



RESOURCES

EYFS

OVERTURE - THE WASPS

Imelda Shirley

A Buzzing Musical Adventure!

Funded by the Vaughan Williams Charitable Trust

# OVERTURE - THE WASPS



## Imelda Shirley

Imelda Shirley is Assistant Head of Wigan Music Service, where she leads on EYFS music. She convenes the EYFS Music Forum for the Greater Manchester Music Hub. She is also an experienced choral conductor and conductor trainer. She is Head of Learning and Participation for Sing for Pleasure.

## RATIONALE

The appeal of wasps for young children may not be immediately obvious; however, many of children's fears about insects and minibeast stem from adult influences. In this project, which should link well with any project on minibeasts, we provide an opportunity to reconsider how we think about wasps, their role in nature as pollinators, and about respect for living things. Our starting point is the characterful music from Ralph Vaughan Williams, 'Overture: The Wasps.'

This project is informed by the UK non-statutory Early Years framework, '[Development Matters](#),' (DfE, 2021) and '[Musical Development Matters in the Early Years](#), (MDM) developed by Nicola Burke (2018). Curriculum links and reference to the Characteristics of Effective Learning are included.

## STRUCTURE

The unit of work is set out according to the four 'Aspects of Musical learning and Development, as set out in MDM, which are as follows:

- **Hearing and listening**
- **Vocalising and singing**
- **Moving and dancing**
- **Exploring and playing**

This unit of work builds upon the principles of MDM and ultimately Development Matters in that musical activity should be seen to 'interweave' (Burke, 2018) through all aspects of children's early years activity. For children in the early years, music is a natural part of daily life, and here we have taken Vaughan Williams' atmospheric music 'Overture: The Wasps' in order to provide imaginative, playful, and creative musical experiences for the youngest children. In many ways, what follows may offer a model of how many forms of music can be used to facilitate early learning.

While the 'Aspects' are presented as distinct forms of musical engagement, in reality, children's activity will be far more fluid, creative and individual. For example, musical listening might lead to mark making, which might lead on to exploring sounds, exploring movement, or exploring the potential of different sound sources. During their play, the practitioner might hear children incorporating aspects of their explorations into impromptu songs – perhaps songs which reflect known songs. Furthermore, as noted in the two key documents above, progress in learning should not be considered to be linear, but messy and individual. Learning in the early years should provide opportunity for repeated listening to the repertoire pieces and continuous musical play.

## MUSIC

This project contains a wealth of musical ideas based upon the initial bars of Vaughan Williams' overture; however, we have also identified *Minibeast* repertoire which could facilitate purposeful listening and responding through music, movement and speech. We have included three new songs written especially for the project (mp3 recordings of the songs are included for convenience), two rhymes, and a sound-story. We encourage you to create your own songs, chants, rhymes and sound-stories too. Practitioners may wish to follow-up the work of Helen MacGregor who draws on Vaughan Williams' '*March Past of the Kitchen Utensils*' to teach about dynamics and pulse in '*Listening to Music Elements Age 5+: Active Listening Materials to Support a Primary Music Scheme*' (see Music Express Extra – KS1).

## HEARING AND LISTENING

3-4 years

### POSITIVE RELATIONSHIPS: What adults can do

- Ask the children to close their eyes. Listen to the opening of [Overture: The Wasps](#) (about the first 50 secs)
- Ask the children to describe what they can hear – notice how it buzzes, and sometimes stings with loud punches. Buzzing, as if the wasps are hovering near a flower. Extend and add extra vocabulary where necessary.
- What does the music make the think about? What can they hear?
- Show children pictures of an orchestra, whilst listening to the music.
- Encourage careful listening by inviting the children to respond to the movement of the wasps with scarves. They could shimmer and shake vigorously when the music gets loud. They could match the up and down movement of the pitch.
- Now in pairs, invite the children to move like wasps, together, using their scarves.
- In their mark making, invite the children to show the wasps up high and down low as they fly around. Practitioners photograph the children's waspy marks so they can be used as 'scores' for the children to recreate later with voices and instruments.
- Encourage the children to play with their voices – making short sharp waspy sounds – varying the pitch, high and low – varying to length with long and short 'buzzy' sounds.

