**Musical Clichés- A project for Year 5/6**

**Overview**

**Week 1 Focus**

Exploring the inter-related dimensions of music

How they are employed in advertising- listening quiz

Creating words to advertise a project and fit to a well-known tune

**Week 2 Focus**

Revise, rehearse and perform adverts

**Week 3 Focus**

Rhythmic chants and word pictures

Rhythm, meter and pulse

**Week 4 Focus**

Storyboards and silent movies (Laurel and Hardy)

Exploration of musical clichés e.g. glissandi, tremolo, chromatic scales, whole tone scales, motifs, tonality

**Week 5 Focus**

Major and minor

Storyboard compositions

**Week 6 Focus**

Organisation and revision of work

Performance of work in progress-peer evaluation

**Week 7 Focus**

Practise music with film and perform.

Compare to original music

Self-evaluation

**Week 8 Focus**

Music for a scene from ‘Chicken Run’

Exploration of mood and inter-related dimension of music

**Week 9 Focus**

Select, explore and revise ideas.

**Week 10 Focus**

‘Barry’s Blockbusters’ listening quiz-film music

Practice and refine ideas.

Play with film

**Week 11 Focus**

Perform with film and compare with original

Evaluation

**Musical Clichés Project for Year 5**

|  |  |  |
| --- | --- | --- |
| **Learning Intentions**Children learn… | **Activities** | **Learning Outcomes**Children can… |
| About the inter-related dimensions of musicHow music is chosen or composed to advertise productsTo work creatively in groups | **Intro:** Warm children’s voices up by following the roller coaster/buzzy bee and then sing, ‘I’m alive, alert, awake, enthusiastic’. Revise musical elements that have been changed and other inter-related dimensions of music (elements).**Main:** Listen to some pieces that have been used to advertise different products/companies in the past and complete listening quiz.*What elements helped them to make their decision?*Divide the children into groups of 5 or 6 and give each a product to advertise and ask them to choose a tune that they know (or a suggested tune from the sheet).**Plenary:** Read out or sing ideas in progress | Sing tunefullyIdentify changes in pitch and paceUse their knowledge of the elements to attribute music to advertsWrite their own words to advertise a product |
| A new songTo revise their knowledge of tonalityTo work and perform as a groupTo talk about the sounds they hear using musical language | **Intro:** Warm up the children’s voices by following the log-flume and introducing ‘Yoo-hoo, it’s me’. Introduce the song, ‘The Cat came back’ and talk about the story line and the tonality of the song. (Minor key). Talk about when a tune in a minor key might be used (for what occasion/product)**Main:** Ask the children to revise their words for their product and to start to practise singing them to the tune that they have chosen.**Plenary:** Listen to each group, record and evaluate aurally.*What did the audience think about their choice of lyrics, the appropriateness of the tune chosen, the ensemble, clarity and accuracy of singing?* | Sing tunefully, accurately and with good dictionCan perform with a good sense of ensembleCan evaluate the sounds they hear using musical vocabulary |
| How to speak rhythmic chants in small groupsTo create word pictures To perform as part of an ensemble | **Intro:** Warm up the children’s voices with some layered chants from Primary Singing Matters (Train departure and the classroom). Askthe children what each depicts and then examine how each phrase is written over 4 or 8 beats .Look at how some of the phrases work in pairs and how each phrase has a different rhythm.**Main:** Give each group a scenario to describe using spoken phrases. E.g. football match, scene at a café, building site, a birthday party, at the seaside or at the circusGive them time to create the phrases and put them together.**Plenary:** Perform work and ask the audience to guess what the children are depicting. | Can maintain an independent part within a small groupCan maintain an independent part individuallyPerform with a good sense of pulse and meter |
| About the silent moviesHow music was used to create mood or effectHow the audience became used to hearing the same musical clichés To play some musical clichés | **Intro:** Warm-up the children’s voices with ‘Changing Channels’ from SS Bk4 and sing, ’The Cat Came Back’, adding actions where possible.Introduce silent films and the role of the cinema organist. Explain the different effects that were used to show different actions or moods in the films.**Main:** Watch, a Laurel and Hardy film called, ‘Send in the Clowns’ and look at the storyboard (attached).Identify the main actions/emotions that would have been accompanied by sound.Look at the ‘Whoops-a-daisy’ worksheet attached and introduce some of the musical clichés e.g. glissando, use of chromatic notes, whole-tone scales, tremolos, motifs or different tonality.Give the children a chance to try these out on keyboards and tuned percussion.**Plenary:** Ask volunteers to illustrate examples of each | Identify places in which music might be needed to convey an atmosphere or event on a silent filmExplore tuned sounds that create these effects |
| A new songTo sing tunefullyTo work creatively and co-operatively within a large groupTo organise and plan their workTo listen to ideas within the group | **Intro:** Warm-up the children’s voices using warm –up activities such as zinga-zanga/bobagila/and AAh-ah and then introduce ‘And then there were three cats’ from ‘Whoopsy Diddley, dandy Dee’. *Is this in a major or minor key?**How does it affect the mood of the song?***Main:** Revise the story board of ‘Send on the Clowns’ and make up four large groups. Give each group a scene and ask them to organise who will illustrate which part of the scene and whether they will use tuned or un-tuned instruments.Ask them also to decide which musical cliché’ they might employFill in composition sheetsWork on ideas.**Plenary:** Share ideas within the group and then ask each group to report back on their favourite ideas to the rest of the class | Sing with character Select, plan and explore ideas and clichés on tuned and un-tuned instruments |
