

## A Map of Musical Learning for Special Education Settings using the Elements of Music

The elements of music are the foundations on which musical learning should be built. This document helps classroom teachers plan how to introduce the elements by giving examples of learning outcomes and activities that are structured to increase pupils' understanding of each element over time.

The progression of music learning outlined is suitable for most pupils in special education settings, with activity examples designed for pupils aged 5-11. Some pupils may remain within the first levels of learning throughout their time at school. Others will make steady progress until they have a clear understanding of what these words mean and how they can use them in their music-making.

<u>Elements of Music</u>	Less Complex	→	→	→	→	More Complex
Pulse/ Beat	Can show awareness of the beat by moving to music e.g. swaying, rocking or marching on the spot	Can show awareness of a <b>steady beat</b> using hands or feet	Can begin to <b>play</b> a steady beat on untuned percussion	Can <b>copy</b> back rhythms played by a teacher	Copies simple <b>body percussion</b> rhythms to a steady beat	Can perform to a steady beat which could include creating their own dot/grid notation
Tempo	Can react/respond to pieces of music with a <b>slow tempo</b> e.g. read out loud from the book 'Slow Snail' by Mary Murphy whilst listening to Arvo Part's 'Spiegel im Spiegel'	Can describe whether a piece of music has a <b>fast or slow</b> tempo	Can <b>suggest musical ideas from a given stimulus</b> e.g. animals: a snail represents a slow tempo and a bumble bee represents a fast tempo as in Rimsky- Korsakov's	Experiment with playing percussion instruments at a fast or slow tempo, following a conductor who uses different hand signs to show fast and slow	Demonstrates tempo using untuned percussion or a sound-maker	Can create patterns of sound that change speed within a performance or improvisation

			piece 'Flight of the Bumble Bee'			
Pitch	Can use voices to create high pitched sounds e.g. 'Have you brought your squeaky voice?' 'Yes I have!' in a high pitch	Understand what the difference between a high-pitched sound and a low-pitched sound is by listening to 'Peter and the Wolf' and identifying the high-pitched bird sound and the grandfather's theme's low-pitched sound. <a href="https://www.classicfm.com/composers/prokofiev/peter-and-the-wolf-guide/">https://www.classicfm.com/composers/prokofiev/peter-and-the-wolf-guide/</a> . Extension: walk on tiptoe during high sounds and crouch down during low sounds	Explore sounds that have high pitched sounds and low-pitched sounds using a pitched percussion instrument	Create a soundscape to a given story line e.g. 'Harold finds a voice' by Courtney Dumas using high pitched and low pitched noises as sound effects	Sing songs that use high voice, middle voice and low voice sounds e.g Sue Nicholls 'Three Bears' Rap' or the chant 'Boom Chikka Boom'	Create musical patterns with high and low pitched sounds
Dynamics	Can distinguish between loud and quiet sounds:  Make shakers or slither trays with different contents – quiet: cotton buds or cotton wool, pieces of fabric/paper. Loud: gravel, beads, marbles etc. Play shakers for quiet/loud songs.	Can make body percussion sounds appropriately alongside existing repertoire  e.g., loud stamps to 'Dance of the Knights' (Prokofiev) and quiet tiptoeing to 'The snow is dancing' (Debussy)	Can play quiet and loud sounds on the <u>same</u> untuned percussion instrument  e.g., on a tambour, quiet fingernails scraping the skins; loud energised taps.	Can change from quiet to loud sounds in one activity  e.g. Say the chant 'In the dark, dark wood' (see below) ending with the children's choice of a really scary thing e.g., ghost, which is said very loudly. Children choose quiet sounds to play (untuned or body percussion) as a backdrop to the poem. One child chooses the loudest possible sound for the ending.	Can create soundscapes with contrasting dynamics.  Sing ' <b>All aboard</b> ' (see below) with contrasting sounds produced on voices & instruments for different verses. Quiet sounds for 'falling leaves', loud sounds for 'a thunderstorm started'...then quiet <b>and</b> loud sounds for 'here's a haunted castle'	Explore sounds that gradually change in dynamics. Play a body percussion thunderstorm... Tiny raindrops (hand swirls); heavier raindrops (finger taps); proper rain (claps becoming thigh slaps); thunder (stamps)...then reverse the storm <i>The sound of rain</i> <a href="https://www.youtube.com/watch?v=c3LjvUzxm5E">https://www.youtube.com/watch?v=c3LjvUzxm5E</a>
Timbre	Can recognise instruments with specific timbres e.g. that make a shaking noise,	Create simple sound effects to accompany stories using different types of sounds	Children can copy sounds.	Use a variety of untuned percussion instruments to depict the sounds in the story	Explore how many different sounds can be made from one instrument. Categorise	Discuss the emotional impact of listening to different timbres

