

SING UP MUSIC

Supporting your music teaching



INTRODUCTION

'Music is a practical subject; it is academic, creative, technical, intellectual and challenging. Musical learning is about thinking and acting as a musician.'

Dr Alison Daubney (University of Sussex) and Professor Martin Fautley (Birmingham City University).

BACKGROUND

Sing Up Music is a foundation for delivering quality music teaching in line with the new music curriculum. It supports a fully integrated approach to musical development, connecting together the interrelated strands of singing, playing, performing, composing and improvising, listening, and appraising. We've hand-picked twelve diverse songs for each year group (from Reception to Year 6) and have created a flexible but comprehensive scheme that will equip you with everything you need in order to do just that.

THE SONG NOTES

Sing Up Music provides detailed teaching notes for 84 existing Sing Up songs. With twelve songs selected for each year-group and aimed at generalist teachers, this resource offers a simple framework to help you develop an engaging and successful year-long scheme of work. The notes have been carefully devised to offer a diverse range of musical learning and assessment opportunities, embracing performance, composition, improvisation, listening and appraisal activities as well as suggestions for using technology.

What's included?

- **Musical learning** – learning objectives help you focus the lesson on children's developing musical skills, knowledge and understanding
- **Musical vocabulary** – a list of musical terms used in the song notes, organised into musical elements (or 'interrelated dimensions of music') so that pupils understand the language

- **Warm-ups, focus-builders and steps to singing** – encourage everyone to get warmed up and familiar with the song
- **Musical development** – related to the three 'Musical learning' points, these activity zones enable you to structure a series of lessons around each song
- **Assessment opportunities** – ideas for manageable assessments that acknowledge appropriate links both to the songs and the music curriculum programme of study

DIFFERENTIATION AND ADAPTING THE SCHEME

The scheme's structure allows great flexibility for moving back and forth through the songs to accommodate children's prior learning and current level of attainment.

It's easy to select more challenging material from an older suggested age group for use with more confident singers. Conversely, for children with less embedded musical experience or SEN pupils, choose a song with a less demanding learning outcome.

FURTHER RESOURCES

In addition to the individual song notes, this scheme provides general reference tools that will help you implement and tailor the scheme for your children.

- **Scheme overview:** lists all 84 songs, matched to at-a-glance learning outcomes and suggested year groups
- **Glossary of common musical terms:** helps generalist teachers to use musical vocabulary with greater confidence: <https://singup.org/music/music-glossary>

Sing Up Music - Scheme Overview



Love learning, start singing

Each song is accompanied by detailed song notes, providing learning objectives, a list of musical vocabulary, warm-ups, steps to singing, musical development activities and assessment opportunities. A half-termly assessment sheet is also provided for each year group.

	Reception	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Autumn Term	I've got a grumpy face	Menu song	Tony Chestnut	I've been to Harlem	This little light of mine	Dem bones	Hey, Mr Miller
	Witch, witch	In the Autumn	Cauliflowers fluffy	Mexican wave	Juba	Poverty knock	Oleo
	Row, row, row your boat	The King is in the castle	Creepy castle	Make that sound!	Plynie statek	Keep the home fires burning	Touch the sky
	Wiggle your fingers	Football	Kye kye kule	Tell me a story, shining star	A young Austrian	Winter wonderland	I wish it could be Christmas everyday
Spring Term	The farmer in the dell	Who stole my chickens and my hens?	The friendly robot	My dog	The giant's garden	Mama don't allow	Dona nobis pacem
	Shake my sillies out	Just like me	Grandma rap	Step back baby	My fantasy football team	Madina tun Nabi	Wonder
	Up and down	Acka backa	Here comes Sally	Chilled-out clap rap	Be cool	Firework	Ain't gonna let nobody
	Five fine bumble bees	Come dance with me	Eh memarie	The bare necessities	Janie mama	Three little birds	Anderson's coast
Summer Term	Down there under the sea	The animals went in two by two	Jump Jim Joe	Sunshine in my heart	I wish I knew (how it would feel to be free)	A Keelie	Nobody knows (The Lumineers)
	Two little chickens	Oats and beans and barley grow	Minibeasts	Senwa dedende	Tongo	Baloo baleerie	Ame sau vala tara bal
	Slap clap clap	Mister Double Trouble	Tańczymy labada	Four white horses	Consider yourself	Kis nay banaayaa	Shabuya
	Bow, bow, bow Belinda	As I was walking down the street	The rockpool rock	Barbecue blues	Baião de ninar	Life is a highway	We are the champions