### ENABLING ENVIRONMENTS: What adults can provide

- Talk about the music. Explain that it is written by an English composer called Ralph Vaughan Williams. Notice how he has chosen different instruments to create the effect of buzzing wasps.
- Provide a sound/listening station where they can access listening to and talking about this music.
- Have lots of pictures of orchestral instruments for them to see and talk about. Encourage them to know their names – lots of miming games and songs such as '*I am the Music Man*'. Violins, flutes, clarinets...
- Set out mark making materials for the children to respond to the wasps sounds – chalks, foam, sand, paint etc.
- Create a wasp 'sound station' with shakers, rattles, improvised instruments, and other homemade sound sources, to help them explore waspy ideas. Can they recreate their wasp music, using aspects of their earlier wasp mark-making?

### HOME LINKS:

- Encourage them to find buzzing waspy sound- makers at home.
- Ask children to go on a sound-walk with their grown-up at home – to the park, in the garden What can they hear? Talk about what they hear with their parents/carers

## HEARING AND LISTENING

Reception

### POSITIVE RELATIONSHIPS: What adults can do

Use the same starting points for 3-4years old but consider how to extend the children's abstract thinking of the music they hear.

- Ask the children to close their eyes. Listen to the opening of [Overture: The Wasps](#) (about the first 50 secs)
- Invite them to respond to the changes of sounds with their hands and fingers – are they able to anticipate the changes of pitch (especially when the music goes higher) and the dynamics (the sudden swells of buzzing sounds played by the orchestra)
- Ask the children to describe what they can hear – notice how it buzzes, and sometimes stings with loud punches. Extend and add extra vocabulary where necessary.
- What does the music make the think about? What can they hear? Notice the children's language (vocabulary) as they describe the music.
- Notice how the music changes. Do they notice the loud and quiet moments, or the changes in pitch (low/high)? Encourage them to express this physically as they flap their hands/wriggle their fingers high and low, or with more/less energy.

### ENABLING ENVIRONMENTS: What adults can provide

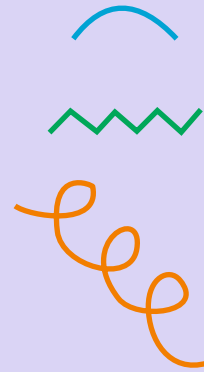
- Talk about the music. Explain that it is written by an English composer called Ralph Vaughan Williams. Notice how he has used different instruments to create the effect of buzzing wasps.
- Provide a listening station where they can access listening to and talking about this music.
- Have lots of pictures of orchestral instruments for them to see and talk about. Encourage them to know their names – lots of miming games and songs such as '*I am the Music Man*' violins, flutes, clarinets...
- Set out mark making materials for the children to respond to the wasps sounds – chalks, foam, sand, paint etc.
- Create a wasp 'sound station' with shakers, rattles, improvised instruments, and other homemade sound sources, to help them explore waspy ideas. A wasp puppet or a picture on a lolly stick will help the children to explore high and low sounds in their musical play. Pictures of large wasps/small wasps will encourage them to think about loud and quiet sounds during their musical play. There are lots of free clipart (less-scary = child-friendly) images available online.
- Opportunities to respond to music should be freely available as different children will choose to respond in different ways at different times. Having wasp instruments (e.g. shakers and scrapers) available means that children can respond and recreate the wasps music in their own way, when they are ready.

