



RESOURCES

KS1

SINFONIA ANTARTICA

Dr Rebecca Berkley

A six week creative listening unit for children in KS1

Funded by the Vaughan Williams Charitable Trust

SINFONIA ANTARTICA



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A six week creative listening unit for children in KS1 based on the Sinfonia Antartica by Ralph Vaughan Williams.

INTRODUCTION

Children will explore a range of creative responses to the music through analytical talking, creative composing, movement and dance, drawing and mark making, and exploration of sounds on classroom percussion to help them understand the narratives and moods in the music.

This project will also help children to meet the KS1 attainment targets in Music, PE and Art, and also the statutory recruitments for spoken language in English. Teachers may like to link this work in music to other lessons on climate, environment and animals in Geography and Science.

THE MUSIC

The Sinfonia Antartica is Ralph Vaughan Williams' seventh symphony. The music was first composed to accompany the film *Scott of the Antarctic* (1948), directed by Charles Frend. The film starred John Mills as Robert Falcon Scott and tells the story of the ill-fated polar expedition to be the first team to reach the South Pole which Scott led in 1911-12. The film documents the immense physical hardships that the team experienced and the sad outcome of their final days as they succumbed to exhaustion and injury, dying in a tent, trapped by a blizzard just 11 miles away from a supply depot.

Vaughan Williams rewrote his film score into a symphony, his 7th Symphony, and the Sinfonia Antartica was completed by 1952 and premiered in 1953 in the Hallé Orchestra, conducted by Sir John Barbirolli.

You can find out more about the background and structure of the music here in BBC Radio 3 programme *Discovering Music*: <https://www.bbc.co.uk/programmes/b03g31d6> and more about Vaughan William's other music in BBC Radio 3 *Composer of the week*: <https://www.bbc.co.uk/programmes/p03pr534> and also here <https://rvwsociety.com/>

The music is in 5 movements and lasts around 45 minutes in total:

- Movement 1 – Prelude (10 minutes)
- Movement 2 - Scherzo (6.5 minutes)
- Movement 3 - Landscape (11 minutes)
- Movement 4 - Intermezzo (6 minutes)
- Movement 5 - Epilogue (9 minutes)

This scheme of work takes extracts from the opening of the first movement. To help you navigate around the music, timings are given in minutes and seconds, e.g. 0.00 – 1.23, using the timings of the recording given here <https://rvwsociety.com/symphonies/>. Please note that other recordings will have different running times. If you wish to read the orchestral score, it is available online here: <https://www.yumpu.com/en/document/read/67051974/ralph-vaughan-williams-sinfonia-antartica-symphony-no-7> and you can also listen to a performance of the music with a rolling score here <https://www.youtube.com/watch?v=Ral2D3xs24w>. A reference to the score is also given for each extract, e.g. figure 4 – figure 5 in case you wish to refer to the printed music. There is no need to use the printed score in teaching this scheme of work.

THE INSTRUMENTS AND VOICES

Sinfonia Antartica is written for a large orchestra of around 70 players and a chorus of female voices and solo soprano. The instruments in the orchestra are:

- Woodwind: 3 flutes plus piccolo, 2 oboes, cor anglais, 2 clarinets, bass clarinet, 2 bassoons and contrabassoon
- Brass: 4 french horns, 3 trumpets, 3 trombones and tuba
- Percussion: timpani, snare drum, bass drum, cymbals, triangle, gong, tubular bells, xylophone, glockenspiel, vibraphone and wind machine
- Keyboard: celeste, piano and organ
- Strings: violin, viola, cello, double bass, and harp

To find out more about instruments of the orchestra take a look at

- **BBC Bring the noise** which explains how instruments work and what they sound like <https://www.bbc.co.uk/teach/bring-the-noise/orchestral-families/zfbyy9q>
- **YolandDa's Band Jam** is great resource for younger children to explore to find out about instruments and how they are played <https://www.bbc.co.uk/cbeebies/shows/yolandas-band-jam>.
- The **Philharmonia Orchestra's website** presents detailed explanations about each instrument presented by the players in the orchestra <https://philharmonia.co.uk/resources/instruments/>
- **BBC Discovering music: Instruments of the Orchestra** presents the BBC National Orchestra of Wales showing videos on each section of the orchestra
 - o Strings: https://www.youtube.com/watch?v=MP2_6OLummA
 - o Woodwind: <https://www.youtube.com/watch?v=KEt1Mm8sSkA>
 - o Brass: <https://www.youtube.com/watch?v=yEOaSxziNdY&list=PLLIIE84w8WIZ-KKM-iptEY13aQyY4tshMT&index=3>
 - o Percussion <https://www.youtube.com/watch?v=xGKpngesISI&list=PLLIIE84w8WIZ-KKM-iptEY13aQyY4tshMT&index=4>
 - o And the individual instruments: <https://www.bbc.co.uk/programmes/p0105swt>,
- Classics for Kids offers an interactive map of the orchestra for children to explore https://www.classicsforkids.com/music/instruments_orchestra.php