| To relate their sounds to actions on a filmTo organise themselves within a groupTo revise and refine their ideasTo comment upon what they hear | **Intro:** Watch, ‘Send in the Clowns’ again with the story boards in front of each group and discuss how this might have changed their ideas. Sometimes the sound will just be a single special effect and at other times the character may be walking or driving for some time. The groups need to organise themselves so that in this situation, all children have a considerable part to play.**Main:** Give the children time to explore, revise and refine their ideas.**Plenary:** Ask each group to show work in progress and for the other groups to comment on what improvements might be made. (One child to write down suggestions on composition sheet) | Work co-operatively within a groupAdapt their ideas to suit actions on the filmUse musical clichés to illustrate moods and eventsSuggest changes to the work of others’ using musical language |
| To sing with clear diction, accurate pitch and awareness of characterTo set music to actions/emotionsTo compare and contrast ideas | **Intro:** Warm up the children’s voices and sing through the two cat songs.Revise what each group was advised to change last week.**Main:** Work on scene and give each group the opportunity to practise with the film.Perform the music with the film and record the work.**Plenary:** Listen to the music on the film and compare to that which the children composed. Ask the children to fill in their comments on the evaluation sheet. | Sing with accuracy, character and good dictionWork with the inter-related dimensions of music and musical clichés in order to accompany a silent filmUse musical language when comparing their work to the sounds on the film. |
| A new songTo explore musical, clichés and the inter-related dimensions of music in order to create a sound track for a movieTo work co-operatively within a group | **Intro:** Warm up the children’s voices and sing the round, ‘Popacatepetl’.This is in a major key.Remind the children of the musical clichés they have learnt and how they have created music for scenes from a film so far. Today each group will be asked to provide music for the same scene.At the end they will be able to compare each other’s ideas and the ideas of the film composer.**Main:** Watch the opening sequence from the film, ‘Chicken Run’ and show the children the story board.In their groups, ask them to work out which events needs single sounds and which require a lengthier piece of music.Ask them to indicate with initials, who will be responsible for which event.Give the children time to explore their ideas and to note any down in their composer’s logs.**Plenary:** Discuss any films that they have seen where the music has really added to the action/emotion. | Sing tunefully and with good dictionRecognise the tonality of a pieceWatch carefully in order to plan and create a soundtrack.Select, explore, organise and combine sounds with clear intentions |
| A new song in a minor keyTo work co-operatively in pairs or in a larger groupTo use their knowledge of the inter-related dimensions of music to create a sound track | **Intro:** Warm up the children’s voices and revisit the round, ‘Popacatepetl’. Introduce the round, ‘Shalom’. This is in a minor key.Read through the story board as a class and ask children to show which parts they have been allocated to illustrate with sounds, clichés or music.**Main:** Give the groups time to explore and practice their ideas.**Plenary:** Listen to work in progress and ask the children to write down their ideas in their composer’s log. | Sing tunefully and with a sense of phrase and characterUse their knowledge of pitch, tonality, duration, pace, dynamics and rhythm to create an effective illustration of an event or mood. |
| To listen to the character of music and its constituent elementsTo work creatively and co-operatively in groups | **Intro:** Introduce one of the best film composers that ever lived-John Barry.Name some of the films that he wrote for and ask the children to complete the listening quiz, ‘Which Theme?’ They will listen to music from ’The Best of John Barry’ CD and match them to the correct film.**Main:** Revise their ideas for the ‘Chicken Run’ storyboard and practise them. Give each group a chance to practise with the film.**Plenary:** Sing through ‘Popacatepetl’ | To identify the composer’s musical intentionsTo create a soundtrack for a film and perform it with the action |
| To sing in partsTo revise and refine ideasTo perform a soundtrack to a filmTo evaluate the work they hear  | **Intro:** Warm up the children’s voices and sing through ‘Shalom’ and ‘Popacatepetl’ as a round.Watch the ‘Chicken Run’ scene together without sound**Main:** Give the children the opportunity torevise, refine and practise their music before listening to each version with the film.Ask the audience to fill in simple evaluation sheets on each group.**Plenary:** Watch the film with the soundtrack turned up and compare to their own music. | Maintain a sung part within a large groupPerform with a sense of sequence, character, mood and intentionComment on the work of others’ using musical language |