Learning Objectives Overview

Reception



Some pupils achieved beyond expectation and can:

Most pupils can:

Some pupils made less progress and can:

TERM 1	1	<ul style="list-style-type: none"> improvise using sound-makers and instruments to express different moods lead a call-and-response song work as a group, taking turns to play a musical game play percussion accompaniments accurately 	<ul style="list-style-type: none"> sing a simple melody in tune mark the pulse with body-percussion change their voices to show different feelings or to suit new characters eg. grumpy or witchy voices play simple accompaniments on tuned and untuned percussion 	<ul style="list-style-type: none"> participate in music making but are yet to find their singing voice choose and play instruments, marking the pulse with support
	2	<ul style="list-style-type: none"> make up new verses and improvise appropriate vocal sound effects sing the melody tunefully with accurate pitching of stepping and jumping notes 	<ul style="list-style-type: none"> think up new actions and perform them in the song sing and play showing contrasting quiet and loud dynamics 	<ul style="list-style-type: none"> start and stop together whether singing, playing or performing actions mark the pulse with rowing actions with group support
TERM 2	1	<ul style="list-style-type: none"> remember the sequence of verses: invent a new scenario and characters substitute a percussion accompaniment for physical actions select and play untuned percussion, recognising a cumulative pattern 	<ul style="list-style-type: none"> sing an action song observing contrasting speeds (tempi) sing a melody tunefully with an awareness of pitch: play a circle game perform actions accurately: invent new ones 	<ul style="list-style-type: none"> remember the sequence of verses with support (eg. images) perform actions accurately when modelled by the practitioner
	2	<ul style="list-style-type: none"> use appropriate hand actions to mark ascending and descending melody patterns respond to the change in tempo sing either the 'call' or 'response' section confidently 	<ul style="list-style-type: none"> recognise a melody that rises and falls and sing the melody pattern accurately invent new hand action words to suit the song play long notes on tuned percussion accurately choose and justify percussion sounds to match the lyric 	<ul style="list-style-type: none"> respond to music through creative dance movements sing the song, changing voices for buzzing sound effects
TERM 3	1	<ul style="list-style-type: none"> create new rap lines and perform to a friendly audience play a short repeated pattern on tuned percussion contribute ideas for new lyrics, make up actions and choose props for a performance 	<ul style="list-style-type: none"> recognise the call-and-response structure and sing each part sing a melody with accurate steps and jumps improvise a 'seascape' accompaniment using untuned percussion and sound-makers 	<ul style="list-style-type: none"> perform actions accurately marking the pulse chant the echo part rhythmically keeping to the pulse
	2	<ul style="list-style-type: none"> sing while dancing the traditional formal steps play a two-note accompaniment holding mallets or beaters correctly perform the song as a clapping game with a partner 	<ul style="list-style-type: none"> sing and perform a simpler set of actions mark the pulse on untuned percussion sing in waltz time and perform the actions accurately 	<ul style="list-style-type: none"> invent and perform new dance actions transfer the actions to untuned percussion sounds

Learning Objectives Overview

Lower Key Stage 2, Year 3



Some pupils achieved beyond expectation and can:

Most pupils can:

Some pupils made less progress and can:

