

Year 1, Unit 4 Overview

How Does Music Help Us to Understand Our Neighbours?

Combining Pulse, Rhythm and Pitch

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 4 Social Theme

In this unit, we ask ‘**How Does Music Help Us to Understand Our Neighbours?**’ as an entry point for the broad Social Theme of ‘**Music Is a Builder of Community and Guardian of Cultural Identity**’. Aside from culture and identity, this is relevant to learning topics such as community, nationality, where we come from, team building, sport 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.
- The role of music and musicians as ‘history book’ guardians of historical and cultural heritage, all over the world and throughout the ages.

- How music is also very significant to collective and individual identity. What kind of music you listen to can really help people get to know you, and is a great topic to discuss. For those who create and perform music, it is often an intimate expression of their deepest feelings, at the core of their personal identity. Listening to and appreciating many different styles and artists, and listening to other people's music, can teach us a lot about respect and values.

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

The descriptions above – of how music relates to culture, traditions, identity and self-expression – 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. 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 4 might overlap particularly well with discussions and learning at other times in the year during **Unit 1: How Can We Make Friends When We Sing Together? (Music Is a Peacebuilder and Friendmaker)**, **Unit 2: How Does Music Tell Stories About the Past? (Music Is a Storyteller and Time Traveller)** and **Unit 5: What Songs Can We Sing to Help Us Through the Day? (Music Is a Friend, Guide and Support)**.

Unit 4 Musical Spotlight

In this unit, the Musical Spotlight is '**Combining Pulse, Rhythm and Pitch**'. Introduce this into the lesson while continuing to work implicitly with all the other Foundational Elements of Music as you go through the steps of the unit.

In the Year 1 units so far, we have already spotlighted **pulse** and the elements of **rhythm** and **pitch**. To talk about combining them might sound like an extra layer of complexity, however, in any song or piece that you have listened to, learnt to sing or performed so far, with a focus on rhythm and/or pitch, you will have combined rhythm and pitch with pulse already!

Remember this fact from Unit 2: when you add rhythm and pitch, they combine with pulse to create a song (especially if we also add words) or a piece of music. When singing, playing, improvising and composing in this unit, remember the Foundational Elements of Music:

- **Pulse** – the regular heartbeat of the music, the steady beat
- **Rhythm** – long and short sounds or patterns that happen over the pulse, the steady beat
- **Pitch** – high and low sounds

These three important building blocks combine to create a song or a piece of music.

If we think of a Rock guitarist playing an epic guitar solo, they are playing a combination of pitches with rhythms. At the same time, they will most likely be swaying, tapping their foot or nodding their head to the pulse: the regular heartbeat of the music.

Whenever there is a melody, simply moving to the pulse at the same time (or thinking about it!) is bringing rhythm, pitch and pulse together in your mind at once. In fact, if you sing and dance in time to a song, you are basically combining all of these!

Connections Between the Musical Spotlight and the Social Theme

Different musical cultures make use of the various Foundational Elements of Music in different ways, which is how we recognise different musical styles. Some musical cultures will not even use the same set of musical elements while talking about, describing or understanding music. An example of these points is the concept of harmony – how different pitches can be combined simultaneously, eg in chords.

Many traditional musical styles do not really have a concept of harmony, and the harmony that exists in them is very simple – for example a constant drone with a changing melody above it (think of what bagpipes sound like and then compare it with a singer-songwriter, strumming lots of notes together on a guitar and singing a melody on top).

However, three elements that are found in every musical culture are pulse, rhythm and pitch. Even with just these three elements, there are infinite musical possibilities. Different cultures use this combination in different ways and that is often how we recognise musical styles. In this manner, what makes us different is also what makes us universal, and it is this interplay between commonality and difference that helps us understand the music of other cultures – of our neighbours. Even if we are unfamiliar with the ways in which another culture combines pulse, rhythm and pitch, we nonetheless recognise that those elements are there. It is our ‘entry point’ into engaging and starting to understand their music – when those three elements are present in a way we recognise as intentional, we realise we are encountering music, even if it is completely unlike any music we have heard before.

Further Exploration

Dividing up and then combining the pulse, rhythm and pitch of a song or piece can be a fun and useful activity to do as a whole class. You could try this with all of your students together at any moment. It can be good to introduce the topic and to review or build upon combining these three elements as an introduction or ‘movement break’ for any lesson.

First, divide the class into three groups. If you like, you could choose a leader/conductor for each group, who can face their group at the front of the class.

Then, take a short song or musical phrase that everyone knows, for example, the song Happy Birthday. One group could start with the pulse of the song, using their feet to find and mark the pulse. The next group can sing the words of the song, at the same time as the first group marking the pulse. The third group can clap the rhythm of the words, without singing. Together

in groups, the class is showing how pulse, rhythm and pitch combine to make a song. The next challenge would be for each person to try to do all three elements at the same time. The trickiest thing will be maintaining the pulse with the feet, without confusing it with the rhythm that the hands are clapping. One or two students may master this more easily than the others and they could demonstrate it to the class.

