**‘Who’s Who?’- A music project for Year 6**

**Overview**

**Week 1 Focus**

Revising the elements of music using contrast cards e.g. short/long

**Week 2 Focus**

Differentiating between pulse and rhythm

Texture and structure/layering and sequencing of sounds within previous week’s composition

**Week 3 Focus**

Stimuli: Carl Jenkins ‘Palladio’

Pulse, ostinati, note values, chords

**Week 4 Focus**

Contrasting rhythmic motifs with the pulse.

Composer’s log

**Week 5 Focus**

Stimuli: John Adams ‘Short Ride on a Fast Machine’

Creating and combining rhythmic patterns/polyrhythms

**Week 6 Focus**

Notation of rhythmic patterns/recording/evaluation

**Week 7 Focus**

Stimuli: Pachebel Canon

Ground bass/harmony/chords

**Week 8 Focus**

Stimuli: Those Magic Changes (‘Grease’)

Chord sequences/single finger chords/meter/improvisation

**Week 9 Focus**

Improvisation/Q&A phrases/playing as an ensemble

**Week 10a Focus**

Stimuli: Poetry chosen from Lewis Caroll, Tennyson, Wordsworth, Shakespeare, Wilfred Owen, Ted Hughes and Maya Angelou

Identifying, selecting and exploring words that can be illustrated by sound (inter-related elements of music)

**Week 11a Focus**

Selecting sounds/ playing and exploring sounds/arranging and organising sounds

**Week 10b Focus**

Stimuli: Paintings by Munch, Mondrian, Monet and Lowry

Comparing musical and artistic elements (pattern, structure, devices such as ostinato, pedal notes, repetition

**Week 11b Focus**

Background, middle ground and foreground and links to melody and harmony and the arrangement of sounds