	a banging noise and a 'sparkly' noise		Teacher makes a sound using only their body – voice, lips, teeth, tongue, hands, fingers, knuckles, feet, or whatever else they can think of. Ask pupils to copy the timbre made	book 'Animal Music' by Julia Donaldson.  Find different sounds around the classroom and record them to use in their own composition	the sound colour of the instrument e.g. metallic, wooden, digital etc.,	e.g. calming cello, scary theremin
<b>Duration</b> (also known as rhythm)	Can recognise and say/clap short simple rhythms.  e.g. Respond to repetitive consistent rhythmic questions e.g., Q: Am I taller than a table? Am I wearing blue, today? Am I wearing black shoes? <b>Yes, you are; yes, you are</b>	Can keep a steady beat while the leader sings a Nursery Rhyme/ familiar song. e.g. (pulse beats highlighted)  Baa, baa, black sheep, Have you any wool? Yes, sir, yes, sir, three bags full. One for the mast-er and one for the dame. And one for the little boy who lives down the lane	Can sing a rhythmically interesting song and whilst keeping a steady beat	Can clap/play back a short rhythmic pattern based on syllabic patterns e.g., It's a sun-ny day Har-ry is a wiz-ard Would you like a cup of tea?	Can play back a short rhythmic pattern based on <u>untuned percussion</u> e.g., It's a sun-ny day Har-ry is a wiz-ard Would you like a cup of tea?	Can create rhythmic phrases from images with recognisable syllabic patterns (see garden creatures images below)
<b>Texture</b>	Can recognise when more than one layer of sound is being played, live or on a recording.	Can say when an extra part/sound is added. Leader begins playing one part and adds another at some point. Children indicate when the sound 'thickens'	Can add their own sound/part to an existing song by improvising a simple additional layer to a familiar song or piece, using an instrument or voice	Can maintain a simple rhythm using body or untuned percussion alongside an existing piece of music.	Can invent body percussion/instrument sounds to add to a film of a musical performance e.g., 'Stomp' <a href="https://www.youtube.com/watch?v=tZ7aYQtll dg">https://www.youtube.com/watch?v=tZ7aYQtll dg</a>	Can play a simple rhythmic part to a piece following a conductor
<b>Structure</b>	Identifies a repeated chorus within a song	Can recognise and join in with repeated lines/echo songs/games: e.g., Frère Jacques, Going on a bear hunt, Boom Chicka Boom	Engages in call and response patterns e.g. 'There's a hole in my bucket'	Can recognise features of/participate in a cumulative song e.g. 'One man went to mow'	Can respond with different moves or actions to demonstrate when a repeated section is played e.g., 'La Morisque'	Can play or improvise an independent response to a 'call' or musical question

## Accompanying Songs & Activities

### In the dark, dark, wood

In the dark, dark wood there is a dark, dark house.

In the dark, dark house there's dark, dark room.

In the dark, dark room there's dark, dark cupboard.

In the dark, dark cupboard there's dark, dark box...

Take out the box, open it up...

Inside there's a ghost (skeleton, monster etc).

### ALL ABOARD sing to the tune of 'One finger, one thumb...

We're going on a journey

The train is leaving now

**SOUNDSCAPE IDEAS:** departing train, gathering speed, train running over rail tracks, tooting whistles...

We're going past a forest

The leaves are tumbling down

**SOUNDSCAPE IDEAS:** wind in the branches, fluttering, falling leaves, owls...

A thunderstorm has started

Just hear the weather now!

**SOUNDSCAPE IDEAS:** weather sounds - thunder, lightning, wind, rain, hail...

Here's a haunted castle!

It's full of moaning ghosts

**SOUNDSCAPE IDEAS:** groans, rattling chains, scary screams, cackling laughter ...

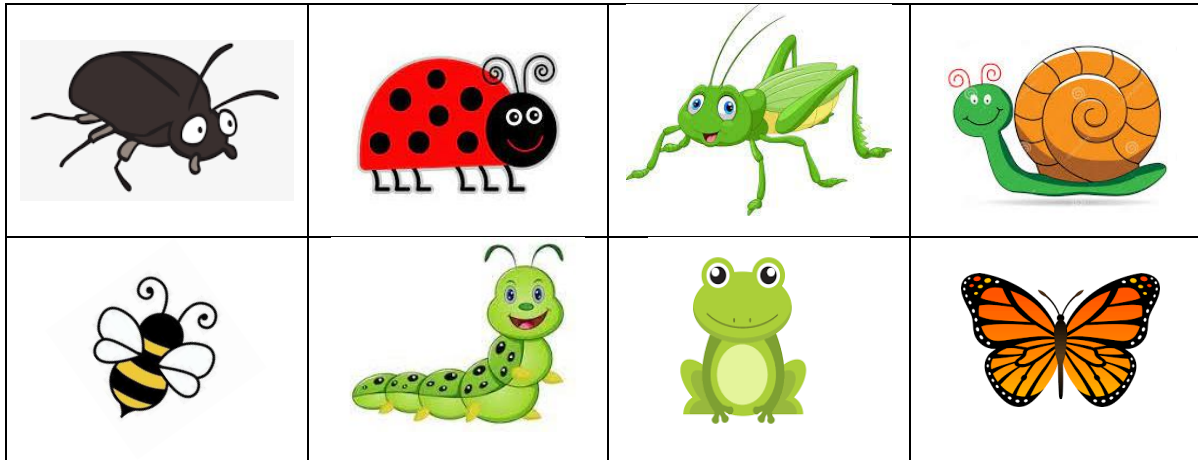
We're stopping at the market

It's such a busy place

**SOUNDSCAPE IDEAS:** bustle, feet walking, stall holders' calls, shoppers' chatter ...

**Structuring the soundscape.** The 'magic clock' is simply a circular arm action to provide a timescale for any improvised soundscape. The teacher starts with both hands set at midnight, then moves one arm in a slow-ish circle like a minute hand, to provide children with clear start and finish points for each improvisation, which will describe scenes during the train journey.

### Images with identifiable/recognisable syllabic patterns



This resource was created by Vicki Brown, Derby and Derbyshire MEH's Curriculum Consultant