



STEEL CITY CHORISTERS

KS1 and KS2 Music Education Resources

*All children can develop a musical ear
and a singing voice.*

*Available to download at
steelcitychoristers.org.uk/schools
Last updated May 2022*



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* From the Model Music Curriculum

To the best of our knowledge all the songs and activities in this book are in the common domain, being a part of the oral tradition passed down over many generations. Should we have failed to acknowledge any copyright material please contact us immediately.

1. About these Resources

Music supports wellbeing and the development of our intellectual, emotional and spiritual lives. All children can develop a musical ear and a singing voice.

These music education resources will enable teachers and others to help children in Key Stages 1 and 2 acquire a strong foundation of musical skills.

We have selected warm ups and songs based on Kodaly principles that are especially suitable for supporting children's early musical development. The activities outlined will help children to:

- discover and enjoy their singing voice
- recognise how music notations can represent sounds
- develop a sense of pitch and melodic shape
- walk, move or clap a steady beat/pulse
- respond to changing tempi
- develop an awareness of rhythm
- respond to changes in dynamics
- develop a feeling for a sense of phrasing

For six songs from the Model Music Curriculum, this pack provides a link to a recording and a set of notes for teachers to help them support children to explore and understand the music they are listening to.

These resources have been produced and supplied free of charge by Steel City Choristers, a charity that promotes musical and choral education for children and young people in and around Sheffield. We would love to know what you think of them and how you are using them. Please email your feedback to us at enquiries@steelcitychoristers.org.uk.

Children who love to sing can join our choir, see: steelcitychoristers.org.uk/join



2. Reasons to Sing!

There are evidenced-based reasons why it's good to sing. We also each have our own stories about songs that mean a lot to us and why.

Singing is good for you! Here are 10 reasons why:

1. Singing is for everyone
2. Singing lets you express yourself
3. Singing boosts your confidence
4. Singing helps improve memory
5. Singing builds a sense of community
6. Singing helps you beat stress and relax
7. Singing can help with pain relief
8. Singing enhances lung function
9. Singing features in wellbeing studies
10. Singing makes you feel better

For more detail see: operanorth.co.uk/news/10-reasons-singing-is-good-for-you

and also: singup.org/blog/article/1390-the-benefits-of-singing



Steel City Choristers is helping people to explore the stories and emotions behind their favourite songs. Ask the children:

- *What is your favourite song?*
- *What do you like about it?*
- *What do you not like?*
- *What does it remind you of?*

For more information, videos and discussion notes, see: steelcitychoristers.org.uk/reasons

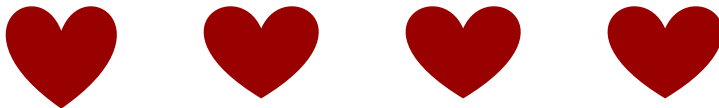
We would love to hear your stories! Please email: enquiries@steelcitychoristers.org.uk



3. Musical Terms

Beat/pulse

Music has a steady beat, like a heartbeat, that pulses through the song. Children can learn to feel this in their bodies by tapping, clapping, walking or stamping to the beat of the song.



Tempo

How fast the pulse or heartbeat is, is called the tempo. The pulse or beat can get faster (accelerate) or get slower (decelerate). This is called a change in tempo.

Rhythm

The rhythm of a song is made by the different lengths of notes. We think of the length of each note in terms of how many beats it lasts for. We can give names to notes of different length to help us speak them out loud:



TA
1 beat



TI-TI
 $\frac{1}{2} + \frac{1}{2}$ beat



TWO-OO
2 beats



TA-AA-AA-AA
4 beats



REST
1 beat silence

Bar and time signature

A song's beats come in groups - often in groups of four, or in threes or twos. The first beat in the group is usually the strongest. One group of beats is called a bar of music. The number of beats in each bar is called the time signature and is the number of beats between each vertical bar line on a staff of music.