**Adverts Listening Quiz** 

**Match the music to the product.**

**When you have finished, describe what clues the music gave you.**

Each of the pieces you will hear were used by companies to advertise their products.

Match the product to the music and explain your choice

**Music**

1. **The Anvil Chorus by Verdi from his opera, ‘Il Trovatore’**
2. **Chorus of the Hebrew Slaves by Verdi from his opera, ‘Nabucco’**
3. **Largo al Factotum by Rossini from his opera, ‘The Barber of Seville’**
4. **Nessun Dorma by Puccini from his opera, ‘Turandot’**
5. **Barcarolle by Offenbach from his opera, ‘The Tales of Hoffmann’**

**The Products**

**Ragu Pasta sauce British Airways BBC World Cup 1990 theme**

**The Times Newspaper Bailey’s Irish Cream**

1. I think that The Anvil Chorus was used to advertise………………………………………………….

Because the music is…………………………………………………………………………………………………………………

1. I think that the Chorus of the Hebrew Slaves was used to advertise……………………

………………………. Because the music is………………………………………………………………………………………

………………………………………………………………………………………………………………………………………………………

1. I think that Largo al Factotum was used to advertise…………………………………………………

………………………………. Because the music is………………………………………………………………………………..

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1. I think that Nessun Dorma was used to advertise………………………………………………………

…………………………………………………… because the music is…………………………………………………………..

………………………………………………………………………………………………………………………………………………………

1. I think that Barcarolle was used to advertise……………………………………………………………

………………………………………………………………………………because the music is………………………………..

…………………………………………………………………………………………………………………………………………………….

**Rhythmic Scenarios**

 **Train Departure**

1 2 3 4

Get - on board -

Tickets - please -

Mind the gap -

- - - Slam!

**Classroom Capers**

1 2 3 4

Listen - Please -

Stop rocking on your chair!

He stole my pencil Miss!

Break time - Bring!

**Barry’s Blockbusters!** 

**The music you are about to listen to was all written by the British composer John Barry (1933-2011)**

**He wrote the music for 11 of the James Bond films as well as many more.**

**Match the music to the film.**

**After you have made your choice, describe what musical clues you heard.**

The music you will hear comes from the following films

* James Bond film, ‘Diamonds are forever’
* Main title theme from ‘Out of Africa’ , played as the plane sweeps across the savannah
* The James Bond Theme
* ‘Space March’ (Capsule in Space)
* James Bond film, ‘You only live twice’ (starts in China)
1. I think the first piece of music is the theme for………………………………………………………….

Because the music is…………………………………………………………………………………………………………….

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1. I think the first piece of music is the theme for………………………………………………………….

Because the music is…………………………………………………………………………………………………………….

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1. I think the first piece of music is the theme for………………………………………………………….

