



ATG

Creative
Learning

MUSIC

Teaching
Resource
Primary Schools

Introduction

Music is proven to cultivate deep thinking and attentiveness, develop better human connections, improve social skills and most importantly, advocate self-expression and creativity.

This resource pack is specifically designed as 'pick up and go'; it includes several standalone musicmaking activities easily delivered by non-music specialists. If you feel like you need extra support delivering any of the activities outlined in this pack, please contact your local Creative Learning team.



Ten Tips for Delivering Music

1 Immerse your students in music

Have appropriate music playing as students enter, as they are completing written work and as they leave. Certain genres can be great energisers whilst others can be used as a form of de-escalation.

2 Game on

Use games and practical applications to explain and demonstrate difficult terminology and concepts.

There's plenty of ways to make it fun!

3 Integrate the terminology early

The sooner and more frequently that your students can be exposed to correct terminology the better. It will help to demystify many musical concepts.

4 Be flexible and ready to adapt

Be ready to adapt and make sure everyone has a part/role, whether its helping to keep time with some percussion or taking the lead vocal, ensure everyone knows they're an integral part of any music piece.

5 Make it accessible

Be creative when setting work for outside of the classroom – not everyone has access to musical instruments so try and think of other ways of engaging your students musically when they're at home.

6 Music maestros.

You may find that you have students who already study an instrument outside of the classroom. If this is the case, use this to your advantage by assigning them as young leaders to help support others.

7 Keep it current

Try and make learning relatable for the age range you are working with. For example, using musical examples from the current charts.

8 Showtime

Integrate performance opportunities as frequently as possible – to classmates, in school assembly, to other year groups, in a summer spectacular for parents and carers etc.

9 Make the most of your resources

Have confidence in the equipment you have – blow the dust off your percussion trolley and figure out how all the weird and wonderful instruments work. Keep your eye on advances in technology, there are some really great and accessible music software available (GarageBand, Launchpad, Thumbjam).

10 Don't be afraid to ask for help

Speak to your local Creative Learning and Community Partnerships team about further support including resources, workshops and CPD opportunities.



Outcomes and Skill Development

By participating in these activities, children should:

- Gain an understanding of the fundamentals of music including rhythm, pitch and dynamics and be able to use the correct vocabulary when appraising music
- Have increased confidence and proficiency in ensemble music making
- Have increased confidence, proficiency and creativity in solo music making
- Improved overall aural perception including rhythmic recall
- Have increased concentration and listening skills



Curriculum Links

- **MUSIC** – Listen with attention to detail and recall sounds with increasing aural memory
- **MUSIC** - Experiment with, create, select and combine sounds using the inter-related dimensions of music
 - MUSIC** - Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression
- **MUSIC** - Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians
- **MUSIC** - Improvise and compose music for a range of purposes using the inter-related dimensions of music
- **MUSIC** - Understand and explore how music is created, produced and communicated, including through the inter-related dimensions: pitch, duration, dynamics, tempo, timbre, texture, structure and appropriate musical notations
- **PHSE** – Respecting others and working collaboratively with them
- **PHSE** – Working towards shared goals and expressing our feelings
- **SPOKEN LANGUAGE** – Development of spoken vocabulary



Activity Guide

Warm-Up Ideas

Top Tips for Wonderful Warm-Ups

- A good warm-up is a great way to get the class energised and engaged, ready to take on the lesson objectives.
- It also helps to ensure participants are able to move freely and reduces the risk of injury during physical activities.
- The warm-up can link directly into the main activities of the lesson, encouraging the class to start considering the vocabulary or terms, physicality and practices used in music from the very beginning.
- The warm-up should get the heart rate up but shouldn't be too strenuous as to tire the class out before the main activity.

Warm-Up 1 - Jump In, Jump Out



Form a circle, holding hands, facing into the centre.

- Announce that you want the group to – “Say what I say and do what I say.”
- Practice this skill with one of four commands – “Jump in!” “Jump out!” “Jump left!” or “Jump right!”
- Call out a series of different ‘Jump’ commands in quick succession to ensure the group understand
- Now change the rules - “Say the opposite of what I say and do what I say”
- Continue with a series of ‘jump’ commands one after another, or until the circle completely breaks down. As the group begin to build confidence, call out commands in quicker succession

Music Suggestion

Something upbeat and fun but with no lyrics. Quiet enough that your commands can be heard easily by the children.