OVERVIEW OF THE SESSIONS

Children will explore a range of creative responses to the music through analytical talking, creative composing, movement and dance, drawing and mark making, and exploration of sounds on classroom percussion to help them understand the narratives and moods in the music.

This project will also help children to meet the KS1 attainment targets in Music, PE and Art, and also the statutory recruitments for spoken language in English. Teachers may like to link this work in music to other lessons on climate, environment and animals in Geography and Science.

The listening examples are all taken from opening of the Prelude (first movement) of the Sinfonia Antartica. Three extracts are used:

- | | |
|-----------|---|
| Extract 1 | 0.00 – 2.20, opening to 5 bars after figure 5 |
| Extract 2 | 2.21 – 3.02, Lento (3 bars before figure 6) and poco piu mosso (13 bars after figure 8) |
| Extract 3 | 4.13 – 5.37, Poco animato (5 bars before figure 9) – Meno mosso (figure 12) |

Sessions 1 and 2 focus on listening extract 1 and moving to music; sessions 3 and 4 focus on listening extract 2 and creating soundscapes with classroom instruments; and sessions 5 and 6 focus on listening extract 3 and making artworks in response to music. Teachers are welcome to develop the ideas given below by using other extracts of music for the same classroom ideas, for example exploring moving to music with extracts 2 and 3, or making a group art work for all three extracts.

SESSION 1 and 2 HOW DOES MUSIC MAKE US FEEL?

Moving to music

In these sessions, children will move to music using scarves to explore how they can represent with their bodies how the music makes them feel and move. They will describe how they are moving and what they think the music sounds like using musical concept pairs, and vocabulary relating to dynamics and musical expression.

SESSION 1

1. Grabber – play Statues (See Listening to music in the classroom)
2. Children stand in a free space with a lightweight scarf or piece of material (gauze, silk, sari material, net curtain and ribbons). Tell the children to listen to the music and move with their scarf in the way the music sounds. Children can work individually or with a partner. Play opening segment of Extract 1 (0.00 – 1.32, opening to figure 4) and repeat x 3 (see Successful active listening in the classroom)

Lead a discussion with the children about how the music sounds and how it made them move their scarves, using the musical concept pairs, sentence strings and questioning script to support their answers (see Talking about music). Remember, because the children are listening with innocent ears, you are not aiming for them to get one 'right' answer, but instead to explore how the music makes them feel and what else it reminds them of, and use their speaking skills to describe this.

The children might describe the music as a series of rising and falling melodies, where the melody starts lower and climbs. The musical dynamics surge louder and softer throughout the extract, although the overall effect is starting soft and getting louder to the end of the extract. Children will present a range of emotional responses which might include describing the music as solemn or sad, spooky or mysterious, like waves or flying or travelling in space, cold and shivery. They might describe the music as sounding like animals or people.

Take a note of the words the children use to describe the music as a preparation for session 2

3. Play the next segment of extract 1 (1.32 – 2.19, figure 4 – to 5 bars after figure 5) and repeat x 3 and ask the children to listen to the music and move with their scarf in the way the music sounds. This time ask the children to decide when they think the music is moving so they move to, and when they think the music stops so they should stand still.

Lead a discussion with the children about how the music sounds and how it made them move their scarves, using the musical concept pairs, sentence strings and questioning script to support their answers. Focus on why they felt the music was moving, and why they felt it stood still. The children may describe this extract in the same way as the previous extract, and note that the dynamics continue to get louder and it ends with a loud and majestic fanfare with two large chords (brass, timpani, sustained strings). They might describe this second extract like sunshine after darkness, or the arrival of an important person. Children can choose when to stand still, but it is likely that they will do this on the final two chords.