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1. I think the first piece of music is the theme for………………………………………………………….

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1. I think the first piece of music is the theme for………………………………………………………….

Because the music is…………………………………………………………………………………………………………….

…………………………………………………………………………………………………………………………………………………

**Advertise a washing powder using the tune, ‘Happy Birthday’**

**Advertise cat food using ‘Supercalifragilistic’**

**Advertise a cleaning product using ‘Twinkle, Twinkle little Star’**

**Advertise a super market using ‘Row your boat’.**

**Advertise a breakfast cereal using ‘We wish you a Merry Christmas’.**

**Advertise some bubble bath using ‘Frere Jacques’**

**Musical Clichés Assessment**

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| **Name of child** | **Can explore/play musical clichés** | **Can explore and organise sounds** | **Can use the inter-related dimensions of music when working** | **Can compose effects/****themes with awareness of intention** | **Can perform with awareness of pulse, balance and ensemble** | **Can comment on their own work and the work of others’ using musical language** |
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**Send in the Clowns!** 

**Introduction**

Laurel and Hardy are told to go off and earn some money by their wives. They are sitting on a bench in the park when they see some colourful vans arrive.

The circus has come to town!

**Scene 1: Getting Ready**

Laurel and Hardy appear in clown costumes with big, long shoes\_\_\_\_\_\_\_\_\_\_\_\_

Laurel tweaks Hardy’s red nose\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Hardy trips over his big feet\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

He clonks Laurel over the head with a rubber mallet\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Off they go to the circus\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Scene 2a: At the circus (1)**

Laurel and Hardy walk into the big top\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

They are met by a beautiful but sad trapeze artist\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

She is whisked off by the fierce-looking lion tamer\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Laurel and Hardy find the ringmaster and show them their act

They ride around on unicycles\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

They are very wobbly and fall off\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Scene 2b: At the Circus (2)**

Laurel and Hardy walk around on stilts and fall onto the trampoline\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Laurel produces a lovely bunch of flowers for the trapeze artist\_\_\_\_\_\_\_\_\_\_\_

The lion tamer sees this and runs between Laurel and Hardy, just as they are having a custard pie fight\_\_\_\_\_

The lion tamer receives one on his nose\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Scene 3a: The Chase (1)**

Laurel and Hardy decide to make a quick exit but the lion tamer follows\_\_\_\_\_\_

They climb up on the tower to the tight-rope\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Looking down, they see that the lion tamer has allowed one of his lions to stand at the bottom of the tower\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

There is nothing for it but to cross the tight-rope. Laurel goes first\_\_\_\_\_\_\_\_

Then Hardy\_\_\_\_\_\_\_\_\_\_\_\_\_, Hardy slips but his braces catch on the rope and he falls to the ground\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Scene 3b: The Chase (2)**

There Hardy is met by gnashing teeth\_\_\_\_\_\_\_\_\_\_\_\_\_\_ but his braces are elastic and he is pulled up to the rope\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Laurel bravely walks out to save his friend. He uses a big pole to balance\_\_\_\_\_\_\_\_

He saves Hardy but drops the pole\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

This knocks the lion out and he falls onto the lion tamer\_\_\_\_\_\_\_\_\_\_\_\_\_

The trapeze artist claps her hands with joy\_\_\_\_\_\_\_\_\_\_\_\_

**Scene 4: The Exit**

Laurel and Hardy begin to climb down\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ but Laurel steps on

Hardy’s head\_\_\_\_\_\_\_\_\_\_\_\_\_ and they topple off the tower\_\_\_\_\_\_\_\_\_\_\_\_

They both land on the trampoline and bounce several times\_\_\_\_\_\_\_\_\_\_\_\_\_\_

But Hardy grabs at a piece of rope and pulls down a big banner with the ringmaster’s picture on it\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

The banner covers them all but Laurel and Hardy struggle out from it and decide to make a quick exit in their big shoes\_\_\_\_\_\_\_\_\_\_\_\_

**The End**

**The Cat Came Back** 

**Verse 1**

Gerry Cruncher had a cat that he didn’t want to keep,

He offered him for free and he tried to sell him cheap.