Increases heart rate and promotes attentiveness.

Warm-Up 2 - Don't Clap This One Back

 **10 mins**

A really cool aural perception game designed to improve concentration, listening skills & rhythmic recall.

- Workshop facilitator to clap out a series of rhythmic 'calls' for the group to repeat back to them - unless the 'call' follows the rhythm of 'Don't clap this one back' in this instance the group should remain quiet.

For example:  1, 2, 3 + 4

- As the group gain confidence in the game, begin to push the tempo to increase concentration and reaction times.
- After playing the game over a number of sessions, look to support young leaders by offering the chance to facilitate the rhythmic 'calls' for their peers
- Why not create some of your own rhythmic instructions e.g. 'Put-your-hands on-your-head'?



Improved aural perception and listening skills and develops leadership.

Warm-Up 3 - Let's Play Zoo!

 **20 mins**

A brilliant rhythm and pulse game that can easily be adapted into an icebreaker name game.

Group participants sit in a circle facing inwards with their legs crossed and are invited to each choose an individual animal action (e.g. pointed hand on head for a shark, long extended arm for giraffe) When all animal actions have been chosen, take time to revisit so that everyone is confident with each action and who it belongs to.

Once the group are confident, introduce the rhythm – two taps on legs followed by a clap on a loop



Think 'Queen – We Will Rock You'

Now it's time to put the two ideas together – the workshop facilitator will count the group in to begin the rhythmic accompaniment by using the introduction "1, 2 let's play zoo!". Once they feel that the group are playing in unison they will introduce the animal actions. They will tap their legs twice and then replace the first clap with their own animal action, tap their legs twice again with the rest of the group and replace the second clap with somebody else's action. This then means that they have passed on the leadership to someone else. Without missing a beat, the new leader must repeat the actions above 'Tap, tap, their action. Tap, tap, somebody else's action' and so on until everyone in the group has had a go.

This game can easily be adapted into an icebreaker name game by simply replacing the animal actions with names instead!



Improved concentration, confidence and self esteem.

Creative Task 1

Rainforest Choir

Main Activity

 **30**
mins

- A seriously super soundscape activity! Invite your group to stand as an ensemble and conduct them through the performance as follows:
- Moving slowly from left to right conduct performers to rub their hands together to mimic wind one at a time. As each performer joins in it naturally builds the dynamic of the performance
- Section two is staggered random rhythmic clicking to mimic light rain, again moving from left to right to build the dynamic but also this time factor in a tempo change to build intensity
- Section three is staggered tapping on thighs to mimic heavier rainfall, again starting off slow and building the tempo throughout to build intensity
- Once the whole ensemble are at section three and the 'storm' is at its most intense conduct a thunder stamp! Split the group into two halves and stagger the jump so they fall directly after each other to mimic the thunder clap

Extension

Why not invite individuals to suggest other sound effects that you may hear in a rainforest e.g. bird calls, animal sounds etc. to really make your performance unique and offer some solo opportunities. This is also the perfect opportunity for one of the group to take on the role of Conductor!

Performance

 **10**
mins

Once you have practiced the different sections and are confident in conducting the group through the performance (don't forget to outline different signals for changing the tempo/volume) why not ask if you can visit another classroom in your school to showcase your performance?

Or even better, ask for a slot in your next full school assembly! In order to end the performance, work the previous steps backwards so that the 'storm' has a natural diminuendo until it fades to nothing.

Video

<https://www.classicfm.com/music-news/videos/choir-hands-thunderstorm/>

Creative Task 2

Body Percussion

Main Activity



No instruments? No problem!

Luckily, we carry a full range of sounds with us everywhere we go. Energise your group by clapping, clicking and stamping up a storm! Our top tip is to open the floor for individuals to suggest sounds and movement and choose songs to accompany with varying tempos to jam along to.