3. Musical Terms (cont)

Pitch

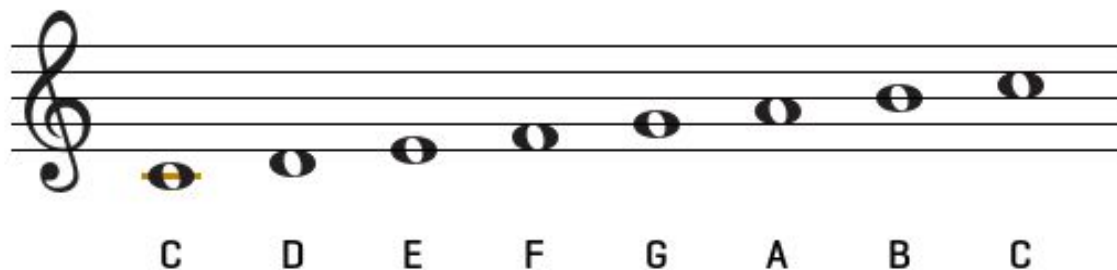
By learning to find their singing voice, children develop a sense of pitch - or how high or low a note sounds. In their play, children all over the world naturally sing an interval between two notes called a minor third (the nee-naw of a sieran), and many of the songs in this resource are based on this interval.

Key

The key in which a piece is written or sung determines the pitch of the starting note and whether the song sounds happy (a major key) or sad (a minor key).

Stave

We represent notes of different pitch on a stave. Lower notes towards the bottom, and higher notes towards the top. Each note has a name using the letters of the alphabet.



Dynamics

Music can get louder (crescendo) or softer (decrescendo, or diminuendo). We represent this in music using 'hair pins'.



Getting louder



Getting softer

Phrase

Like a line in a poem, a phrase of a song is a number of bars of music that naturally sit together as one expression. Often a phrase of music grows in volume as it begins and fades away a little as it ends - we call this phrasing.



4. Suggested Activities

Use these activities with any of the songs to help children explore key musical concepts.

To explore...	You can...
Beat/pulse	<ul style="list-style-type: none"> • Beat the pulse on your chests or thighs while singing • Tap the pulse of the song along your line of hearts while singing. Use a line of four hearts for songs in two or four, and the line of three hearts for songs in three. • Walk on the spot or around the room to the pulse of the song
Tempo	<ul style="list-style-type: none"> • Sing a song and then sing it again at a slower or faster tempo
Rhythm	<ul style="list-style-type: none"> • Tap the rhythm of each note in the song on the line of hearts moving to the next heart for each pulse of the beat • Walk to the pulse of the song while clapping the rhythm
Pitch	<ul style="list-style-type: none"> • Ask the children to reflect how the pitch rises and falls by moving between a squatting position for the lowest pitch and standing up for the highest pitch • Move your arm left to right for each phrase of the music, raising it upwards if the pitch rises and downwards if the pitch falls • Sing the same song at different pitches using a different starting note
Phrases	<ul style="list-style-type: none"> • Have two groups sing alternate phrases of the song to each other
Dynamics	<ul style="list-style-type: none"> • Sing a song quietly and then sing it again loudly • Gradually crescendo or diminuendo through each line of a song

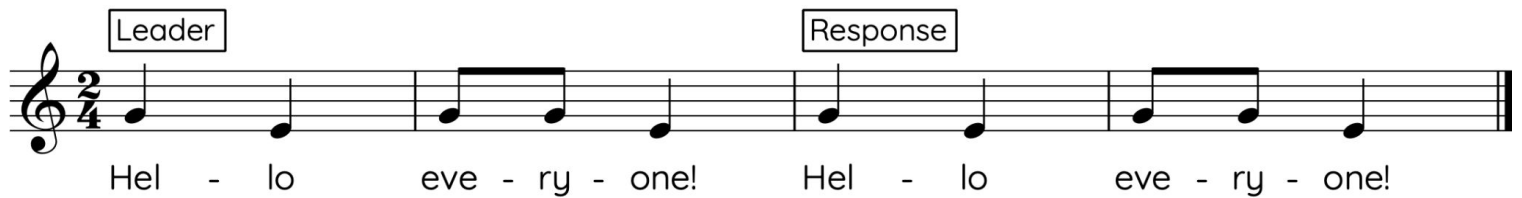


Warm Ups

*Use a few of these simple songs and activities
at the beginning of your session*



5. Hello Everyone



Leader Response

Hel - lo eve - ry - one! Hel - lo eve - ry - one!

- Start your session by using this song to sing hello to everyone and have the children echo back
- Use a puppet to be the leader to make it more fun and relaxed
- Hold one puppet up high and sing the song at a high pitch, and then hold a different puppet down lower, and sing it again at a low pitch



6. Welcome Everybody



Wel-come eve - ry - bo - dy, it's time to come and sing.