Write down the words the children use to describe the music as a preparation for session 2

4. End game – play Statues (See Listening to music in the classroom)



SESSION 2

1. Grabber – play Statues (See Listening to music in the classroom), using some of the words children used in session 1 as prompts for movement.
2. Children stand in a free space with scarves as in session 1. Remind the children of session 1 and ask the children to listen to the music and move with their scarf in the way the music sounds, deciding where they want to stand still and where they want to move. Play Extract 1 (0.00 – 2.20, opening to 5 bars after figure 5) of the Prelude of the Sinfonia Antartica and repeat x 3.
3. Lead a short discussion with the children about how the music sounds and how it made them move and travel round the room, using the musical concept pairs, sentence strings and questioning script to support their answers (see Talking about music). Remind children of the words they thought of in session 1, and how these relate to the music concept pairs. Prompt the children to think about the quality of their movement, for example heavy, dragging, slow
4. Ask the children listen to the music again and move like animals, plants or other natural entities like waves, rocks, weather (rain, clouds, thunder). Choose one stimulus for the children to keep focus.
5. Lead a short discussion with the children about how the music sounds and how it made them move their scarves, using the musical concept pairs, sentence strings and questioning script to support their answers (see Talking about music). Remind children of the words they thought of in session 1, and how these relate to the music concept pairs.

Invite some children to show their ideas to the class, using the questioning script (see Successful active listening in the classroom) to help the children explain their responses to the music.
6. End game – play Statues using pictures of the chosen stimulus as a prompt (See Listening to music in the classroom)

The children can develop their movement work into a dance piece which can be videoed, or performed in assembly or a school concert.



SESSION 3 and 4 EXPLORING SOUNDS ON INSTRUMENTS

Soundscapes

In these sessions, children will create soundscapes by exploring making sounds on instruments to create specific effects, taking inspiration from Extract 2 of the Prelude to Sinfonia Antartica. Children will explore the tone qualities of different sounds, applying the musical concept pairs to modify and develop the sounds they make.

SESSION 3

1. Grabber – play Secret Music (See Listening to music in the classroom). Make sure that you use a range of different instrumental sounds, and also play with a variety of dynamics (soft, medium and loud) so children can understand that instruments can make a range of different types of sound. Commonly found instruments in your percussion trolley include:

2. Put the children into groups of 5-6, and give each a selection of instruments and beaters capable of making a range of different types of sounds with enough for one instrument per child, for example, triangle, hand drum, woodblock, finger cymbals, chime bar and maracas. Also give each group some musical concept pairs (see **Listening to music**) written on flashcards, selecting words that the children will know.

	Long, sustained sounds	Short, detached sounds	Wood	Metal	Skin (plastic or natural)	Tuned instruments	Untuned instruments
Handheld, wrist or ankle bells or jingles	x			x			X
Triangle	x			x			X
Claves or rhythm sticks		x	x				X
Castanets, wooden clappers		x	x				X
Tambourine	x	x	x		x		X
Hand drum, tabor	x	x	x		x		x
Glockenspiel, metallophone, tuned bells, chime bars	x			x		X	
Maracas, cabasa shakers, tubo, rainstick	X		x				x
Single or 2 toned woodblock, tulip block, temple blocks		x	x				x
Xylophone, marimba		x	x			x	
Guiro, single or two tone scraper	x	x	x				X
Crash cymbals, hand held cymbals, Indian or finger cymbals	x			x			x

Give the children time to explore their instruments – this will be a noisy and fun part of the lesson.

3. Ask the children to explore playing the instruments in a way that fits the concept pairs. Use concept pairs that focus on playing like stop/start, sound/silence; dynamics (loud/soft, big sounds/far away sounds, near sounds/far sound); how the sound is made (wood/metal) and ways of playing the instrument (long sounds/short sounds, smooth/detached). You may like to use flashcards for this activity.

Lead a mini-plenary where some children to share their ideas with the class.

4. Develop the activity by asking the children to play their instruments using the **musical expression words** to develop their playing. For example, ask children to play their instruments so they sound more angry or scary, more icy or cold, more smooth or shiny. Ask the children to identify how they play the instrument to create these effects, so they can state their intentions for how they are playing.
5. End game – play musical opposites using the concept pairs flashcards. Show the children a concept card (start), and ask them to remember the opposite word (stop).