**Week 12 Focus**

Rehearsal, revision, performance, evaluation

**‘Who’s Who?’ Music project for Year 6**

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| **Week** | **Learning Intentions**  Children learn… | **Activities** | **Learning Outcomes**  Children can… |
| **1** | About the elements of music  New singing games  To explore sounds in groups  To comment upon the sounds they hear | **Intro:** hello children/name game  Ding Dong- sing and then internalise parts and whole song  Obwissana- Learn song and find pulse. Pass bean bag to pulse  Bubble Gum- learn chant and mark the rhythm with body percussion  **Main:** Revise the elements of music, including pitch, pulse and rhythm that were explored in introduction.  Look at contrast cards and make up 6 groups. Give out cards without the other groups knowing what their focus is.  Explore the contrasting elements creatively in groups.  **Plenary:** Show work in progress and ask class to guess which elements are being explored  *Can they suggest ways in which the composition might be improved?* | Match the pitch of sung phrases  Find the pulse of a song  Clap the rhythm of phrases  Work co-operatively and creatively  Use their knowledge of the elements and musical devices (timbre/texture/structure) to make suggestions for revision |
| **2** | New singing games  To differentiate between pulse and rhythm  About texture, timbre and structure  How to revise and perform their work  How to evaluate the work of others’ | **Intro:** Hello children/name game  Bounce high, bounce low- learn song and bounce in time to beat  Coca cola- pass ball on name of fizzy drink  Revise Bubble Gum and the difference between rhythm and pulse  **Main:** Remember the suggestions made last week by members of the class.  Talk about methods of combining sounds- layering and sequencing  Talk about methods of extending and structuring sounds- repeating and alternating (AB/AABB/ABAB/ABA)  Revise compositions  **Plenary:** Listen to each group and ask the audience to complete evaluation sheets about the music they have heard.  **Assess: Can evaluate own work and the work of others’ using musical language** | Sing confidently and accurately alone or in a group  Feel the beat of a chant or song  Identify and explain the difference between pulse and rhythm  Work co-operatively in groups in order to revise their work  Show changes in structure and texture in their revisions  Evaluate their own work and the work of others’ using musical language |
| **3** | About pulse  About the ostinato  About note values  About texture and timbre  To revise their knowledge about chords and harmony | **Intro:** Hello and name game  Obwissana/Hot potato- revise songs and pass bean bags to the beat  Listen to ‘Palladio’ by Carl Jenkins and identify the repeated beat in the bass  Play along with the beat on the notes A and D  **Assess: can follow and play a chord sequence**  Identify the changing rhythmic patterns above and how tension is created by the contrast between the rhythmic motif and constant beat of the ostinato  **Main:** Using the notes A and D as a drone or ostinato. Use the notes of the Am and Dm chords to make up a rhythmic motif above.  Model an example of changing the chord with the bass note  **Plenary:** Listen to work in progress and ask audience to comment on their favourite parts and what could be improved. | Feel the beat of a song or chant  Identify specific musical devices and elements  Play with a sense of pulse and ensemble  Use the notes of two chords with awareness when to change.  Make positive comments about music that they hear |
| **4** | To improvise rhythmic patterns  To plan and revise their work  To perform and evaluate their work | **Intro:** Hello/name game  Put a pattern in Space  Bubble Gum  **Main:** Revise compositions from last week and fill in composer’s log as a group indicating role in the group and improvements to be made.  Revise and practice work  **Assess: Can revise and refine work**  **Plenary:** Perform, record and evaluate work | Create a 4 or 8 beat rhythmic phrase  Work co-operatively within a group in order to revise and improve their work  Perform with a sense of pulse, ensemble and harmonic (aural) awareness |
| **5** | To revise their knowledge of metre and note values  To create and combine rhythmic patterns  To talk about their work and the work of others using musical language | **Intro**: Hello and name game  Play Metre Mix and then divide the circle into 4 parts. Ask each child to create an 8 beat rhythm using different time values and to write it on a white board.  **Assess: Can create and notate an 8 beat rhythmic phrase**  Now ask each group to choose one of these, to explore the effect of clapping them against a steady tapped beat and then of combining some of the rhythms.  **Main:** Listen to ‘Short Ride on a Fast machine’ by John Adams and identify the woodblock beat and the effect of the polyrhythms above it.  Ask the children to create a piece with a steady beat that moves from one player to another, above which they perform different rhythmic patterns. These can be syncopated. The piece must be played on un-tuned percussion.  **Plenary:** Listen to work in progress and make positive comments on how it might be improved. | Maintain an independent part within a small group or individually.  Notate rhythmic patterns  Play with control and awareness of pulse  Use their knowledge of timbre to create an effective texture of sounds |