He called upon the preacher one Sunday for advice,

The preacher said, “Just leave him here, he’ll settle in a trice”

**Chorus**

But the cat came back the very next day,

The cat came back, they thought he was a gonner,

But the cat came back, he just couldn’t stay away.

**Verse 2**

He gave it to a man going way out West,

Told him to take it to the one he loved the best.

The train hit the curve and then it jumped the rail,

Not a soul was left behind to tell the gruesome tale…

**Chorus**

But the cat came back the very next day,

The cat came back, they thought he was a gonner,

But the cat came back, he just couldn’t stay away.

**Verse 3**

The man around the corner swore he’d shoot the cat on sight,

He loaded up his shot gun with nails and dynamite.

He waited and he waited for the cat to come around,

Ninety-seven pieces of the man is all they found.

**Chorus**

But the cat came back the very next day,

The cat came back, they thought he was a gonner,

But the cat came back, he just couldn’t stay away.

**Verse 4**

Away across the ocean he did send the cat at last,

When the ship was out to sea it started sinking fast.

People all began to pray, the boat began to toss,

Came a great big wave, and every soul was lost.

**Chorus**

But the cat came back the very next day,

The cat came back, they thought he was a gonner,

But the cat came back, he just couldn’t stay away.

**Verse 5**

He gave it to a pirate who was sailing East,

The pirate stuffed him in a sack and added lots of yeast.

He thought the extra weight would make him sink like a stone,

But the yeast began to rise, and it floated him right home.

**Chorus**

But the cat came back the very next day,

The cat came back, they thought he was a gonner,

But the cat came back, he just couldn’t stay away.

**And then there were three cats…** 

**Verse 1**

And then there were three cats,

And they were wearing hats,

Tra , la, la, la, la, la, la

Tra, la, la, la, la, lah

**Verse 2**

And then there were three ants,

And they were wearing pants,

Tra , la, la, la, la, la, la

Tra, la, heigh ho!

**Verse 3**

And then there were three dogs,

And they were wearing clogs,

Tra , la, la, la, la, la, la

Tra, la, heigh ho!

**Verse 4**

And then there were three doves,

And they were wearing gloves,

Tra , la, la, la, la, la, la

Tra, la, heigh ho!

**Verse 5**

And then there were three bees,

And they had funny knees,

Tra , la, la, la, la, la, la

Tra, la, heigh ho!

**Verse 6**

And then there were three owls,

And they had funny scowls,

Tra , la, la, la, la, la, la

Tra, la, heigh ho!

**Verse 7**

And then there were three snails,

And they had funny tails,

Tra , la, la, la, la, la, la

Tra, la, heigh ho!

**Verse 8**

And then there were three rats,

And they had funny plaits,

Tra , la, la, la, la, la, la

Tra, la, heigh ho!

**Verse 9**

And then there were three rabbits,

And then had funny habits,

Tra , la, la, la, la, la, la

Tra, la, heigh ho!

**Verse 10**

And then there were three cats,

And they were wearing hats,

Tra , la, la, la, la, la, la

Tra, la, heigh ho!

**Laurel and Hardy evaluation sheet** 

I was pleased with our music because…………………………………………………..

………………………………………………………………………………………………………………………

The best part of it was…………………………………………………………………………….

………………………………………………………………………………………………………………………..

The improvements we could have made were……………………………………….

………………………………………………………………………………………………………………………..

When we listened to the original sound track……………………………………..

………………………………………………………………………………………………………………………

When we performed our music we played with

* Good/fair/poor ensemble
* Good/fair/poor awareness of what each other were doing
* Good/fair/poor fluency

My favourite group was……………………………………………………….. because ……

…………………………………………………………………………………………………………………………..