SESSION 4

1. Grabber – play Secret Music (See **Listening to music in the classroom**). Choose some children to play the secret instruments.
2. Bring the children to the carpet, and seat them so they sit in groups with other children playing the same instrument, so all children playing the triangle sitting together, all children playing the chime bars sitting together and so on. Aim to have around 6-8 types of instruments being played, with a range and balance of different sounds represented.
3. Tell the children that they will create a piece that will sound like a cold, mysterious, far away place. Lead the children to play their instruments to create:
 - Long, smooth, quiet sustained notes, which might be on cymbals, triangle and lower notes on glockenspiels, chime bars, metallophones, bells,
 - Snow flurries, played as quick down and up glissandi (slides) on the highest notes of glockenspiels and chime bars
 - Shivering 'icicle' sounds, which might be on jingles, tambourine, guiros and scrapers, shakers and rainsticks
 - Cold, wind sounds, which might be with voices, scrapers
 - Falling snow flake sounds (or a melody on tuned percussion), which can be on any tuned instruments, drums, woodblock and claves

Lead a group performance directing the children to start (point at the group) and stop (show your palm as a 'stop' signal). Encourage the children to play louder (raise the conducting hand) and softer (lower the conducting hand). Different groups can overlap to create a sound collage.

If you want to direct the children to work in the order of extract 2 the music goes like this:

- Long, smooth, quiet sustained notes with snow flurries, and a falling snowflake sound or melody
- Shivering 'icicle' sounds and a falling snowflake sound or melody adding in cold, wind sounds towards the end and ending with long, smooth, quiet sustained notes

Video record the children's work as a record for assessment.

4. Play the children extract 2 2.21 – 3.02, Lento (3 bars before figure 6) and poco piu mosso (13 bars after figure 8) x 3, telling the children that here is another composer who has also composed music about a cold, mysterious, faraway place. Ask the children to say how they think the composer made these sounds, using musical concept pairs and musical expression words. Note, this should not be presented as a 'correct' version of the composing task, the focus of the discussion is what the children think about how another composer tackled the same composing challenge.
5. End game – play musical opposites using the concept pairs flashcards. Show the children a concept card, like start, and ask them to remember the opposite word (stop).



SESSION 5 and 6

ART IN MUSIC

Artwork

In these sessions, children will create art works to portray the ideas and narrative they hear in Extract 3 of the Prelude to Sinfonia Antartica. Children will explore how to use coloured pencils and crayons; and then mixed media in collage to portray the emotional content of the music. They will produce individual and group art works.

SESSION 5

1. Grabber – play Move it (See **Listening to music in the classroom**).
2. Play extract 3 (once) and tell the children that they are going to make art that looks like the music sounds. Using either an interactive whiteboard, or a large piece of paper and coloured pencils or crayons demonstrate to the children how they can draw what the music sounds like. There are many ways to do this, using a variety of shapes, lines, dots, and shadings. Different types of sounds can shown in different colours, lines of different thickness, and where they are placed on the paper. It is important to show the children how you make your art work in real time as the music plays.
3. Give the children blank paper and a selection of coloured pencils and crayons, making sure they have a good selection of colours to choose from. Play extract 3 x 3 times while the children create their art work. If your class would benefit from some thinking time, ask the children to draw pictures in their mind whilst listening the first time, and then try drawing with the pencils or crayons on the second and third repetitions.
4. Ask the children to share their work with their discussion partner. Prompt the children to use musical expression words to explain their work, for example 'I think the music sounds cold and twinkly so I have make these dots in the picture like snowflakes.'
5. Lead a mini-plenary where some children to share their ideas with the class. If time in this session, or at another time, get the children to look at each other's work in a gallery walk where they visit each other's work stations and talk about what they wanted to show in their art work.
6. End game – play Move it (See **Listening to music in the classroom**) adding in descriptions of the movement, e.g. 'let's move like snowflakes.'

SESSION 6

1. Grabber – play Move it (See **Listening to music in the classroom**).
2. The children will work together to make four mini pictures which will portray what the music sounds like in extract 3. These will be put together into a long thin art work (landscape orientation) which can be viewed from left to right to show the scenes in the music. Prepare a large piece of paper, perhaps on a roll of paper, or several sheets taped together that mark out the four sub-sections of this extract, going from left to right.