## VOCALISING AND SINGING

3-4 years

### POSITIVE RELATIONSHIPS: What adults can do

- Model and play with buzzing sounds (zzzz) to warm-up the voice before singing
- Explore pitch – modelling buzzing up high and down low – use your finger in the air to trace the direction of travel of this vocal play. Engage with lots of stop and go games and encourage the children to lead this game. Use a finger puppet or even a little sticker to promote focus.
- Try this game and explore shapes and patterns in the air and then draw them for the children to follow. (see opposite)
- Encourage the children to use both hands and explore different sizes and to extend the shapes. This will help them to explore dynamics (loud/soft) and pitch (high and low).
- Teach /model the rhymes and songs included in this resource, to develop vocal sounds, pitch-matching, rhythm and dynamic control.
- Make this fun and interactive – using props and pictures to help memory and understanding.



### ENABLING ENVIRONMENTS: What adults can provide

- Provide mark-making materials (& finger puppets) in provision for children to explore their vocal play further.
- Include scarves and ribbons
- Encourage the children to notice other sounds in the environment which are loud/soft or travel high and low. In this way they will be able to draw upon their own experiences.
- Remember to model vocal sounds and fragments of songs in other areas in your environment: water tray, mud kitchen, construction area and when playing with toy cars, trains, trucks etc. All swinging, riding, jumping activities can always be enhanced with vocal sounds.
- Look for opportunities and be guided by your children – they will find them! See how you might be able to sensitively copy and add to this vocal play.

### HOME LINKS:

- Encourage children to 'draw' shapes and play with their voices with their parents/carers
- Send copies of the words of chants/songs home for them to share and practise.

## VOCALISING AND SINGING

Reception

### POSITIVE RELATIONSHIPS: What adults can do

- Sing little short copycat phrases for the children to copy/hum/buzz. This could be 'Hello Wally Wasp! How are you today?' Invite children to take turns to answer. Keep this simple – the children may well invent their own games too.
- Encourage the children to pretend that Wally the Wasp is singing a song – they can invent and create their own little tune for others to copy just with the word 'buzz!'
- Explore loud and soft sounds during the buzzing warm-up. Invite children to follow your hand signals [palms together = silence] to show the buzzing sound getting louder and then getting quieter. Then invite children to lead.
- Introduce the new rhymes, model expressive voices, careful attention to the rhythm of the words.
- Remember to sing & speak slowly, so that children grasp the words and the melody. Model how to exaggerate using lips, teeth and tongue for clear words.
- Have a 'Song Bag' or 'Song Box' dedicated to mini-beasts and garden songs and rhymes. This could include favourites and also blank cards in their for children's own choice.
- Teach the following rhymes & songs which develop vocal sounds, pitch-matching and explore dynamics and rhythm.
- *Buzz! Buzz! Buzz!* has a chorus and opportunity for call and response, echo phrases and solo singing.
- Support the children with their singing – different from their speaking voice. Listening carefully is key here – so we can know how best to help them improve. Repetition and practise to enable children to become more confident.

### ENABLING ENVIRONMENTS: What adults can provide

- If possible use a puppet – this could be a sock puppet. [There are lots of crafty ideas online for making bee/wasp finger puppets.](#)
- Or make a simple headband. (Wally the Wasp). Encourage turn-taking and waiting.
- Provide devices for children to record their buzzing vocal games and songs.
- Encourage them to share their own songs about Wally Wasp's adventures. Share with other children and at home.
- Provide props, pictures of fruit, flowers, food for the wasp to eat (or play fruit, vegetables, food)
- If children sit in a circle, everyone can see and hear.
- Vary the types of singing sessions you provide – whole-group, small-group singing and opportunities for individual singing.
- Remember to observe and value the singing children do when playing.
- Notice when the children use singing during play – fragments of songs and vocal play – take their lead and slowly extend their ideas.

### HOME LINKS:

- Encourage children to invent their own songs & sound stories at home about Wally Wasp's adventures.
- Send copies of the words of chants/songs home for them to share and practise.