**Whoops a Daisy!!**

**Try playing these musical clichés**

1. Glissando: put your beater at the top of the xylophone and swoop down. Now try going upwards. Try this with the side of your finger on the white keys of the keyboard. Try changing the voice to a harp or trombone.
2. Try working with the next door keys until you have made up a ‘dizzy’ or ‘drunken’ pattern of someone just about to fall over.
3. Whole tone scale: This is easier to find on a keyboard. You need one complete key (black or white) between each note e.g. C D E F# G# Bb C’. This is often used when the character is thinking and when a thought bubble appears, a triangle ‘tings’.
4. Tremelo: try alternating between any two notes quickly, either on the keyboard or a tuned instrument. Now try alternating between D and F quickly whilst another player alternates between Ab (G#) and B.
5. Play the notes D-e F D Ab---. Add this to the tremolo above.
6. Major to minor: try playing C E and G and then simply lower the E to an Eb or D# (the black note to the left of the E). The effect is dramatic. Player 1 could play C and E and then C and Eb and player 2 could play C and G both times.
7. Chromatic scale: Try playing all the black and white notes in order on a keyboard as if you were climbing down a ladder, lowering something out of a window or rolling down a hill. Play a few notes and make them sound sinister.

**Laurel and Hardy: Send in the Clowns**

**Composer’s Log**

**Name:…………………………………………………………..**

**Part of scene:…………………………………………………**

**………………………………………………………………….**

**………………………………………………………………….**

**Instrument(s):……………………………………………….**

**My music should be:………………………………………**

**………………………………………………………………...**

**I play with/before/after……………………………………**

**………………………………………………………………..**

**Notes/rhythms:……………………………………………**

**……………………………………………………………….**

**……………………………………………………………….**

**………………………………………………………………**

**Chicken Run**

**Composer’s Log**

**Name:…………………………………………………………..**

**Part of scene:…………………………………………………**

**………………………………………………………………….**

**………………………………………………………………….**

**Instrument(s):……………………………………………….**

**My music should be:………………………………………**

**………………………………………………………………...**

**I play with/before/after……………………………………**

**………………………………………………………………..**

**Notes/rhythms:……………………………………………**

**……………………………………………………………….**

**……………………………………………………………….**

**………………………………………………………………**

**Chicken Run Evaluation**

 **Instruments selected Use of musical elements Melodies Fluency**

**Group 1…….**

**Group 2…….**

**Group 3…….**

**Group 4…….**

**Group 5…….**

**Group 6…….**

* ) Watch the opening section in ‘Chicken Run’ up until Mrs Tweedy opens the door, and note the following events:
The moon in the sky.
Sinister atmosphere as the dog patrols.
Rattling of the padlock.
Music changes as Ginger makes a run for it.
Torch light on Ginger.
Digging.
Pattering of chicken’s feet.
Suspense as chicken gets stuck.
Dog and Mr Tweedy on the chase.
Danger as the dogs approach the chicken.
Crunch of the gnome.
Music will change as door opens.
Watch it with and without the sound.

## Lesson 3

**Lesson Length** - 40 minutes

# Content

* The children will sing two songs about cats, one in a major key and one in a minor key.
* They will revise the use of these scales to show good and bad characters.
* They will discuss the events in the extract from ‘Chicken Run’ and decide what musical elements they should use to accompany it.
* They will work on their soundtracks in groups.

# Objectives

* To sing songs with confidence and enjoyment.
* To be aware of the different tonal colours that are produced by the major and minor keys.
* To create musical effects to accompany a film and to put them together into a sequence.

# Assessment criteria

* Can the children sing with awareness of pitch?
* Are they aware of the different tonal colours of the major and minor keys?
* Can they explore musical effects and techniques and work constructively within a group?

# Resources

* ‘And then there were three cats’ from ‘Whoopsy Diddley Dandy Dee’ by Shirley Winfield and Diana Thompson.
* ‘The cat came back’ from ‘Junkanoo’ by Shirley Winfield and Diana Thompson.
* Tape recorder.
* Words on an O.H.P. transparancy.
* The ‘Whoops a daisy’ sheets.
* A selection of keyboards, tuned and untuned percussion.

# Preparation

* 1) Listen to both songs. You may wish to only sing one or two verses from each. ‘And then there were three cats’ is in a major key which means it is brighter sounding than ‘the cat came back’ (which is in a minor key).
* 2) Play a major scale on a xylophone etc C D E F G A B C.
Now change the E for an E*b* (or D#) and the A for an A*b* (or G#).

C D E*b* F G A*b* B C

Have these ready to show the children.
* 3) Photocopy the ‘Chicken Run Storyboard’ for each group.
* 4) Read through the ‘Whoops a daisy’ sheet once more.