TERM 1	1	<ul style="list-style-type: none"> compose and perform pentatonic ostinati independently lead an echo song and/or sing the response as a solo sing the second part of a round 	<ul style="list-style-type: none"> sing echoed phrases rhythmically sustain an ostinato accompaniment on untuned instruments, based on a phrase from the song perform an ensemble song with actions and accompaniments to an audience 	<ul style="list-style-type: none"> sing a melody tunefully with a sense of shape play an ostinato on the pulse
	2	<ul style="list-style-type: none"> improvise short rhythmic or instrumental 'in-fill' phrases to accompany a jazz swing song improvise around two chords in 4/4 time and create satisfying musical patterns 	<ul style="list-style-type: none"> sing in a relaxed jazz style making a feature of 'blues' notes, sung accurately maintain a two-chord accompaniment using tuned percussion 	<ul style="list-style-type: none"> maintain a second part, breathing appropriately at the ends of phrases choreograph moves and actions to replicate a swing band performance
TERM 2	1	<ul style="list-style-type: none"> sing a traditional call-and-response song as a soloist create a partner rhyming line to extend the lyrics perform actions while singing: accompany with tuned percussion 	<ul style="list-style-type: none"> insert extra syllables while keeping in time sing a gospel song in the appropriate style with accurate pitching invent suitable actions for a stylish performance 	<ul style="list-style-type: none"> contribute suitable actions for a stylish performance sing a gospel song in the appropriate style with reasonable awareness of correct pitching sing a traditional call-and-response song as part of a solo group
	2	<ul style="list-style-type: none"> create new clapped rhythmic ostinato to accompany the verses adopt different roles in performance: rapper and accompanist 	<ul style="list-style-type: none"> sing a film musical song in an appropriate style use clear diction to deliver fast-moving word-play lyrics clearly to an audience create a performance with sound effects, movement and solo or solo group roles 	<ul style="list-style-type: none"> maintain rhythmic accuracy while chanting a rap: make sudden and dramatic dynamic changes
TERM 3	1	<ul style="list-style-type: none"> create new verses from sets of rhyming words pick out some phrases from the melody by ear manage scat vocals 	<ul style="list-style-type: none"> sing to convey the uplifting mood sign the song with BSL, Makaton or invent their own gestures maintain a harmony part in a small group play simple tuned and untuned accompaniments 	<ul style="list-style-type: none"> sing one part of a two-part round maintain accurate pitching of a descending stepping-note melody
	2	<ul style="list-style-type: none"> create new performances based on other numbers compose and perform call-and-response rhythmic pieces 	<ul style="list-style-type: none"> work on a group performance with a more challenging clapping pattern sing a syncopated melody with rhythmic accuracy sing in two groups as a call-and-response piece 	<ul style="list-style-type: none"> sing a traditional clapping song game in four-time create a performance with actions and props

Learning Objectives Overview

Upper Key Stage 2, Year 6



Some pupils achieved beyond expectation and can:

Most pupils can:

Some pupils made less progress and can:

TERM 1	1	<ul style="list-style-type: none"> • sing arpeggios and chromatic notes in tune • create and perform a call-and-response song around a C major triad • sing in harmony while clapping rhythms 	<ul style="list-style-type: none"> • create a melody from notes in the C major scale • sing syncopated rhythms accurately • sing confidently in group harmony, pitching starting notes accurately 	<ul style="list-style-type: none"> • work together to create a unified group performance • perform rhythms based on word patterns as a group • create clapping patterns to fit to a steady beat
	2	<ul style="list-style-type: none"> • sing the second part of a song accurately and with appropriate expression • play the three primary chords in G major (G, C, D) • compose a song with a chordal accompaniment 	<ul style="list-style-type: none"> • sing the main melody of a song with accuracy of pitch and rhythm • use their voices to demonstrate ascending (rising) and descending (falling) phrases • compose a short piece using a pentatonic scale 	<ul style="list-style-type: none"> • sing in a rock style with increasing confidence and accuracy • play one note from the chord of G
TERM 2	1	<ul style="list-style-type: none"> • sing intervals accurately, using their thinking voice to internalise the sounds • perform their compositions accurately using words rhythms from the song • create an eight bar drum pattern using untuned percussion, or apps, which create a backing for their song 	<ul style="list-style-type: none"> • sing the melody accurately and smoothly • sing a pentatonic scale creating positive phrases about their peers 	<ul style="list-style-type: none"> • say and clap the word rhythms from the song with some support • recognise that the rhythm patterns change, but cannot articulate how they change
	2	<ul style="list-style-type: none"> • sing harmony and melody together unaccompanied • perform their chords for the accompaniment to <i>Ain't gonna let nobody</i> 	<ul style="list-style-type: none"> • sing the response phrase and then play accurately on pitched instruments • play the notes for one chord as part of the accompaniment 	<ul style="list-style-type: none"> • sing the melody • recognise the changes of chord
TERM 3	1	<ul style="list-style-type: none"> • improvise a melody using the notes of the Bhairavi Raag • create a rhythmic piece based on notated word rhythms from the song 	<ul style="list-style-type: none"> • sing the melodic echoes with attention to the phrasing • compose a song using the same chord sequence 	<ul style="list-style-type: none"> • sing the melody using the powerpoint of the words • create a rhythmic piece using technology
	2	<ul style="list-style-type: none"> • sing from memory in two parts, keeping a clear open tone on the high notes • compose a short melody for part of the chant 	<ul style="list-style-type: none"> • lead or conduct the group in a performance from a rhythm grid • play one chord in a sequence identifying whether it's a major or minor 	<ul style="list-style-type: none"> • chant the words for the 'tutti' section of <i>Shabuya</i> • play one note from the chord sequence