Description	Timing	Score reference
Flying snowflakes and cold icy air	4.12	Poco animato, 5 bars before figure 9
Dark, cold waves rising and falling	4.37	Piu Mosso, 6 bars before figure 10
Flying higher and higher	4.59	4 bars after figure 10
Fanfare of stars and snow	5.07	Meno Mosso, 4 bars after figure 11

Remind the children that this music tells the story of a journey through the cold, mysterious, faraway place. Divide the class into four groups and allocate one of the sections to each group.

Play the extract, stopping at each subsection, and ask the groups to think about what colours and shapes the music sound like, and share their ideas with the others in their group.

3. Give the children mixed media resources to make a collage, and paper to work on to create their artworks. The mixed media could include stickers, glitter, paper and fabric cut outs, paints and crayons. It can include found objects like dried pasta, beans, and printed paper like cutouts from newspaper and magazines.
4. Lead a mini plenary asking the children to listen again to the extract 3, making sure they listen with focus, and lead questioning to confirm how the children are choosing to make their artwork look like the music sounds.
5. Give the children more time to complete their art work. If necessary, continue this art work in another lesson.
6. If time in this session, or at another time, get the children to look at each other's work in a gallery walk where they visit each other's work stations and talk about what they wanted to show in their art work. This could be used a speaking and listening session where children learn to ask evaluative questions of one another.
7. End game – play Move it (See **Listening to music in the classroom**)



GUIDANCE

ACTIVE LISTENING

The KS1 Music National Curriculum requires children to be taught how to **listen with concentration and understanding**. Listening is the core musical skill for all children. Once children can focus and listen to musical sounds, then they are able to copy them, and then identify what they are hearing, using vocabulary related to the interrelated dimensions of music: pitch, duration, dynamics, tempo, timbre, texture, structure. Definitions of these terms can be found in the Model Music Curriculum https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/974360/Model_Music_Curriculum_Appendices.pdf. Developing listening skills in music will also develop listening skills in all other areas of the curriculum and help children to develop effective concentration and memory.

This scheme of work uses **active listening** – combining listening to music with other activities which enable the children to explore their emotional responses to music in a variety of verbal and non-verbal ways. Children intuitively respond to music through movement, and it is a good idea to channel this instinctive reaction into mime, dance, drawing and mark making to give the children a creative activity to focus on as they listen. Listening examples are presented in short extracts of 30-90 seconds and the children do **repeated listening** of these extracts to allow them to become familiar with the music. Young children need multiple, repeated playings of musical extracts in order to understand the sequence of sounds, to recognise the different elements in the music and become familiar with their own emotional responses to the music.

This scheme of work presents active listening using non-verbal activities drawn from PE and Art. Children will respond to the music with free and co-ordinated movement with the body, and with manipulatives like scarves and ribbons to 'perform dances using simple movement patterns' (KS1 PE National Curriculum Attainment Target). They will show the stories and ideas in the music by engaging in art activities like drawing and mark making, 'to use drawing, painting and sculpture to develop and share their ideas, experiences and imagination' (KS1 Art National Curriculum Attainment Target). Active listening gives the children a rich experience of the music because they construct narratives and descriptions about the music they are hearing in these non-verbal activities which facilitate them in using their imagination and silent, thinking voice to consider what their emotional response to the music might be.

TALKING ABOUT MUSIC

To help children respond verbally to music, they need to **identify, discriminate and analyse** in spoken language what they are hearing and their non-verbal responses to the music. Helping the children to put their non-verbal actions into words will help them understand their own experiences so that they can 'articulate and justify answers, arguments and opinions; and give well-structured descriptions, explanations and narratives for different purposes, including for expressing feelings' (English National Curriculum: Statutory guidance for spoken language). It is particularly helpful to prompt children to use **musical concept pairs** in talking about music. This helps the children listen to the **quality of the sound** to identify and discriminate what they are hearing, e.g. long and short, wood and metal. They can also use the concept pairs to **analyse the effect** of combinations of sounds in the musical texture, e.g. comparing the big sounds and little sounds, or near sounds and far away sounds, which helps them identify what they are hearing in a complex musical texture like Sinfonia Antarctica.