## MOVING AND DANCING

3-4 years

### POSITIVE RELATIONSHIPS: What adults can do

- Play the opening of [Overture: The Wasps](#) (the first 50 secs) and encourage the children to move freely in response to the music. Ask them to imagine they are little wasps buzzing and flying. They might try this with their hands only at first, to get a feel for how they might move. Notice their buzzing actions, twists, turns and help them to respond to the contrasts in the music (louds/soft moments and including the low to high moments) – ask them to match their movements to what they hear.
- Encourage the children to move in response to a tambourine. This could represent the wasp buzzing/flying/hovering around the garden. Support children to move on tip-toes and to stop when the sounds stop.
- The tambourine could then be played to a steady beat – for example - marching ants. Invite the children to move/march together to the beat.
- Model these small movements and make contrasts between the marching music and the busy buzzing music (shaking the tambourine)
- Add instruments/sound makers. Show the children how to move and play their instruments in response to signals.
- Replay the [Overture: The Wasps](#) beginning with the Wasps buzzing (free flight) section but continue until about 1' 10" or more, with the strong marching beat.
- Invite someone who plays an orchestral instrument (e.g. violin, clarinet, flute, etc.) to play some trills/tremolandos – buzzing sounds for children to hear and respond to

### ENABLING ENVIRONMENTS: What adults can provide

- Lots of clear space for children to move freely and safely – especially when the instruments are being used.
- Opportunities for children to try this in provision – even in pairs and small groups (outside too).
- Provide a range of instruments/sound makers – shakers, scrapers, xylophones, tambourines in the environment (indoors and outdoors)
- Children could make own shakers and drums too.
- Pots, pans, wooden spoons

### HOME LINKS:

- Share the YouTube link and clips of the children's moves and sequences with home.
- Invite parents/cares to try some of these movements at home and invent some more...lovely musical responses but also a precursor to developing handwriting skills!

## MOVING AND DANCING

Reception

Could begin with the same starting points suggested for 3-4year olds, but begin to extend their skills with the following activities:

### POSITIVE RELATIONSHIPS: What adults can do

- Transfer their ideas now to the opening of the [Overture: The Wasps](#) - supporting the children to move in response to the sudden changes in the music. E.g. the swells of sound (dynamics – loud and soft) during the buzzing section.
- Create a little simple sequence together – using levels of high and low movements, big and small and hovering and twists and turns and changes of direction. Be playful and celebrate their ideas! Take their lead too!
- Challenge the children to add variety to their movements, e.g. jumping, skipping, marching, hopping to the beat of the music.
- Play games to show the different movements for the buzzing opening and the playful march-like section.
- Facilitate lots of practice of these responses and record their sequences to share with home.
- Support the children with their singing – different from their speaking voice. Listening carefully is key here – so we can know how best to help them improve. Repetition and practise to enable children to become more confident.

### ENABLING ENVIRONMENTS: What adults can provide

- Create a 'stage area' in the outdoor provision for children to practise their movements and dances.
- Observe their play and join in! Follow their lead and build upon their ideas and add language and encouragement to help them develop their ideas.
- Provide scarves and rhythms to help connect further with the music and instruments. (gross motor skills)
- Provide mark making area to develop a physical response to the music and instruments. (fine motor skills).
- Could link to *Write Dance* activities

### HOME LINKS:

- Encourage the children to practise and share their sequences at home.
- Challenge them they make a little performance/stage area at home.
- Ask them to bring in photos and videos of their work to be celebrated.