Song 6

Shake my sillies out

A catchy alliterative 'wake up, shake up' song with actions

WHAT YOU'LL NEED:

Song Bank:

- Performance and echo tracks

Resources:

- Untuned percussion: tambourines, triangles, castanets, chekere

MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1 Sing an action song observing contrasting speeds to underline musical character
- 2 Perform actions accurately and invent new ones
- 3 Play a rhythmic accompaniment on percussion instruments

MUSICAL VOCABULARY

Duration: syncopation, rests

Structure: verse

WARM-UPS AND FOCUS-BUILDERS

- **Physical:** To a count of eight, shake an imaginary rubber chicken in your right hand! Then, counting to eight each time, do the same with your left arm, then right leg, then left leg. Repeat the sequence to a reduced count of four, then two and finally just one. To end, shout 'rubber chicken!' and shake everything!
- **Vocal:** Sing two 'cuckoo' notes (eg. G down to E on '-oo') and invite the children to echo. Try it several times, varying the starting note to broaden the pitch range. Then use 'cuckoo' notes to make up short alliterative phrases about members of the class for the children to echo: eg. 'Smiling Sam', 'Happy Henry', 'Twirling Tania'.

STEPS TO SINGING

- Demonstrate the actions in each verse for the children to copy: shake, clap, jump and yawn. The yawn (Verse 4) needs to be much slower than the other actions.
- Play the performance track and encourage the children to join in with the repeated phrases and actions.
- Note that, in all but Verse 4, there is a rest (silent beat) after each action word. To achieve this, the actions in these verses need to be strictly in time and the sung words fairly short or clipped. Some children will not be able to manage such rhythmic accuracy, but this is a useful introduction to the concept of silent beats.
- Sing the whole song, keeping the penultimate verse much slower. Pay attention to the last phrase, 'wobble my waggles away!', which has a bouncy, syncopated (off-beat) rhythm.

MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

1 Sing an action song observing contrasting speeds

- Sing the song frequently to establish the tune, lyrics and actions.
- Work on Verse 4 by practising some long, drawn-out yawns, making them really audible. Invite the children to lift arms high above heads at the start of each yawn; then, as the yawn expands and grows, lower arms down to their sides, tracing a wide circle. 'Shake out' the arms after each yawn.
- Sing Verse 4 without the performance track and keep the tempo (speed) really slow. Try to make a big contrast with the other verses by NOT shortening the action word to show the rests, but rather keeping the sound going smoothly during each 'yawn' word.
- Sing the whole song unaccompanied and make a real effort to show the tempo difference in Verse 4.



Can children make a noticeable contrast in tempo between verses?

2 Perform actions accurately and invent new ones

- Encourage children to perform the actions (shake, clap, jump, yawn) exactly on the words. This may require some dedicated practice and not all children will achieve this.
- Invite the children to make up new actions and lyrics to extend the song and support them as they do so. A few children may be able to work with alliterative themes (eg. 'stamp my sulkies out', 'nod my niggles out', 'twist my tickles out'), but be prepared to accept any pairing of action and banished condition!



Can children perform actions in time to the music?

Can children invent new actions and lyrics to extend the song?

3 Play a rhythmic accompaniment on percussion instruments

- Use the template of the song to add an instrumental accompaniment played by tambourines, triangles, castanets and a chekere:
 - Change the lyrics to create new verses, eg.
 - 'Tap, tap, tap your tambourine ... make lots of music today.'
 - 'Ting, ting, ting your triangle...'
 - 'Click, click, click your castanets...'
 - 'Shake, shake, shake your chekere...'
- Invite a few children to play while everyone else sings. Support the 'band' by demonstrating precise playing on the key words and inviting them to follow.



Can children replace the actions with percussion sounds in time to the music?