MUSICAL CONCEPT PAIRS

- | | |
|------------------|----------------|
| · sound | silence |
| · start | stop |
| · beat | rhythm |
| · long sound(s) | short sound(s) |
| · fast | slow |
| · getting faster | getting slower |
| · high | low |
| · up | down |



MUSICAL CONCEPT PAIRS

- | | |
|------------------|-------------------|
| • loud | soft |
| • getting louder | getting softer |
| • big sound(s) | little sound(s) |
| • near sound(s) | far away sound(s) |
| • smooth | detached |
| • wood | metal |
| • tuned | untuned |
| • instruments | singing |
| • solo | group |

Teachers can use **musical activity words** to give children instructions, e.g. listen, explore, share, respond, sing play, move, and stop. To **identify particular sounds**, name groups of instruments heard, e.g. brass instruments, percussion, strings; and individual instruments, e.g. trombone, glockenspiel, solo violin. It is not necessary to identify every single instrument in the orchestral sound, and indeed, it is unlikely that the children will be able to do this, so focus on identifying prominent sounds within the musical texture.

Describing and analysing the emotional effect of the music will combine **dynamics**, e.g. loud, soft, getting louder, getting softer; with **musical expression words**. In KS1, use a range of descriptive language that fits what you are hearing, e.g. angry, scary, cold, icy, gentle, smooth, soft, even, shiny, twinkling, detached, distant, spiky, crash, bang(ing) smooth, soft, even, shiny, twinkling, detached, soaring, flying, swirling, misty and so on. You may want to include **musical style words** like fanfare, dancing, procession to describe parts of the music.

KS1 children listen with innocent ears. They are unlikely to have heard this music before. They will present a wide range of responses to the music in the creative work they do in these sessions. You will notice that children are asked to give their emotional responses to the music before they are told what Vaughan Williams' original intentions are. There should be no expectation that the children get a 'right' answer when they are presenting their verbal or non-verbal responses. Let the children explore how the music makes them feel so they can determine what the music inspires them to do in their own creative responses.

Because this music is complex with many different sounds happening at once, the children will need support to identify and label what they are hearing, and to explain which parts of the music they are identifying in their responses.

To help the children develop their spoken language use **sentence strings** as prompts:

- I can hear in the music
- This part of the music sounds louder (or softer, faster, slower, happier, more mysterious etc.) than the other part because....
- This music sounds like because I can hear....
- I think the music is telling the story of... because I can hear.....

To help the children focus their **analytical listening** on a particular part of the music, or a particular sound, use this **questioning script**:

- Is there a place in the music where we hear a loud sound? (or a soft sound, or a far away sound, or a mysterious sound etc.)
- Where is the place we can hear the loud sound?
- What happens in the music to make that loud sound?

LISTENING TO MUSIC IN THE CLASSROOM

The key to successful listening in the classroom is to let the children focus on the music and remove all other distractions. Do not talk over the music, or allow the children to talk over the music. There is a great deal of background music in a young child's daily life. Everything on TV and film, every game and app has a soundtrack and sound effects. Many children learn to ignore this music as background noise and will need help to learn to listen. Teaching children to listen with focus will really help them develop their inner musical ear throughout KS1 and KS2. You can prepare the children by playing these listening games:

LISTENING TO MUSIC IN THE CLASSROOM *continued*

Statuses This movement game combines processing instructions in the internal, thinking voice with mindful movement. The children stand up and spread out around the room. You call out the name of an animal, a piece of food, an item of clothing (or any other vocabulary that the children know) and the children strike a pose and hold it to show the word. The children must be silent.

Develop this by replacing the verbal instruction with a word or a picture for the children to read. Develop this further by including verbal or written instructions for how the item might move or feel, for example a cat moving slowly, or a cake feeling sad.

Secret music This game combines active, analytical listening with spoken language using musical vocabulary. Choose a number of classroom percussion instruments and place them behind a screen or piece of cloth stretched out so that the children cannot see them. Choose instruments which are played in different ways and make different kinds of sounds. Ask the children to listen as you play the instruments one at a time and ask them to describe the sound they hear. Make sure you keep the instrument out of sight so that the children have to listen to work out what they can hear. You can use a puppet to 'play' the instruments, and also ask another member of staff such as the TA to choose what to play, or ask a child to come and choose the secret instrument. You may like to prompt the children with words relating to the quality of the sound (the timbre) such as high, low, long, short, loud, soft, smooth, spiky; and also the way the instrument is played such as rattling, scraping, shaking, tapping.

Develop the game by including the names of instruments, once the children know these, and encourage children to use a sentence string to describe the sound: 'I can hear the tambourine. The sound is long and loud. You are shaking the tambourine.'