Wel - come eve - ry - bo - dy, round and round the ring.



Individuals sing their name in turn Everybody

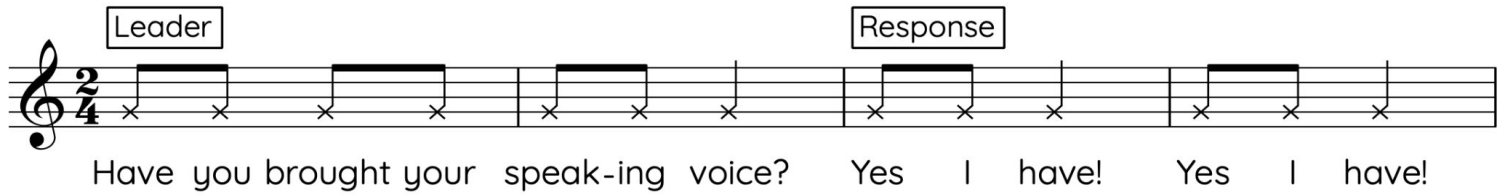
[Name 1], [Name 2], round and round the ring.
[Name 3], [Name 4],
(etc.)

- Sing the song together while alternately patting your knees and clapping your hands to the pulse
- Go round the circle singing each child's name in turn
- When the children feel confident enough to do so ask them to each sing their own name and ask everyone else to echo it back
- When the class is comfortable with this you could increase the tempo



7. Have you brought your voices?

Leader Response



Have you brought your speak-ing voice? Yes I have! Yes I have!

Leader Response



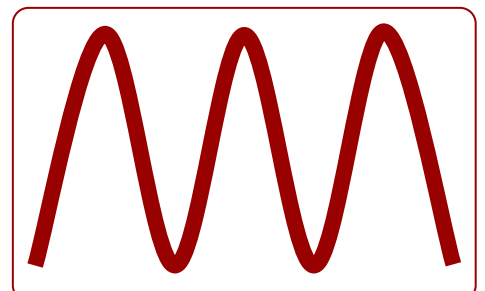
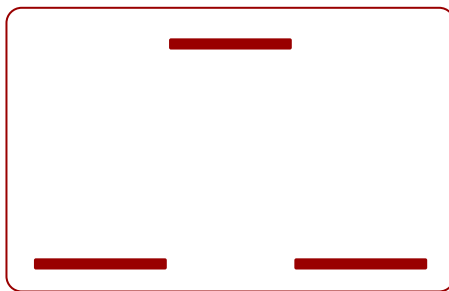
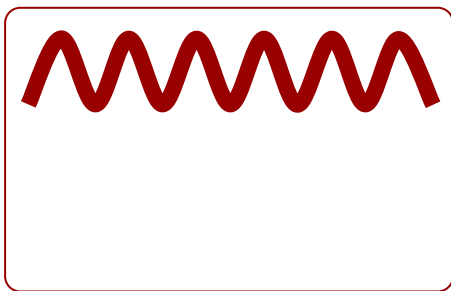
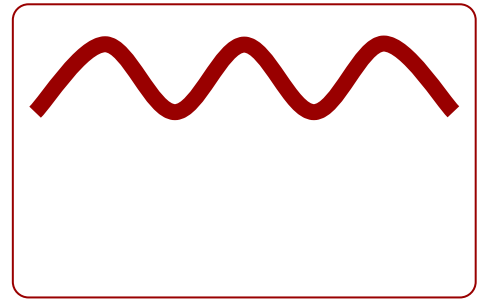
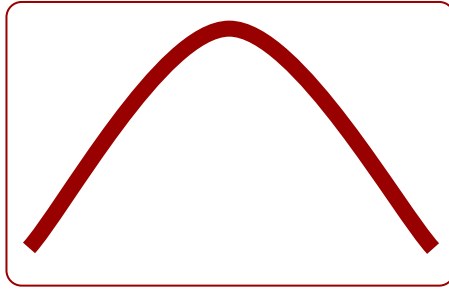
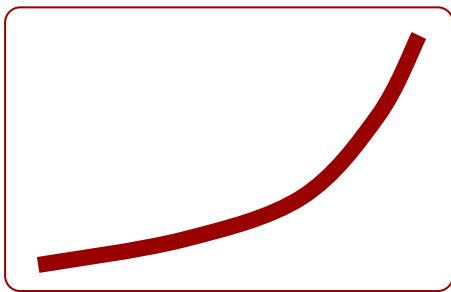
Have you brought your sing - ing voice? Yes I have! Yes I have!