CROSS-CURRICULAR LINKS

PSHE: Working together

PE: Performing actions and movements

Song 11

Four white horses

An appealing Caribbean song and clapping game, with links to mathematics and pattern-building

WHAT YOU'LL NEED:

Song Bank:

- Performance, echo and backing tracks; lyrics

Resources:

- A large space in which to play the game

MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1 Sing a traditional clapping game song in four-time
- 2 Extend the clapping game to include more challenging cross-rhythms
- 3 Create and perform new clapping patterns based on other numbers

MUSICAL VOCABULARY

Pitch: melody

Tempo: beat

WARM-UPS AND FOCUS-BUILDERS

- **Physical:** Work in pairs to invent and explore four-beat clapping patterns. Children might try clapping hands together, clapping opposite or same hands, and alternating palm up/palm down. In addition to hand claps, try tapping shoulders, waists and knees. Invite pairs to lead a copy-cat four-beat game.
- **Vocal:** This song uses a range of six notes. Sing up and down this six-note stepping-pattern about two Caribbean destinations:
1 2 3 4 5 6 5 4 3 [rest] 2 [rest] 1
Ho - li - day in Cu - ba or in Gua - da - loupe.

Try different starting notes to extend the vocal range and ask a child to lead. Divide into two groups and sing as a round, with group 2 beginning on the 'Cu-' of Cuba.

STEPS TO SINGING

- The melody is repetitive and straightforward and the lyrics are nonsense words, which works well because this song is simply a vehicle for a clapping game.
- Spend just a little time absorbing the piece. It is best learnt and embedded through repetitions of the clapping game.

MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

1 Sing a traditional clapping game song in four-time

- Arrange singers in pairs, facing one another, and then practise this clapping pattern: clap Right hands, clap own hands, clap Left hands, clap own hands. Ensure that pupils can manage this to a steady beat.
- Now try this with the performance track and repeat as necessary to achieve whole-class success. Judicious pairing will support those who find this activity challenging.
- Encourage pupils to join in with the song as they perform the pattern.



Can children sing the song while performing a four-beat clapping pattern?

2 Extend the clapping game to include more challenging cross-rhythms

- Now try adding two new actions to the end of the clapping pattern: clap R hands, clap own hands, clap L hands, clap own hands, clap partner's L and R hands together, clap own hands. This creates a six-beat pattern, so rehearse with the backing track until secure.
- Now learn the Caribbean game that accompanies this song: in groups of four, stand in a small circle, each child facing their partner. One pair in each group is appointed the 'high couple' and the other the 'low couple' (perhaps based on the children's heights). For the first four beats, the high couple makes their actions at face level, while the low couple performs their actions simultaneously underneath, at waist height. Instead of clapping partner's L and R hands (action 5), pupils should clap their adjacent neighbours' hands before clapping their own hands (action 6). This game is easier to do than to explain!
- Encourage players to move hips freely in a dance-like movement.
- Try out the game with the performance track. The melody won't accommodate the last two actions, so ask pupils to prepare a final individual pose on 'shadow play' to show the end of the song.



Can children work on a group performance that includes a more challenging clapping pattern?

3 Invent and perform new clapping patterns based on other numbers

- Arrange the children into groups and ask each one to choose a number from two to eight.
- Now challenge each group to devise a new clapping game based on their chosen number of actions. Invite them to include stamps, tapped knees/shoulders, claps/clicks, etc.
- Ask the children to work out how their patterns will fit to the total number of 64 beats. Can they adapt their actions to accommodate the length of the melody?
- Hold a grand 'white horses' fest and share the games with another class. Encourage some peer-mentoring as your class offers to teach other pupils their invented games.



Can children create new performances based on other numbers?

CROSS-CURRICULAR LINKS

Geography: The Caribbean
Mathematics: Pattern-building, factors
PE: Dance

Song 2

Oleo

A traditional call-and-response song from Ghana, with opportunities for singing in three-part harmony

WHAT YOU'LL NEED:

Song Bank:

- Performance, echo and harmony-part tracks

Resources:

- Tuned percussion: notes C, E and G (C major triad)
- Untuned percussion: djembe (or similar African drum), shekere, maracas, claves
- A recording device
- Enough space for children to compose and perform in groups

MUSICAL LEARNING

Focusing on aspects of singing, playing, improvising, composing and listening

- 1 Sing a call-and-response song with accurate harmonies and clear rhythmic articulation of the words
- 2 Work in groups to create a short call-and-response song by combining vocal improvisations
- 3 Create an expressive performance with movement and percussion parts

