

The Music of World War II

A Music Plan

Year Five		Autumn Term				
Topic Link						
This unit links to the topic 'World War II: The Battle of Britain'.						
Overview						
This unit shows children how music was used to encourage optimism, hope and escapism during World War II.						
Musical Dimensions						
Pitch	Duration	Dynamics	Tempo	Timbre	Texture	Structure
Recognise and identify a range of different scale patterns.	Understand more complex rhythmic patterns and metres.	Understand how a wide range of dynamics can be manipulated for expressive effect.	Understand how a wide range of tempi can be manipulated for expressive effect.	Identify families of instruments and different ensemble combinations. Refine use of percussion instruments.	Begin to understand types of harmony.	Understand a wider range of musical structures.
Skills						
Listening, Describing & Discussing	Singing		Playing & Rehearsing		Composing	
Compare and contrast music heard and performed with an awareness of the music's context, purpose and composer's intent. Further extend music vocabulary in relation to the learning.	Sing simple part songs.		Further develop instrumental skills and techniques and perform simple parts with accuracy and with awareness of pitch, metre and balance. Develop rehearsal and practice routines and strategies.		Use rhythmic and pitched notation including basic stave notation.	

Lesson	Dimensions	Skills	Lesson Content	Resources
Lesson 1 LO: To consider the purpose of music in a wartime context.	Structure: Understand a wider range of musical structures.	Listening: Compare and contrast music heard and performed with an awareness of the music's context, purpose and composer's intent.	Why do people listen to music? Brainstorm this as a general question, and allow for personal reflection: what is music for? Why might people listen to music in difficult times, such as a time of war? Brainstorm ideas. Listen to the three selected pieces of music. What are they for? Use the elements to compare and contrast the three of them. Optimism – We'll Meet Again Hope For The Future – When The Lights Go On Again Morale Boosting – Hang Out The Washing	<i>'We'll Meet Again'</i> by Vera Lynn. <i>'When The Lights go On Again'</i> by Vaughn Monroe. <i>'We're Going To Hang Out The Washing On The Siegfried Line'</i> by Leslie Sarony.
Lesson 2 LO: To sing a song with accuracy of pitch and rhythm.	Pitch: Recognise and identify a range of different scale patterns.	Singing Sing simple part songs.	Listen to 'Run Rabbit Run'. Look at the lyrics, and consider what they meant in the context of the war. Learn the song (in pieces, playing close attention to accuracy in the melody). Look at the way the melody uses repeated phrases – this makes the song easy to learn. Listen to the final chorus – as the duo sing, one person sings the lyrics, and the other improvises a scat section as an accompaniment. Can we create our own scat elements alongside the main track?	<i>'Run Rabbit Run'</i> by Flanagan & Allen. (Sheet music) (Instrumental melody track)

<p>Lesson 3</p> <p>LO: To follow the rhythm of a piece of music.</p>	<p>Duration: Understand more complex rhythmic patterns and metres.</p>	<p>Playing & Rehearsing Further develop instrumental skills and techniques and perform simple parts with accuracy and with awareness of pitch, metre and balance. Develop rehearsal and practice routines and strategies. (Focus on rhythm)</p>	<p>Look at the rhythm of 'Run Rabbit Run', particularly the main section – a combination of crotchets and quavers. Use unturned percussion to play along with the track. Split class between singers and percussionists.</p>	<p>'Run Rabbit Run' by Flanagan & Allen.</p>
<p>Lesson 4</p> <p>LO: To recognise and play a sequence of chords.</p>	<p>Structure: Understand a wider range of musical structures. Texture: Begin to understand types of harmony.</p>	<p>Playing & Rehearsing Further develop instrumental skills and techniques and perform simple parts with accuracy and with awareness of pitch, metre and balance. Develop rehearsal and practice routines and strategies. (focus on chords)</p>	<p>Listen to 'In The Mood'. Does anyone recognise this? This was a piece of music very popular during the war as a piece of escapism – something to enjoy.</p> <p>Practise clapping along and keeping in time with the beat – this will be really important if they are going to keep in time with the chords. Play games missing out certain numbers but 'thinking' the beats they don't say. Clap as well on the first beat of every bar to show the down beat. Put actions to the different beats of the bar i.e. 1 = clap, 2 = tap head, 3 = click, 4 = stamp foot</p> <p>Or work from top to bottom of body if children struggling to remember the order! 1 = tap head, 2 = clap, 3 = tap knees, 4 = stamp foot</p> <p>Look at the chord structure. Can we play along to the bass notes? What do you notice about the chord sequence? (It repeats).</p>	<p>'In The Mood' by Glenn Miller (pitch shifted to G)</p>

<p>Lesson 5</p> <p>LO: To recognise and play a sequence of chords.</p>	<p>Structure: Understand a wider range of musical structures.</p> <p>Texture: Begin to understand types of harmony.</p>	<p>Playing & Rehearsing Further develop instrumental skills and techniques and perform simple parts with accuracy and with awareness of pitch, metre and balance. Develop rehearsal and practice routines and strategies. (focus on melody)</p>	<p>Listen again to 'In The Mood'. Play through the bass notes of the chord sequence again as last week.</p> <p>Look at the more complex chord grids – one with bass notes and 5ths, one with bass notes, 3rds and 5ths. The combination of these notes are what make the chords.</p> <p>In pairs, children to practise playing the chords together using the glockenspiel – one child playing bass notes, one playing 5ths. If children can master this, try one child playing the bass notes, and the other playing 3rds and 5ths together using two hands.</p>	<p>'In The Mood' by Glenn Miller (pitch shifted to G)</p>
<p>Lesson 6</p> <p>LO: To compose a melody over a sequence of chords.</p>	<p>Pitch: Recognise and identify a range of different scale patterns.</p> <p>Duration: Understand more complex rhythmic patterns and metres.</p>	<p>Composition Use rhythmic and pitched notation including basic stave notation.</p>	<p>Listen again to 'In The Mood'.</p> <p>'In The Mood' is written in the key of G. The key of G uses the following notes: G, A, B, C, D, E, F#.</p> <p>When any of these notes are played over the music, they will sound ok.</p> <p>Take a blank two-bar stave. Each bar contains space for four notes, so you have eight notes to play with. Using the notes listed, compose a two-bar sequence which can play over the top of 'In The Mood'.</p> <p>Less confident children can use crotchets (eight single notes), more confident can add in quavers (2 quavers = 1 crotchet).</p>	<p>'In The Mood' by Glenn Miller (pitch shifted to G)</p>