## EXPLORING AND PLAYING

3-4 years

### POSITIVE RELATIONSHIPS: What adults can do

- Explore conductor games – start and stop – this could make use of the wasp puppet (hiding =stop & “Peep bo!” = go!)
- Use the children's earlier waspy mark-making as a musical score. Using the shapes, they've made to create a sound story for the wasps.
- Co-play with the children, taking their lead. Copy their sounds and help to extend their ideas – play and have fun for more sustained musical engagement. Reduce your talk through these activities – let the musical sounds dominate!
- Record these sound stories and let them watch it back – this might help them to generate more ideas. Share with home.
- Encourage the children to play to the steady beat heard on different sections of the [Overture: The Wasps](#) particularly these section after the initial Wasps buzzing (free flight) section but continue until about 1' 10" or more. Play stop/go games (musical statue -type games) to encourage fun but careful listening and playing. They should still be able to hear the music so they can play quietly to the beat.
- Invite individuals to be in charge of the device to play and stop the music.
- Develop this and encourage them to explore buzzing sounds with other instruments and then change to the steady beat once the music changes. This could be in two groups – a group of buzzing sounds / a group of steady beaters (then swap over)

### ENABLING ENVIRONMENTS: What adults can provide

- Could provide a small circular table with instruments in outdoor provision. Red and green circles/scarves will act like traffic lights for stop and go games.
- Provide music dens/teepees for pairs of children to explore music making
- Provide a range of instruments and sound makers to explore – shakers, scrapers, claves, wooden spoons, jars of beads/beans, rain sticks, ocean drums...
  - Some will represent the wasps
  - Some will be great for a steady beat



### HOME LINKS:

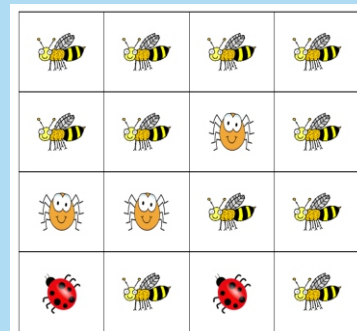
- Provide the resources bottles to make little bottle wasp shakers at home – put a little rice/pasta/beads/clean gravel and then secure the lid. Children can then decorate to resemble a wasp! See here:

## EXPLORING AND PLAYING

Reception

Could use the same starting points for 3-4-year olds, but consider how to extend their skills & experiences with the following suggested activities:

- Encourage children to create music and sound effects with voices and instruments to a simple story (like the one attached “Wally the Wasp's Wonderful Wake-up!”)
- Validate their ideas and try to include them wherever possible – [challenging](#) them to remember contrasts of pitch (high/low) Dynamics (loud/quiet) and Tempo (fast and slow).
- Have combinations of pictures which have one, two and three syllables for them to create and tap out simple repeating rhythm patterns. This could be based on Minibeasts:
- Repeat each line several time and once secure on hands, body percussion – transfer to instruments like claves or tambour or wooden instruments/pencils
- [Challenge](#) the children to tap these rhythms with them saying the words in their ‘thinking voice’ – internalising. Repeat and support where necessary.



### ENABLING ENVIRONMENTS: What adults can provide

- In Provision - provide pictures, props and instruments for them to create their own sound story, music and songs.
- Provide resources for them to draw their own minibeast rhythm patterns score for their friends to play from. **Four pictures in a row helps to keep it simple and offers opportunity for repeating patterns.**
- Provide plenty of opportunities for the children to practise and for to observe and co-play. Record their ideas on an iPad & help them to think about how they might improve their work – better contrasts? Better start/end? Share their work with the setting and at home.
- Provide pictures for children to create their own patterns for children to tap (hands/claves/wooden spoons/pencils)

### HOME LINKS:

- Encourage the children to draw more minibeast rhythm patterns at home.
- Send simple instructions...
  - **Can you say and tap each line on your hand/knees?**
  - **Can you draw your own pictures & make new patterns?**
  - **Try big and small pictures for loud/soft/quiet sounds**
  - **You could try tapping two pencils or two wooden spoons!**

## CHARACTERISTICS OF EFFECTIVE LEARNING

### PLAYING AND EXPLORING: engagement

#### Finding out and exploring

- Showing curiosity about objects, events and people
- Using senses to explore the world around them
- Engaging in open-ended activity
- Showing particular interests

#### Playing with what they know

- Pretending objects are things from their experience
- Representing their experience in play
- Taking on a role in their play
- Acting out experiences with other people