Body percussion can be a really accessible energiser activity at the beginning of a session by simply inviting each participant to add a musical layer to an improvised composition – the possibilities are endless!

Performance



Choose a current piece of music that your students will recognise and create a body percussion groove to accompany. The piece should have a number of different sounds, rhythms and sections.

When you're confident conducting the piece take it on tour!

- Can you visit another year group and perform your piece for them
- As part of the visit can some of your students teach the audience some body percussion so that they can join in?

Extension

Split the class into smaller groups and ask them to compose their own piece of body percussion. Be sure to set parameters such as:

- It must have at least four different sounds
- It must have two different sections
- Explore a variety of different rhythms
- Explore the structure of your piece – How does it start? How does it end?

Creative Task 3

Junk Orchestra

Main Activity



Help to 'drum up' awareness for household waste pollution by turning empty biscuit tins into tom-toms and toilet rolls into trumpets!

Once you've built up your ensemble it's time to make some music – don't over complicate it, simple exercises such as call and response will sound rich and full with all of the weird and wonderful range of sounds created by your re-purposed rubbish!

Transform your trash - recycling never sounded so good!

Performance



Can you use your new instruments as part of a song writing task to raise awareness for the importance of recycling both at school and at home?

A full school assembly would be a great opportunity to share your work and offer a live performance opportunity to your group.

Extension

Separate the group into smaller ensembles and ask them to create their own composition. There is no brief to work to other than anything they create they must be able to notate their composition on paper. This can be using traditional notation (crotchets/quavers/minims etc.) or using a graphic score.

Creative Task 4

Rhythmical 8's

Main Activity



An excellent energiser activity designed to really embed pulse whilst improving listening, concentration and memory skills.

Invite your group to stand in a circle and begin a unison count on a loop “1, 2, 3, 4, 5, 6, 7, 8”. Constantly encourage your group to listen to each other to make sure that the tempo stays the same.

Once comfortable, invite individuals to make suggestions to replace each number with a specific body percussion sound or action (e.g. “Clap, stamp, 3, 4, 5, 6, 7, 8”) – take this one number at a time as it can be a lot to remember!

Performance



When performing use a metronome to establish a strong pulse and help keep the ensemble together.

As the group grow with confidence with their composition begin to increase the tempo of the metronome – how fast can the group go before it all falls apart?

When increasing the tempo be sure to use the correct terminology of the tempo marking you have increased it to (see Jargon Buster Glossary).

Extension

Shh! – take away a random selection of the sounds/actions and replace them with rests instead.

This is a great way of testing the group's internal metronome with their ability to stay in time even when they aren't making a sound or counting out loud.

Creative Task 5

Music to Film

Main Activity



Blow the dust off the instrument trolley and explore some sound design with the contents. 'Foley' (named after the inventor of the art, Jack Foley) is the art of reproducing everyday sound effects for film e.g. footsteps, rain, chewing & drinking.

Take a scene from a popular film and firstly analyse the original score and Foley elements to determine the key features (think about tempo, dynamics, tonality, structure, instrumentation etc.) and why it fits so well with the scene.

Then turn the sound off and let your group reimagine those Foley elements with their instruments, e.g. could a shaker represent rainfall? A guiro represent a dog scratching at the door? - you may even find that you can change the entire feel of the scene through sound design. Foley is fun – and there's no wrong answers!

Performance



Once you've spent time exploring sounds to accompany your chosen scene you could either perform this as a whole group or split into smaller groups and ask them to share back one at a time.

The benefit of doing this task in smaller groups is that you will naturally have different ideas and executions by default.

Extension

A really interesting extension task is to again split your class into smaller groups and ask them to think up their own scene with accompanying Foley.

This could be a scene which already exists in a movie or could be a brand-new idea. Ask the groups to perform their composition for the rest of the class who then need to try and decipher some of the Foley clues to piece together the scene.

Creative Task 6

Keyword Dominoes

Main Activity

 **20**
mins

A practical supporting resource (see next page) to use when learning musical terminology in your classroom!

It can be easily played individually, as a pair or larger group.

The aim is simple - to connect the musical keyword to the definition. Over time your participants will grow in confidence using the appropriate terminology when appraising music.