- Using your speaking voice, ask the children rhythmically, “Have you brought your speaking voice?” and have them reply “Yes I have, Yes I have”
- Ask the children if they have brought different voices - e.g. a louder voice (N.B. not shouting, just projecting louder), whispering voice, squeaky voice, etc
- Silently, ask if they have brought their thinking voices by tapping your heads to the rhythm and have them reply silently by tapping theirs
- Finally, sing the question to ask if they have brought their singing voice



8. Graphic Scores

- Print out the graphic score cards from the resources section, cut the A4 sheets into two A5 cards and laminate them if possible
- Show the children one graphic score and have fun playing with your voice to vocalise the shape of the line, draw the line too using your hand in the air
- Turn it upside down and have another go!
- Try a few more cards



9. Rhythm Echoes

- Clap a short rhythm and have the children clap it back as an echo
- Tap a rhythm on a line of pulse hearts and have the children copy and echo back (use one tap per heart for a TA and two equal taps per heart for a TITI and a flat hand over the heart for a rest).

Don't Clap This One Back!

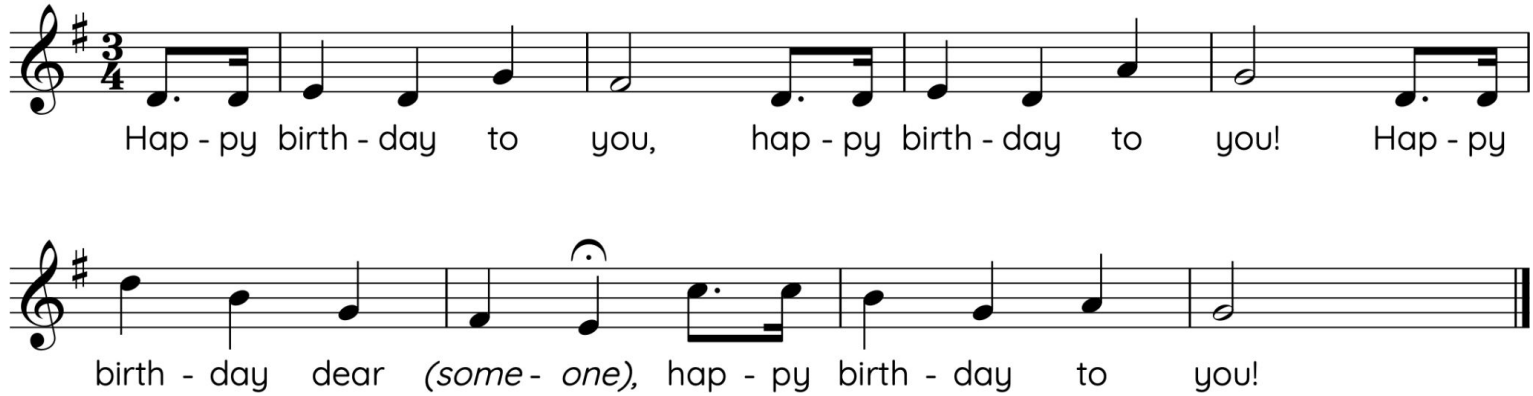
- As you play Rhythm Echoes, tell the children to listen out for TA TA TITI TA and when they hear it, to not clap it back, but chant "Don't clap this one back!"



Don't clap this one back



10. Happy Birthday



Hap - py birth - day to you, hap - py birth - day to you! Hap - py
birth - day dear (*some - one*), hap - py birth - day to you!