#### Be willing to 'have a go'

- Initiating activities
- Showing a 'can do' attitude
- Taking a risk, engaging in new experiences, and learning by trial and error

### CREATING AND THINKING CRITICALLY: thinking

#### Being involved and concentrating

- Maintaining focus on their activity for a period of time
- Showing high levels of energy, fascination
- Not easily distracted
- Paying attention to details

#### Keep on trying

- Persisting with activity when challenges occur
- Showing a belief that more effort or a different approach will pay off
- Bouncing back after difficulties

#### Enjoying achieving what they set out to do

- Showing satisfaction in meeting their own goals
- Being proud of how they accomplished something – not just the end result
- Enjoying meeting challenges for their own sake rather than external rewards or praise

### PLAYING AND EXPLORING: engagement

#### Having their own ideas

- Thinking of ideas
- Finding ways to solve problems
- Finding new ways to do things

#### Making links

- Making links and noticing patterns in their experience
- Making predictions
- Testing their ideas
- Developing ideas of grouping, sequences, cause and effect

#### Choosing ways to do things

- Planning, making decisions about how to approach a task, solve a problem and reach a goal
- Checking how well their activities are going
- Changing strategy as needed
- Reviewing how well the approach worked

## TWO RHYMES

### Wally Wasp

Wally wasp, Wally wasp  
Buzz up high!  
Wally wasp, Wally wasp  
Touch the sky!  
Wally wasp, Wally wasp  
Buzz down low!  
Wally wasp, Wally wasp  
Off you go!

Flap wings/make shapes  
to show the direction of the  
wasp's travel. High, low and  
try getting quieter as the  
wasp flies away!

#### For both rhymes:

- Encourage the children to notice the rhymes
- As a group, try to make up a new verse
- Try exploring different expressive voices – whispering, quiet, slow, fast, robot, singing etc
- Make up some sound effects with shakers and other instruments/sound makers
- Tap the word rhythms on claves, tap sticks, pencils or wooded spoons

### Two Little Buzzy Wasps

Two little buzzy wasps, buzzing in the air

One named Cooper, One named Claire

Fly away Cooper, fly away Claire

Come back Cooper, come back Claire

Place two small  
yellow stickers  
on forefingers  
to be the  
wasps!



THREE SONGS

Where's Wally? Buzzzz!

Imelda Shirley



**Learning Objective:** To make, listen and respond to sounds getting louder and quieter / softer

**Game:**

1. Everyone sings the song so they are familiar and confident with the words and melody
2. Practise Wally's buzzing sound together and practise making it louder and quieter
3. Hide the wasp finger puppet / small picture.
4. All sing the song, then the practitioner moves towards and away from the hidden puppet trying to find the puppet, guided by the vocal buzzing sounds: louder – getting closer; quieter – getting further away.
5. Choose different children to play the game – one to hide the puppet and one to find it.
6. More confident children could sing the first line on their own.
7. Extension: Try transferring the game onto instruments – e.g. shakers



THREE SONGS

Sitting in the Garden

Imelda Shirley

Si-tting in the gar-den peace-ful as can be! A - long came a wi - spy wasp

bu-zzing round me! He said, "Buzz buzz, buzz buzz!" "Buzz buzz, buzz buzz!"

Noi - sy as can be!

2. Sitting in the garden  
Peaceful as can be!  
Along came a little bird  
Tweeting round me!  
She said...  
Tweet tweet! Tweet tweet!  
Wasp said...  
Buzz buzz! Buzz buzz!  
Noisy as can be!
3. Sitting in the garden  
Peaceful as can be!  
Along came a green frog  
Hopping round me!  
He said...  
Rib-bit, ribbit! Ribbit, ribbit!  
Bird said...  
Wasp said...  
Noisy as can be!

Make up as many verses of the songs as you wish. Use picture cards or puppets to help the children remember the order.