| **6** | About texture  About playing in groups/individually  About rhythm and beat  About polyrhythms  How to talk about music they perform or hear | **Intro:** Hello and name game  Ask the children to clap the well-known football chant rhythm all together.  *How many beats underpin the rhythm? (8)*  Divide the class into two groups and start one group off on beat 1 and the other on beat 2. Discuss the effect.  Extension activity: Divide the class into four groups and start each on a different beat if the bar (1, 2, 3 and 4).  **Main:** Revise the composition task from the previous week.  Make sure that the children have notated their rhythmic patterns in some way (either using staff notation or mnemonics).  **Plenary:** Listen to, record and evaluate the pieces.  **Assess: Can maintain and perform an independent part** | Maintain a rhythmic pattern within a small group or individually  Perform with awareness of beat, balance and ensemble  Notate rhythmic ideas using appropriate notation  Talk about sounds they hear using musical language |
| **7** | A new song  To sing in parts  To identify musical characteristics and elements  About chords and chord progressions | **Intro:** Hello and name game  Introduce the ‘Scoo-be-doo Song’ and teach the four ‘instrumental’ parts first. Point out that each of the parts repeats over a chord sequence. Try singing them together, in four groups and then build them up in layers.  **Main:** Play the children part of Pachebel’s Canon.  Questions to ask the children before they start listening.  *Do the children think the music was written a long time ago or recently?*  *What instruments was it written for?*  *What do they notice about the lowest sounds?*  Explain why it is called a canon and ask the children to play the 8 notes of the canon- CGAEFCFG- probably in pairs.  Now ask the children to work in groups of four. Each pair should practise playing the original canon and then play the following tune over the top- EDCBAGAB.  Listen to each group of four play the two melodies together.  **Plenary:** Write the notes of the chords of C, G, Am, Em and F on the board with the help of the children. These were the chords upon which the canon was based. The named note or ‘root’ was played by the lowest instruments.  *What do they notice about the notes of the ‘tune’ that they played today? (They are taken from the chords)* | Maintain a sung part within a small group  Maintain a played part individually or in a pair  Listen attentively to music in order to identify its musical characteristics and elements and to place it in time.  Understand what chords are and how they are made up |
| **8** | About chords and chord sequences  A new song  A new chord sequence  To play chords on the keyboard  How to create melodic phrases using a pentatonic scale | **Intro:** Hello and name game  Revise the ‘Scoo-bee-doo’ song and sing it in parts. Learn the verse and add the actions.  Revise the terms ‘chord’ and ‘chord’ sequence.  **Main:** Sing the song, ‘Those Magic Changes’ from the show ‘Grease’ and look at the chord sequence-CAmFG  This is a sequence that is commonly used in pop songs.  Show the children how to use the single finger chord function on the keyboards and explain that the song has a meter of 4. Ask the children to count and sing the names of the chords as the chord sequence is demonstrated on the keyboard, using a suitable 1950’s beat as a backing.  In their groups, the children should practise playing the chords sequence or the root of each on keyboards and tuned instruments. They should take it in turns to play the single finger chords on the keyboard.  Now explain that the notes of the C pentatonic scale will fit with any of the chords.  Ask the children to improvise above the chord sequence (played by the teacher at first) on those notes. Discuss the use of rhythm, long notes and repetitive sounds in order to extend the HA. Also mention the key note of C, which will make the melody sound finished.  **Plenary:** Listen to each child’s melody and assess  **Assess: Can use notes of the pentatonic scale to create original melodic phrases** | Maintain a sung part  Play a sequence of four chords using 1,2 or 3 fingers  Play in time to a steady beat  Improvise using the C pentatonic scale  Refine and revise their melodies so they have shape and character |
| **9** | About improvising and composing  How to refine and revise their work  About Q&A phrases  How to organise their work  How to perform and evaluate their work and the work of others’ | **Intro:** Hello/Name game/ Scoo-bee-doo song  **Main:** Revise C pentatonic melodies and play them over keyboard chord sequence (teacher-led).  Ask the children to listen to the melodies and to choose two that go particularly well together. Introduce Q&A phrases and show examples from ‘Those Magic Changes’.  Ask the children to decide who will play the chord sequence and then to divide the rest of the groups into Q&A phrases.  Organise these phrases and practise playing over the chord sequence.  Write melodies into composition log  **Plenary:** Perform, record and evaluate the melodies | Use the notes of the C pentatonic scale in order to create original phrases  Consider rhythm, note values, and character when composing  Work in pairs to create two complementary phrases  Play over a chord sequence with a good sense of pulse  Comment upon their own work and the work of others’ using musical language |