Move it This game challenges children to respond to musical sound with movement. The teacher plays a classroom percussion instrument and the children move in the way the music sounds. Use a variety of tuned (bells, glockenspiel, xylophone, chime bars) and untuned instruments (all kinds of drums, triangle, shakers and maracas, claves, woodblocks, jingles, scrapers and so on), and play them at different speeds (slow, medium, fast) and different dynamics (quiet, medium, loud). Try out different articulations (smooth, spiky, detached, accented, hard, soft), and also try using different types of beater to get different sounds from the instrument.

Develop the game by inviting the children to come and play the instrument to lead the class; and also by getting children to make a sound/movement duet in pairs where one plays the instrument and the other makes the movement. You can also explore groups of instruments, for example only wooden instruments, or only metal instruments.

Move it can also be played as a drawing game, where the children respond to the sound of the instrument by drawing shapes, patterns and textures. Use classroom whiteboards for the children to draw on and show their answering by holding them up to the class.

GETTING READY FOR LISTENING WORK

First check that your classroom sound system is fit for purpose. Make sure that the music can be clearly heard from every point in the room, including checking that it is audible through the full dynamic range. Young children and children with sensory issues may be initially wary of loud sounds, so consider how to set the volume of the recording to make sure that both loud and soft sounds are audible to the class but the volume range will not be too extreme. If you have children with hearing impairments in the class, then check that they can hear the music being played through the classroom sound system. This might require you to use a hearing aid loop or other assistive technology, or provide the child with their own set of recorded extracts to listen to on headphones if they cannot hear the music being played in the classroom.

It is a good idea to download a recording of the first movement of the Sinfonia Antartica from Spotify or another audio streaming site and make clips of the particular sections of the music mentioned in the scheme of work. Use free software like Audacity <https://www.audacityteam.org/to> make clips which you can then save and embed into a powerpoint or other presenting software that you use in the classroom. Using a video streaming site like YouTube to present listening extracts can be problematic in the classroom. You may not want the pictures that accompany the video, and the pop up adverts can be distracting or inappropriate. If you do choose to play the clips from a streaming site, then it is best to work from the Vaughan Williams Society website that does not have adverts. The timings given in the scheme of work are taken from the recording of the 1st movement of the Sinfonia Antartica on that website <https://rvwsociety.com/symphonies/>

SUCCESSFUL ACTIVE LISTENING IN THE CLASSROOM

The scheme of work suggests you work on extracts of around 30 – 90 seconds in duration. This is the ideal length of clip for children to focus without getting distracted. If the focus of the lesson is listening and responding, then give plenty of lesson time to listening and be ready to play the musical extract repeatedly so the children can become really familiar with the music. Follow this sequence to help the children engage in active, focused listening:

- Give one clear instruction for the listening task
- Allow some silence to fall before the music plays to help the children get ready. Remember, do not talk over the music, or allow the children to talk over the music.
- Play the clip three times with a very short (5-10 second) gap in between the recordings. You can repeat the original instruction for the listening task, but do not ask the children any further questions, or introduce another activity until the children have listened to the clip three times. It is really important that the children can focus on the music and engage in the active listening task without any other distraction
- Let the children show you and share their active listening responses.
- When children are discussing their verbal responses to the music, always listen again the clip to confirm what the child has heard. You can use the questioning script to help this:
 - o Child X - is there a place in the music where you heard a loud sound (or a soft sound, or a far away sound, or a mysterious sound)
 - o Where is the place you heard the loud sound?
 - o What did you do with your scarf (or mime, or movement, or drawing or instrument) to show the loud sound?
 - o If we listen to the music again, can you show us how you were moving your scarf to show the loud sounds in the music?

ASSESSMENT

Creative musical work with young children demonstrates the truism that the journey is as interesting as the arrival. Their creative responses to music are often ephemeral and fleeting. Video recording movement and dance work, and creative composing work is a great way of capturing these moments in a busy classroom. Because young children can find it difficult to remember work completed in a previous lesson, the lessons are designed to provide opportunities for the teacher to collect evidence of creative work in each lesson. Children's art pieces can also be presented in a gallery display.

When thinking about assessing the children's work, focus on both the task set, and the process that the children have been challenged to follow. For example, in sessions 1 and 2 the task set is to make a dance piece, and the process is to focus on how to move in a way that portrays the music, and also to describe what they are doing and their reasons for doing it using musical vocabulary and sentence strings to construct explanatory languages. Working in this way, the creative projects provide assessment evidence of music, art, PE and English work.



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