b>Option 3</b> Theory Quiz	Let's Groove	Revisit a song of your choice	Play instrumental parts with your chosen song, if available	Option to revisit Improvise activities	Perform and share what has taken place in the lesson and prepare for a concert