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 1 Guide
2. Year 1 Musical Progression
3. Year 1 Theory Guide
4. 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 different songs with accompanying musical activities.
- Steps 1–6 include a Listen and Respond activity related to the song being learnt, and in Step 6 an extra Listen and Respond activity is included 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

This activity supports students in their understanding of duration, pulse, rhythm and pitch. 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. 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: 98 bpm (beats per minute = tempo)

Time signature: 4/4 (four crotchet beats in every bar)

Key signature: A minor

Rhythmic patterns using: Minims, crotchets and quavers

Melodic patterns using: A, 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.

The Musical Features in the Improvise Together Activity for This Unit:

Time signature: 4/4 (four crotchet beats in every bar)

Key signature: F major

The children can use the notes: F and G; or F, G and A

Activity 2: Listening

Listen and Respond

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

- Step 1:** Days Of The Week by Joanna Mangona and Pete Readman
- Step 2:** Name Song by Joanna Mangona and Pete Readman
- Step 3:** Cuckoo by Joanna Mangona and Pete Readman
- Step 4:** Upside Down by Joanna Mangona and Pete Readman
- Step 5:** Hush Little Baby by Unknown
- Step 6:** Who Took The Cookie? by Joanna Mangona and Pete Readman
- And Step 6:** The Planets, Op. 32 – I. Mars, The Bringer Of War by Gustav Holst

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 three on-screen interactive tabs to work through:

1. Listen

This section introduces the music. Let the children listen and make an immediate response to the questions provided. A second listening will enable the class to talk about their answers and make the same or different responses.

2. Respond

The questions in this section begin to draw attention to expressive concepts: dynamics, tempo, texture and articulation. The questions require the children to listen with care to the music and identify the expressive qualities, and how these are being used by the composer and performers to communicate what they intended. It is important to talk to the children about the opportunities they have to use expressive qualities, eg when they sing or play loudly and quietly, or when the steady beat gets faster and slower.

3. Did You Know?

This question provides some further information about the music or its composer, or how the song connects with another subject in the curriculum.

Teachers should encourage the children to listen, move, dance, march and enjoy the music. You can use the on-screen prompts to encourage them to talk about the music, how it makes them feel and why, and musical concepts such as beat, tempo and dynamics. 'Did You Know?' will enable you to explore the song's musical, cross-curricular, historical or cultural connections with them.

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. For some songs, there is also an option to practise or listen to the song with an animated video.

Unit 4 Songs to Be Learnt:

- **Song 1** – Days Of The Week
- **Song 2** – Name Song
- **Song 3** – Cuckoo
- **Song 4** – Upside Down
- **Song 5** – Hush Little Baby
- **Song 6** – Who Took The Cookie?

Activity 4: Playing

Play Your Instruments with the Song

Use the **Musical Progression** document for guidance as to which notes to use.

On the screen, you will see animated glockenspiels playing differentiated parts. The sheet music is available, but learning by ear at this stage is important – a ‘sound before symbol’ approach.

Instrumental parts are available for the following songs in this unit ([this colour denotes deeper learning](#)):

- **Step 1** – Days Of The Week
- **Step 2** – Name Song
- **Step 3** – Cuckoo

These are the notes you will be using on glockenspiel:

Songs	Instrumental Notes	
	Part 1	Part 2
Days Of The Week (Glockenspiel) 4/4, F major, 136 bpm	F, G, A (Crotchets)	F, G (Minims)
Name Song (Glockenspiel) 4/4, C major, 124 bpm	C, D, E (Crotchets)	C, D (Crotchets)
Cuckoo (Glockenspiel) 3/4, C major, 176 bpm	C, D, E (Crotchets)	C, D (Crotchets)

Children learn a differentiated instrumental part by ear or from notation. The **Musical Progression** document for Year 1 outlines which songs include instrumental parts, the note ranges and their progression.

There are two differentiated glockenspiel parts available; Part 1 is the harder part. Some of these parts are challenging, so choose the parts suitable for your class – their skills will build over time.

Activity 5: Composing and Improvising

Use the **Musical Progression** document for guidance as to which notes to use.

Think about the differences between improvising and composing.

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.

You will be using three or five notes (see the relevant **Musical Progression** documents).

There are two songs in this unit to improvise and compose with, plus additional opportunities in the *Improvise Together* and *Create a Graphic Score* apps ([this colour denotes deeper learning](#)):

Songs	Improvising	Composing	
	3 notes	3 notes	5 notes
Days Of The Week 4/4, F major, 136 bpm	F, G, A	F, G, A	F, G, A, C, D
Name Song 4/4, C major, 124 bpm	C, D, E	C, D, E	C, D, E, F, G

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. If the children are complete beginners to improvisation, they can use their voices or clap (rhythmic improvisation). Then, they can use one note and progress to two and three notes only when they are ready. Always start the improvisation with note one of the given sequence.

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.

Use the Musical Progression document for guidance as to which notes to use.

There is more detail in the **full lesson plans** as to how to approach these activities, and an **accompanying video**.

There are two different composition options in this unit:

Option 1: Compose with the Song

In this activity, the children will create a melody. Choose the 'Compose with the Song' app in the lesson viewer and the notes provided to create a simple melody that will fit with the song. Choose from the differentiated note sets and as a whole class or in groups, compose a new, simple melody that will be played with the song in its performance.