Encourage the children to be creative as they explore their different sound effects.

Extension: Transfer the vocal sound effects on to instruments/sound makers

THREE SONGS

Buzz Buzz Buzz!

Imelda Shirley

Chorus

Buzz! Buzz! Buzz! Buzz - ing round my gar - den! Buzz! Buzz! Buzz!

4

Buzz ing all a-round! Buzz! Buzz! Buzz! Buzz - ing round my gar - den

Verse [examples]

7

Tell us what tas - ty treats you have found! I've found a flo - wer

Fine

solo

10

She's found a flo - wer I've found fruit He's found fruit

all

solo

all

buzzing vocal sounds

buzzing vocal sounds

DC al fine

15

I have found some po - llen She has found some po - llen

solo

all

buzzing vocal sounds

Invite children to create new verses. Encourage them to tune-in and pitch match. Have props/pictures to help.

## Wally the Wasp's Wonderful Wake-up!

A creative sound story for voices and instruments

Play the start of Vaughan Williams' Overture: The Wasps to introduce the story...

“Wake up Wally! Zzzzz” said his mum Wendy.

Buzzzzing sounds/shakers

“Buzzzz! It's time to get up!”

chimes/triangle

Wally the Wasp opened on eye... “Bing!”

high squeaky voice/scrapper

And the other eye... “Bong!”

high squeaky voice/scrapper

He waggled his antennae... “Wiggle, wiggle, wiggle.”

high squeaky voice/scrapper

He enjoyed a big, long stretch and a loud yawn!

pretend to yawn loudly

He smiled as he saw the golden sun rising slowly in the sky.

triangles/chimes/keys

Time for breakfast!

He buzzed right down to the bright yellow buttercups

buzzing down low

Hidden in the grass below

slide down xylophone

He gave them a big sniff... Ahhhhh! Yummy!

Vocal sounds – Ahhh!

He began to drink some of the delicious nectar. Mmmm!

Yummy! Mmmm!

Next, he flew a little higher through the daisies, dancing in the breeze.

rising buzzes/tambourines

Then, he flapped his tiny wings as fast as could.

fast shakers/scrapers

He buzzed right up to the tallest sunflower.

Rising buzzes/triangles

Suddenly, he heard a strange, loud and very pretty sound.

silence/stop and wait...

It was the beautiful birds, tweeting happily in the morning sunshine.

tweeting vocal sounds

bells/triangles/keys

What a perfect day for an adventure!

silence/stop and wait

Now, where shall I go next? Buzzzzzz?

Buzzing and shaker sounds

Help the children to decide where Wally will go next and create the next part of the story. It could be the park, the beach, the zoo. Or perhaps he meets a friend? Be creative and enjoy the journey!

## FURTHER LISTENING IDEAS

Below is a short selection of listening materials, which imitate the characteristics of the minibeasts they are intended to represent. These provide further opportunities for children to listen and respond.

- Encourage movement responses – small and large – ribbons, scarves or their bodies.
- Encourage discussion and find opportunities to extend vocabulary connected to:
  - the instruments being played
  - any musical changes – (high/low – pitch; loud/soft – dynamics; fast/slow- tempo)
  - any patterns in the music
  - what they think about the music and how it makes them feel

The YouTube links here provide easy access and a starting point – but audio-only recordings may enable them to develop deeper listening – away from a screen!

- **Flight of the Bumble Bee – Rimsky-Korsakov**  
[Flight of the Bumble-Bee \(animation\)](#)  
[Flight of the Bumble-Bee \(orchestra\)](#)
- **Papillons (Butterflies) – Chopin (Etude 25 No.9)**  
[Papillons \(Butterflies\) - Chopin 1](#)
- **Little Suite: Ladybird – Richard Rodney Bennett**  
[The Ladybird](#)
- **The Spiders – John Williams**  
[The Spiders](#)
- **Tarantella (Tarantula) – Traditional Neapolitan (Italy)**  
[Tarantella \(on accordion\)](#)

NB - These are largely classical pieces – short focussed excerpts will provide an opportunity for active and purposeful listening. Continue to build appropriate listening repertoire from other musical genres.