MUSICAL VOCABULARY

Duration:	syncopation
Pitch:	harmony, chord, triad
Structure:	echo, phrase, call-and-response,
Texture:	solo, three-part harmony
Other:	'scat' singing

WARM-UPS AND FOCUS-BUILDERS

- **Physical:** Standing in a circle, get children to echo some clapping patterns based on rhythmic fragments from the song. Gradually increase the length and complexity of the rhythms to see if children can memorise and reproduce the patterns accurately. Invite children to play this game in pairs, taking turns to be 'leader'.
- **Vocal:** Sing two 'cuckoo' notes (eg. G down to E on 'oo') and invite the children to echo. Extend this by using these notes to create longer phrases on 'scat' (nonsense) syllables like 'du', 'wah', 'bah', etc.

STEPS TO SINGING

- After listening to the performance track, ask the children to describe what makes the song attractive; can they hear that the vocals alternate between one part for calls and three parts for the responses? This is known as 'harmony'.
- Now listen to the slowed down melody 'call', inviting children to join in with the echoes. Once confident, sing along with the full-tempo track.
- Once everyone is familiar with the main echo line, introduce the high and low harmony parts: listen to the performance tracks of each of these, then begin to learn each of them as a group.
- Sing through the whole song, with everyone joining in for the echoes. Start first with the high harmony response, followed by the main response, and then the low. Split the children into three groups and assign each of them one of the echo parts. Choose a solo singer for the call and then practise singing together in three-part harmony.

MUSICAL DEVELOPMENT

Embedding skills, knowledge and understanding through singing, playing, improvising, composing and listening

1 Sing a call-and-response song with accurate harmonies and clear rhythmic articulation of the words

- Set up a steady pulse with toe-taps, side-steps or other movements that can underpin claps. Once everyone is feeling the beat, clap the rhythm of each song phrase in turn, getting the group to echo, keeping in time with the beat. Repeat as necessary to ensure accuracy.
- Keep the pulse going and start to rehearse each of the three harmony parts in turn. Take particular care with the high harmony part's starting note in the second phrase ('oh li-yee, li-yee lay oh la la') as this can be tricky to pitch. Is everyone feeling how the rhythm sits over the beat and singing crisply, with a good sense of ensemble?
- Choose your three groups for the harmony. Build the harmony layers from the bottom upwards to give some support to the high harmony part. If appropriate for your group, a further challenge is to switch round the parts sung by each group.



Can children sing confidently in group harmony, pitching the starting notes of each response accurately?

2 Work in groups to create a short call-and-response song by combining vocal improvisations

- Supply children with tuned percussion instruments (eg. xylophones) and ask them to locate the three notes of the C major chord (or 'triad'): C, E and G. Play these notes in ascending order first (C–E–G), singing the note names as you play, then do the same thing but this time in descending order. Always play in time with a steady pulse.
- Now mix things up by playing these three notes in any order, eg. E–C–G, and perhaps developing the rhythm so that the notes are of different durations. Can children sing their melodies to scat syllables?
- Divide the class into small groups and help them to create their own 'scat' song by combining the melodies that they have made up and adding new 'scat' syllables. Sing through together first, then explore how the three-note melodies can be layered to create harmonies on the C major triad.
- Develop their compositions into call-and-response songs comprising three calls and three harmonised responses.



Can children work in groups to create and perform a call-and-response song around the C major triad?

3 Create an expressive performance with movement and percussion parts

- Sing the song through, encouraging everyone to clap on the first and third beats of every bar: 'Oleo, Oleo'. Invite one child to add a djembe part by playing on these beats.
- Demonstrate a new clapping pattern on the rhythm of 'oh la la'; ask everyone to join in with the claps on these words, then invite two or three children to play this on hand-held percussion instruments.
- Arrange everyone in a circle, encouraging them to sway from side to side to a steady pulse. Create short clapping patterns based on rhythmic fragments of the melody; get children to clap these patterns, producing claps with their neighbours' hands as well as their own.
- Once the percussion parts, vocal lines and clapping have all been rehearsed separately, try putting them all together for a grand performance. Make a recording and discuss tuning and rhythm afterwards as a group.



Can children sing in harmony while clapping rhythms to a steady beat?

CROSS-CURRICULAR LINKS

Geography: Find Ghana on a map or globe

PSHE: Working as a team