Creating the Compositions – A Whole-Class Activity:

Compose the melody with one person on the whiteboard. Encourage all children to put forward their ideas. After the tune has been composed, children will learn to play it on their instruments, so keep it simple! You might want to split the class into groups for this activity if the children have access to iPads or computers.

Click 'play' on the composition screen and you will hear the backing track. Drag and drop the notes that you want to use in your composition. Note-names are written in the vertical column on the left-hand side.

Option 2: Create a Graphic Score

Create Your Own Graphic Score:

What Is a Graphic Score?

A graphic score is an exciting and creative way to write a musical composition. It involves using shapes, squiggles, letters, pictures and in fact, anything you would like to include that represents the music you are creating. With a graphic score, you can make up your own rules. You can be as imaginative as you like. Many composers from the 20th and 21st centuries used graphic scores instead of traditional Western European music notation to describe and record their musical ideas.

In this unit, the children will be given the option to create their own graphic score with the title **Walking In Space**. They will use their imaginations to decide what will happen in the story and how they will tell it with sounds and instruments.

The children can create their graphic score/s as a class, in groups or individually using the 'Create a Graphic Score' app.

In this app, you have the ability to drag and drop a variety of shapes, instruments, musical symbols and text onto the page, as well as being able to draw your own designs. A graphic score gives you the freedom to assign any sound or action to a specific symbol, so when the music is played, you can follow your score and perform these sounds and actions along to the track.

Composing is all about experimenting and finding out what works and what doesn't. Work together, let ideas flow over the backing tracks. Create music freely, in a safe environment with no boundaries. Have fun!

The full lesson plan will guide you through this activity in depth.

How to Use the Graphic Score App

With the given theme or topic for each unit, the children can create their graphic score/s as a class, in groups or individually. Their graphic score/s will represent the music they create.

There is an option to add the following to the score:

- A variety of pre-designed shapes
- A selection of instrumental graphics
- Musical symbols and even notes
- Their own text
- Their own designs and images
- Colour

The score can represent anything at all, including pitch, dynamics, timbre, tempo, texture or even silence, as well as actions and movement to allow further creativity. Once the score is complete, press 'play' and it will scroll along in time with the backing track provided.

How Do I Set Up My Graphic Score Using the App?

- Press 'settings' and choose how you want your score to look. You can:
 - Choose a background
 - Decide if you want to see the barlines and beat divisions

How Do I Zoom in on Specific Areas of My Score?

- In the bottom right-hand corner of the app, there are + and - symbols which allow you to zoom in on specific areas of your score. If you press 'fit', it will display the entire score.

You Can:

- Use 'Line' drawings/shapes in your graphic score
- Use 'Block' shapes in your graphic score
- Use pictures of real instruments in your graphic score
- Use notation in your graphic score
- Write and add text into your graphic score

For the above, select the relevant tab and scroll through using the up and down arrows. Change colour by selecting the coloured circle. Place onto the score by dragging and dropping. Once on the score, click to enlarge/shrink/rotate, duplicate, move around or delete. Use the SHIFT key to drag in straight lines.

To Create Your Own Drawings in Your Graphic Score:

- Create your own drawings by selecting any of the three pen options to the right of the tabs. There is an option to use a fineliner, a thicker pen and a highlighter. Change the colour of all of them by selecting the pen you want to use and then clicking on the coloured circle above.

To Save and Print Your Graphic Score:

- Use the file menu to save and print your graphic score.

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.

It's a good idea to record your 'end of lesson' sharing as part of the **formative assessment** process. You will have the option to revisit and perform a song/songs 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 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	Option 1 Understanding Music Option 2 Improvise Together	Days Of The Week	Days Of The Week	Play instrumental parts	Options: - Improvise Together - Improvise with the Song Options: - Compose with the Song	Perform and share what has taken place in the lesson
2	Option 1 Understanding Music Option 2 Improvise Together	Name Song	Name Song	Play instrumental parts	Options: - Improvise Together - Improvise with the Song Options: - Compose with the Song	Perform and share what has taken place in the lesson
3	Option 1 Understanding Music Option 2 Improvise Together	Cuckoo	Cuckoo	Play instrumental parts	N/A	Perform and share what has taken place in the lesson
4	Option 1 Understanding Music Option 2 Improvise Together	Upside Down	Upside Down	N/A	Options: Create a Graphic Score: Walking In Space	Perform and share what has taken place in the lesson
5	Option 1 Understanding Music Option 2 Improvise Together	Hush Little Baby	Hush Little Baby	N/A	N/A	Perform and share what has taken place in the lesson
6	Option 1 Understanding Music Option 2 Improvise Together Option 3 Theory Quiz	Who Took The Cookie? and The Planets, Op. 32 – I. Mars, The Bringer Of War	Who Took The Cookie? or revisit a song of your choice	Play instrumental parts with your chosen song, if available	Option to revisit Improvise and Compose activities	Perform and share what has taken place in the lesson and prepare for a concert