**10 mins**

Discuss the use of music in the two films they have seen so far. Both were silent (the latter because the sound was turned down!) and music was an essential part.

Run through the ‘Chicken Run Storyboard’ with the class and discuss any musical ideas that they have.

Look at the ‘Whoops a daisy’ sheets together and think of any effects which might fit with the actions, e.g. a tremelo when the torch is shone on the face to create a feeling of suspense. (You may need to remind the children of how these effects sound at this point).

**5 mins**

Tell the children that sometimes they may want to compose a melody or tune for a character and not just a sound effect. If the character is good or happy they might use the major scale C D E F G A B C (play this).

If the character is bad or sad they might use the minor scale. C D E*b* F G A*b* B C (play this).

Ask the children if they can describe the difference in sound.

Tell them that they are going to sing part of two silly songs about cats. One is in a major key so should sound bright and the other in a minor key.

**10 mins**

Listen to the first verse of ‘And then there were three cats’ and run through the words. Look at how similar each verse is. Sing the entire song, encouraging the children to sing the ‘tra, la, lah’s’ enthusiastically.

Now listen to the first verse and chorus of the ‘The cat came back’. Notice the pause on the word ‘trice’ and ‘but’. Sing the first verse and chorus and ask the children which song was in a major key and which a minor.

**15 mins**

Give the children the remainder of the lesson to try out the musical clichés from the ‘Whoops a daisy’ sheets and to compose some new ideas as well for the Chicken Run Storyboard.

Allocate the instruments so that each group has at least one tuned instrument. (If possible a xylophone/glockenspiel and a keyboard). The children will be able to re-create most of these effects equally well on a xylophone but the chromatic scale (all the white and black notes) is easier on the keyboard. Ask them to select some untuned instruments to help create the suspense, tension, fear, rattling of the padlock, the chase and the appearance of Mrs Tweedy. Before packing away, ask the children to run through their soundtracks from beginning to end.

**10 mins**

Tell the children that they are going to perform their soundtracks with the ‘Chicken Run’ video but first of all they are going to listen to part of some very famous tunes and try to identify any musical techniques or clichés that the composer has used.

Talk to them about the character of James Bond and what the films are usually about (spying, adventure, danger, romance, set in awe-inspiring landscapes). Listen to the James Bond theme and see how many elements the children can recognise.

Point out the moving semi-tone sequence (C, C#, D C#) and the motif E G E’ D#.

Before listening to a few minutes of ‘You Only Live Twice’, ask the children to listen for the Chinese rhythms underneath the string melody. The children might recognise part of this melody as being used by Robbie Williams to accompany his sing ‘Millenium’.

**5 mins**

Watch the first few minutes of ‘Chicken Run’ so the children’s memories are refreshed.

**5 mins**

Give the children 5 minutes to run through their soundtracks and then seat them in front of the TV with their instruments. You may like to place a table at an angle to the screen so that the group performing can see the screen but still remain slightly apart from the audience.

**20 mins**

Ask the audience to watch the screen and not the performers and to remember any particularly good effects/melodies on which to comment after each performance.

# \*Assessment Point\*

If time, after the children have packed away, watch the sequence with the sound up, noticing tremelos, semi-tone sequences and a chasing theme.

**Chicken Run Storyboard**

Compose some music to accompany the events in this extract..

**Some sounds may continue, e.g. long pedal notes, Some may be reserved for a special event, e.g. tremelo.**

Moon in the sky ………………………………………………………………………………………………………..

Dog patrols fence with Mr Tweedy ……………………………………………………………………….

Rattling Padlock ……………………………………………………………………………………………………….

Ginger runs across the yard ……………………………………………………………………………………

Torch light shone on fence …………………………………………………………………………………….

Ginger digs ……………………………………………………………………………………………………………….

Pattering of chickens’ feet ………………………………………………………………………………………

Suspense as Babs gets stuck …………………………………………………………………………………….

Dog and Mr Tweedy chase Ginger …………………………………………………………………………

Dogs approach Ginger on the steps of the house …………………………………………………

Crunch of the gnome ………………………………………………………………………………………………

Door opens and light floods out ……………………………………………………………………………..

Camera moves from Mrs Tweedy’s feet to her face ………………………………………………