The Music Teachers' Association is the largest and longest established association of music teachers in the UK, supporting all who are connected with a school music department.

Our year-round CPD programme of webinars, podcasts, e-bulletins and Ensemble magazine, supported by our Facebook Staffroom and Annual Conference, enables music teachers to connect with each other, share ideas, develop good practice and work together in partnership. The MTA works with our partner organisations, HMC, ISM and Music Mark, to support and advocate for music in schools, inspiring a membership which passionately believes that every child should benefit from outstanding music education.

Join us at [www.musicteachers.org/join-us](http://www.musicteachers.org/join-us)

# CURRICULUM LINKS

| EYFS Curriculum Links – Prime Aspects and EAD |   |   |   |
|---|---|---|---|
|   | Reception   | ELGs  |   |
| <b>CL</b>                                     | <p>Three and Four -Year-Olds</p> <p>Know many rhymes<br/>Sings a large repertoire of songs<br/>Understands 'why' &amp; 'how' questions<br/>Be able to express a point of view<br/>Use talk to organise themselves<br/>Builds up vocabulary that reflects their experiences<br/>Spot and suggest rhymes<br/>Count or clap syllables</p>  | <p>Understand how to listen carefully and why listening is important<br/>Articulate their thoughts &amp; ideas<br/>Use new vocabulary through the day<br/>Use talk to organise thinking and activities...<br/>Listen carefully to rhymes and songs, paying attention to how they sound<br/>Learn rhymes, poems and songs</p>  | <p>Listen attentively and respond to what they hear with relevant questions, comments and actions<br/>Express their ideas and feelings about their experiences<br/>They develop their own narratives and explanations by connecting ideas or events</p>                 |
| <b>PD</b>                                     | <p>Use large-muscle movements to wave flags and streamers and make marks.<br/>Be increasingly able to use and remember sequences and patterns of movements which are related to music and rhythm.</p>   | <p>Revise and refine the fundamental movement skills they have already acquired<br/>Progress towards a more fluent style of moving and developing control and grace.<br/>Combine different movements with easy and fluency</p>  | <p>Demonstrates strength, balance and coordination (when playing)<br/>Negotiates space and obstacles safely with consideration for themselves and others<br/>Move energetically (sometimes)</p>   |
| <b>PSED</b>                                   | <p>Play with one or more other children, extending and elaborating play ideas<br/>Can select and use activities and resources, with help when needed.</p>   | <p>Show resilience and perseverance in the face of challenge<br/>Confident to speak to others about own needs, wants, interests and opinions</p>  | <p>Be confident to try new activities and show independence, resilience in the face of challenge.<br/>They say when they do or don't need help</p>  |
| <b>EAD</b>                                    | <p>Listen with increased attention to sounds<br/>Respond to what they have heard, expressing their thoughts and feelings.<br/>Use drawing to represent ideas like movement and loud noises<br/>Play instruments with increasing control to express their feelings and ideas<br/>Remember and sing entire songs<br/>Sing the pitch of a tone sung by another person ('pitch match')<br/>Sing the melodic shape (moving melody, such as up and down, down and up) or familiar songs<br/>Create their own songs or improvise a song around one they know</p> | <p>Listen attentively, move to and talk about music, expressing their feelings and responses<br/>Return and build on their previous learning refining ideas and developing their ability to present them<br/>Sing in a group or on their own, increasingly matching the pitch and following the melody.<br/>Explore and engage in music making and dance, performing solo or in groups.</p> | <p>Make use of props and materials when role playing characters in narratives and stories.<br/>Sing a range of well-known nursery rhymes and songs<br/>Perform songs, rhymes, poems and stories with others, and (when appropriate) try to move in time with music.</p> |