Performance

 **10**
mins

Instead of using the traditional dominoes approach, cut the dominoes in half and hand each student either a musical term or its description.

Ask the group to move around the room freely and try and match themselves up!

Once confident, why not set a rule that when talking to each other, they cannot use any of the words displayed on the actual domino to describe what they are – being able to describe terminology in a variety of ways is a real skill!

Extension

Using the template, begin to explore creating additional packs including 'Dynamics' and 'Tempo' key terminology (see Jargon Buster Glossary).

Pitch

The speed of a piece of music

Melody

Different styles of music

Dynamics

A person who creates music

Rest

A group of musicians playing together

Pulse

How high or low a note sounds

Ensemble

The volume of a piece of music

Rhythm

The steady heartbeat of the music

Genre

A musical question and answer

Composer

A short repeated musical idea

Tempo

The tune to a piece of music

Ostinato

A pattern of notes

Call & Response

A musical silence

Music Vocabulary

Articulation	How a note is played e.g. short and spikey (staccato) or smooth (legato)
Aural memory	The process of listening to and then recalling a sound
Compose	To create an original piece of music from scratch
Composer	A person who creates original music
Dynamics	The volume of a piece of music <ul style="list-style-type: none">• Pianissimo – Very quiet• Piano - Quiet• Mezzoforte – Moderately loud• Forte – Loud• Fortissimo – Very loud
Ensemble	A group of musicians performing together
Genre	Different styles of music e.g. Rock, Pop, Jazz, Classical
Graphic score	Also known as 'graphic notation' is the representation of music through the use of visual symbols as opposed to traditional notation (crotchets, quavers, minims etc.)
Harmony	When two or more different notes are played simultaneously and sound pleasing together
Improvise	The create activity of immediate 'in the moment' composition
Interrelated dimensions of music	The 'building blocks' or 'Elements' of music; Articulation, Dynamics, Harmony, Melody, Metre, Ostinato, Phrase, Pitch, Pulse, Rhythm, Structure, Tempo, Texture, Timbre
Melody	A sequence of individual notes combining pitch and rhythm to create a tune
Metre	How strong and weak beats are grouped
Musical Staff	The five lines (and four spaces) that we use in Western music to indicate the pitch of a note. A uniform way of writing down musical ideas
Notation	The process of writing down musical ideas
Ostinato	a short rhythmic or melodic pattern which is repeated throughout a piece or section of music without changing (also known as 'riff' or 'loop')
Phrase	A section of music, almost like a musical sentence. Musicians often co-ordinate their breathing so that each phrase is performed in one continuous breath
Pitch	How high or low a note sounds
Pulse	The steady 'heartbeat' of the music
Rest	A musical silence
Rhythm	A pattern of different length notes or rests (think of it as a musical sentence!)
Scale	A set of specific musical notes arranged in order. They also form the tonal basis of a piece of music
Structure	How sections of music are put together e.g. verse, chorus, verse, chorus
Tempo	the speed of a piece of music <ul style="list-style-type: none">Adagio – Slow (66 – 76bpm)Andante – Walking pace (76-108bpm)Moderato – Moderately (108 – 120bpm)Allegro – Fast (120 – 168bpm)Presto – Very fast (168 – 200bpm)
Texture	How instruments and musical ideas are layered. A light texture may only involve 2 or 3 instruments/parts whereas a thick texture would involve lots of layering parts.
Timbre	The different characteristics of a sound. E.g. a guitar and a piano playing the same notes, but each have their own qualities
Tonality	In its simplest form; is the music happy/positive/upbeat (major) or sad/spooky/mysterious (minor)?



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Get In Touch

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Creative Learning & Community Partnerships teams are delivering local creative projects with all ages across the UK. For further info on local programmes please contact:

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London's West End venues	Apollo Victoria Theatre, Ambassadors Theatre, Duke of York's Theatre, Harold Pinter Theatre, Lyceum Theatre, Phoenix Theatre, The Playhouse Theatre, Savoy Theatre, Fortune Theatre, Piccadilly Theatre WestEndCreativeLearning@theambassadors.com
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