| **10a** | How poetry has inspired composers in the past  How to identify words or phrases that can be illustrated by sound  How to identify, select and explore the inter-related elements of music. | **Intro:** Revisit the chant, ‘Lickety Split’ and examine the elements that were changed (dynamics and pace). Ask the children to clap the rhythm of the title and some of the phrases. What sorts of sounds would they use to illustrate those words? (short)  **Main:** Talk about how composers have been influenced by poetry and listen to ‘The Lark Ascending’ by Vaughan Williams whilst looking at the poem of the same name by Meredith.  *Can they ring some of the words in the poem that they think inspired the composer?*  Give the children a selection of poems by Lewis Carroll, Tennyson, Wordsworth, Shakespeare, Wilfred Owen, Ted Hughes and Maya Angelou.  Ask each group to choose one poem and to circle the words which might affect the pitch, pace, duration, dynamics and timbre/texture of their music.  Use the information about **pitch, timbre and duration** to **select sounds**  Use the information about **pace and dynamics** to decide **how** **to play their sounds**  Use the information about **texture** to decide **how to organise their sounds**  **Plenary:** Discuss work in progress and notate in composer’s log | Relate words to music  Understand how music can convey the character or mood of a piece of writing.  Can select sounds according to their pitch, timbre and duration  Can play sounds with consideration of pace and dynamics to create mood or atmosphere.  Can consider texture and structure when organising sounds  Work creatively and co-operatively in groups |
| **11a** | To revise and refine their ideas  To listen to work in progress and to comment upon it  To notate their ideas using any suitable form of symbols | **Intro:** Remind the children of their task. Today they should re-read their poem, notice which or phrases they underlined. Consider the pitch, duration and timbre when selecting sounds, work together on ideas and decide on variations of volume and pace and organise their sounds to reflect patterns within the poem and any changes in mood/atmosphere.  **Main:** Give the children time to work in groups and then listen to work in progress.  Give each group another group to comment upon and ask them to make suggestions using musical language.  **Assess: can select, arrange and play sounds with awareness of purpose or intent**  **Plenary:** Ask the children to log their ideas using symbols or staff notation where appropriate. | Organise their work  Make changes where necessary  Comment on the work of others’ using musical language  Record ideas using appropriate notation |
| **10b** | About the links between art and music  About the artists, Munch, Mondrian, Van Gough, Monet and Lowry  How to compare musical and artistic elements, structure and form | **Intro:** Explore some very simple sound pictures together as a class by introducing the idea of ‘Rain’, ‘The Sea’ or ‘The Rainforest’ and asking each child to think of a sound and to make it when it is their turn in the circle. The sounds will accumulate.  Talk about the effect.  **Main:** Look at ‘The Scream’ and ‘The Sun’ by Munch, Composition II in Red, Blue and Yellow by Mondrian, ‘The Starry Night’ by Van Gough, Impression, Sunrise’ and ‘Giorgio Maggiore at Dusk’ by Monet and a picture of Salford by L.S. Lowry.  Give the children some background information on each picture/artist and then ask them for their first impressions.(See background information)  Compare the selection of colours to the selection of sounds; the patterns or structure in some of the paintings to devices like ostinato or pedal notes or the repetition of musical ideas.  Ask the children to fill in the ‘Painting with Sound’ worksheet.(Attached)  **Plenary:** Ask volunteers to discuss some of their answers. | Link sound to colour/colour to sound  Compare the timbre of instrumental/vocal sounds to the colours selected in a painting  Compare the musical devices, structure and form to the organisation/composition of a work of art |
| **11b** | How to make choices when selecting sounds  How to arrange and organise their ideas  How to compare the parts of a painting to melody and accompaniment | **Intro:** Talk lot the children about the different parts of a painting-background, middle ground and foreground.  Take one of the warm-up themes from the previous week (e.g. seaside) and divide the circle into three. Group 1 should provide back ground noise e.g. the wind and the sea. Group 2 should provide middle ground noise e.g. the seagulls, bees buzzing, boat rigging tapping. Group 3 should provide foreground sounds e.g. children playing ball or digging and ice creams dripping.  Compare the three groups of sounds and then put them together.  **Main:** Ask each group to choose a picture and to decide what the background, middle ground and foreground are. They are then to decide what sort of sounds would be suitable for each using their knowledge of the inter-related dimensions of music.  Each group should start filling in their composer’s logs and then select their instruments.  Within each group, children should work on each of the three parts of the ‘picture’.  **Plenary:** Listen to work in progress  **Assess: Can select, arrange and play sounds with awareness of purpose or intent** | Discuss the structure of a painting and use it to inform the selection and organisation of their sounds.  Can compose music with a specific purpose  Can work co-operatively and creatively within small and large groups |
| **12** | How to rehearse, refine and revise their ideas  Notate ideas using appropriate symbols  Perform with awareness of intent/purpose  Comment upon their work and the work of others’ | **Intro:** Remind the children of their task- to compose music that illustrates a poem or painting.  Ask them to read their poem/look at their painting once more before they start.  **Main:** Give each group time to rehearse, revise and refine their ideas.  **Plenary:** Listen to, record and evaluate each group.  Ask the audience to fill in evaluation sheets and to evaluate their own work. | Work creatively and co-operatively in order to complete, revise and refine their musical ideas.  Perform with a sense of purpose/intent of how their parts fit with the other parts within the group.  Perform with knowledge and confidence of the structure/form of the piece  Talk/write about the sounds they hear using musical language |

**Who’s Who Music Project for Year 6**

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**Composer’s Log-Book**

**Name:……………………**

[](https://www.google.com/url?url=https://en.wikipedia.org/wiki/Giacomo_Leoni&rct=j&q=&esrc=s&sa=U&ved=0ahUKEwiBs-PukM7NAhWLKcAKHUz9C58QwW4IIjAG&sig2=cxw9elnIrRd3e-tf3S_ODw&usg=AFQjCNEbvRvxg1RfI-5r6g5P-RjQ_xoYMw)

**Harmonic Composition inspired by ‘Palladio’ by Carl Jenkins**

I play the………………………………………………………………………………………………………

My part is the bass/melody and sounds like this……………………………

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

I come in first, second etc. or after/before……………………………….

I stop playing…………………………………………………………………………………………

I need to play my part……………………………………………………………………..

When we performed our piece I……………………………………………………..

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[](http://www.google.com/url?url=http://www.illustrationsof.com/90163-royalty-free-race-car-clipart-illustration&rct=j&q=&esrc=s&sa=U&ved=0ahUKEwis2ZiTkc7NAhXKBsAKHSK_AF0QwW4IPDAT&sig2=nkyig1kSYdlU-ZSbyl0bZQ&usg=AFQjCNEnlnH4n6CnuakvWdiMeYGysaoaXw)

**Rhythmic Composition inspired by ‘A Short Ride on a Fast Machine’ by John Adams**

I play the…………………………………………………………………………………………………

My part is the bass/melody and sounds like this……………………………

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

I come in first, second etc. or after/before……………………………….

I stop playing…………………………………………………………………………………………

I need to play my part……………………………………………………………………..

When we performed our piece I……………………………………………………..

**………………………………………………………………………………………………………………….**

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**Melodic Composition inspired by ‘Those Magic Changes’ from the show ‘Grease’**

My melody

Note names……………………………………………………………………………………………

Rhythm ………………………………………………………………………………………………

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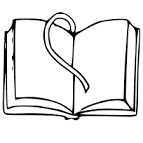
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My melody is the Question/Answer

My partner is…………………………………….

We play after……………………………………. And before…………………………

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**Music inspired by Poetry**

Our piece is called……………………………………………………………………………………………….

It was inspired by the poem…………………………………………………………………………….

These words will help us to decide the pitch, duration (length) of sound and timbre (colour) of sound to select………………………………………………………………

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

These words will help us to decide the pace (speed) and dynamics (volume) at which to play them …………………………………………………………………………………………

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These words will help us to decide how to organise the texture of sounds…………………………………………………………………………………………………………………….

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Here are my ideas

Symbols

Notation

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**Music inspired by Art**[](http://www.google.com/url?url=http://www.istockphoto.com/vector/vintage-clip-art-and-illustrations-painting-tools-gm174680942-8790288&rct=j&q=&esrc=s&sa=U&ved=0ahUKEwj_pOPqks7NAhUrJ8AKHQ9UB7oQwW4IJDAH&sig2=UeyOCDKGefQIueS8TCvgBA&usg=AFQjCNH_AWW0K7bHslU0iCiChHXqG35ccA)

Our piece is called……………………………………………………………………………………………….

It was inspired by the picture…………………………………………………………………………….

These colours will help us to decide the pitch and timbre (colour) of sound to select…………………………………………………………………………………………………………………

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These brushstrokes will help us to decide the duration (length) of sounds to select and the pace (speed) and dynamics (volume) at which to play them ………………………………………………………………………………………………………………………

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The mixture of colours will help us to decide how to organise the texture of sounds…………………………………………………………………………………………………………………….

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I play part of the Background/middle ground/foreground

Here are my ideas

Symbols

Notation

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**Who’s Who Music Project: Assessment** [](https://www.google.com/url?url=https://www.pinterest.com/explore/treble-clef/&rct=j&q=&esrc=s&sa=U&ved=0ahUKEwiKqP2vkM7NAhVkBMAKHbIlAy4QwW4ILDAL&sig2=zqYh555Vm-O6vgRJRHF_LQ&usg=AFQjCNEEYpjnzgRar28tr4WMibr0ol3AJg)

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| **Name of child** | **Can evaluate own work and the work of others’ using musical language**  **(Week 2)** | **Can follow and play a chord sequence**  **(Week 3)** | **Can revise and refine own work**  **(Week 4)** | **Can create and notate an 8 beat rhythmic phrases**  **(Week 5)** | **Can maintain and perform an independent part**  **(Week 6)** | **Can use the notes of the pentatonic scale to create an original melodic phrase**  **(Week 8)** | **Can select, arrange and play sounds with awareness of purpose or intent**  **(Weeks 9/10/11)** |
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