- Notice and practise the octave interval at the end of the first line - e.g. by singing up and down the octave to an 'ooo' sound



Songs

Use these songs with our recommended activities to help the children explore key musical concepts



11. Hey! Hey! Look at Me!



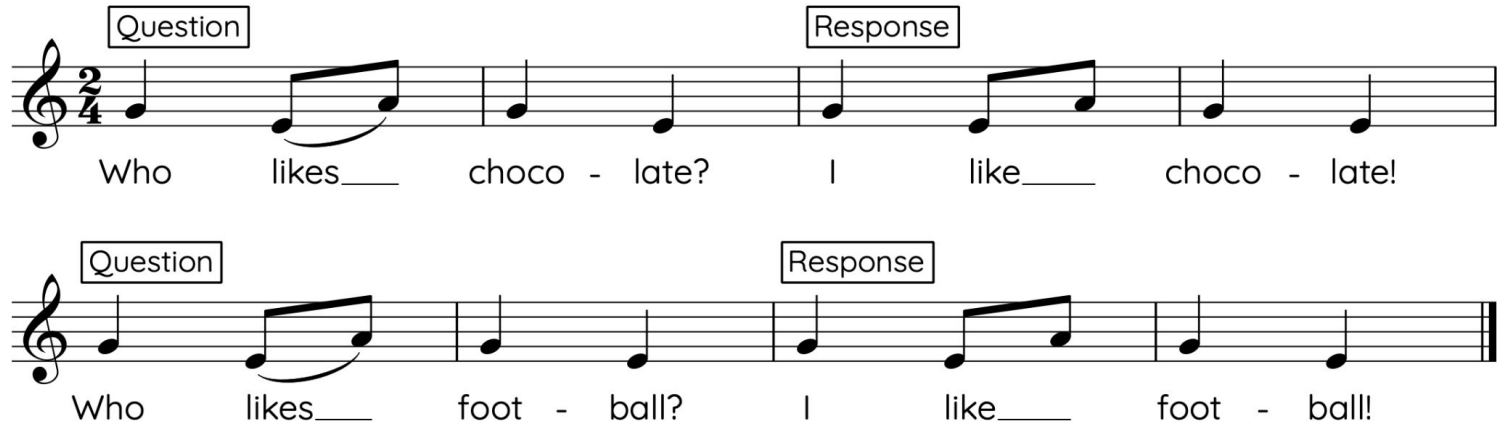
Hey! Hey! Look at me! I am smil - ing. Can you see?

This song is good for exploring:

- **Improvisation:** A child chooses a word ending in “-ing” in place of ‘smiling’ with an appropriate action, and everyone performs the action while singing e.g. swaying, nodding, stepping, stretching, frowning, tapping
- **Solo singing:** A child can sing the song with their chosen action and then everyone echoes it back to them



12. Who Likes Chocolate?



Question Response

Who likes ___ choco - late? I like ___ choco - late!

Question Response

Who likes ___ foot - ball? I like ___ foot - ball!

This song is good for exploring:

- **Improvisation:** A child can choose a question to ask
- **Solo singing:** A child can sing the question and the class answers
- **Singing voice:** Sing the song using different voices e.g. whispering voice, speaking voice, louder voice, growly voice and then return to singing voice
- **Improvisation:** Change the tune and the children echo back what they hear



13. Old Molly Hare

Question



Old Mol - ly Hare, what you do - ing there?

Response



Run-ning through the cab-bage patch as fast as I can tear.

This song is good for exploring:

- **Improvisation:** Children can make up a second line ending with a word that rhymes with “hare” and “there”
- **Phrasing:** Divide into two groups and have one group sing the question while the other sings the answer



14. Hammering Here



Ham-mer - ing here, ham-mer - ing there, ham-mer - ing nails,



mak - ing a chair. Ham-mer - ing straight, ham-mer - ing true.



Hit eve-ry nail as the car-pen-ters do. Whack! Whack!

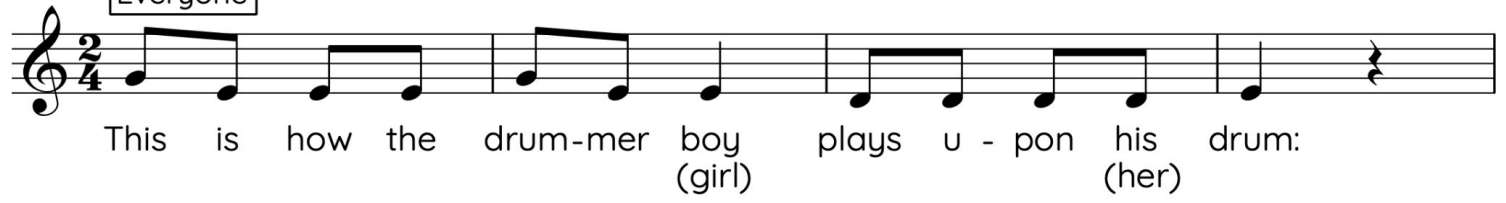
This song is good for exploring:

- **Pulse:** Explore the 6/8 time signature by tapping two beats in each bar - using a closed fist on the palm of the hand - while noticing the 1 2 3, 1 2 3 feel of the song
- **Rhythm:** tap the rhythm instead of the pulse in the last line (i.e. tapping every note and holding open palms in the rests)



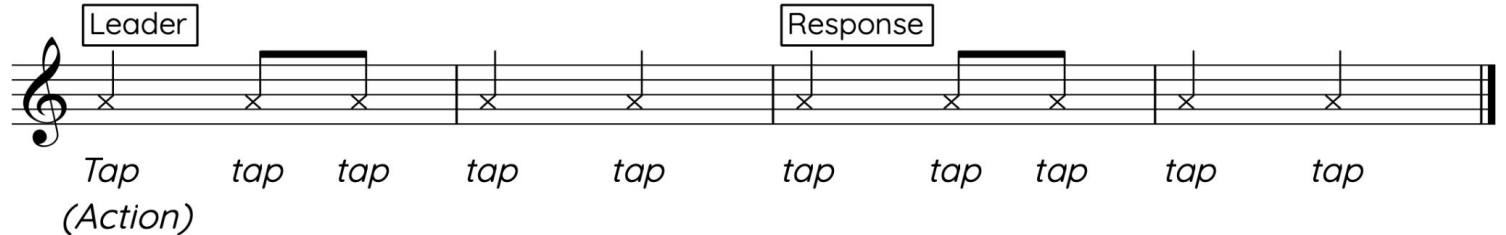
15. Drummer Boy/Girl

Everyone



This is how the drum-mer boy plays u - pon his drum:
(girl) (her)

Leader



Response

Tap tap tap tap tap tap tap tap tap tap
(Action)

This song is good for exploring:

- **Pulse:** Beat the pulse by clapping, beating a drum, beating your chest, tapping your head, or pointing to a row of hearts etc.
- **Improvisation:** Children take turns to be the leader and improvise a short rhythm (clapping or beating a drum) and the class repeats it like an echo
- **Rhythm names:** As the leader taps a rhythm they say the rhythm names e.g. TA TI-TI
TA TA



16. Pease Pudding Hot



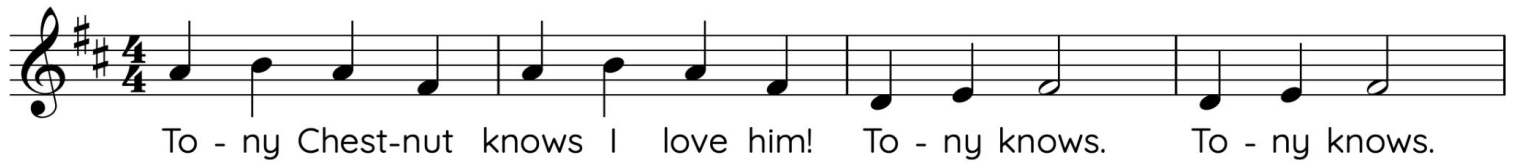
Pease pud - ding hot, Pease pud - ding cold,
Pease pud - ding in the pot nine days old.
Some like it hot, Some like it cold,
Some like it in the pot nine days old.

This song is good for exploring:

- **Pulse:** Tap the pulse on your knees 2 beats in each bar
- **Rhythm:** Clap the rhythm of the notes. See how the rhythm sits on top of the pulse by devising into two groups one taping the pulse and on clapping the rhythm
- **Rests:** Use actions to highlight the rests as you sing: after 'hot' blow on your hand, after 'cold' hug yourself and say 'brrrr', and after 'old' say 'ughhh!'



17. Tony Chestnut



This song is good for exploring:

- **Co-ordination:** Touch a different part of your body on different words or syllables:
 - on **'To'**-, touch your toes
 - on **'-ny'**, touch your knees
 - on **'Chest'**, touch your chest
 - on **'nut'**, touch your head
 - on **'knows'** and **'know'** touch your nose
 - on **'I'**, point to your eyes
 - on **'love him'**, place hands over the heart
- **Rests:** Continue with the actions but leave out one or more syllables (e.g. leave out "knows" so that each time the word occurs don't sing it but just do the action)



18. Oliver Twist



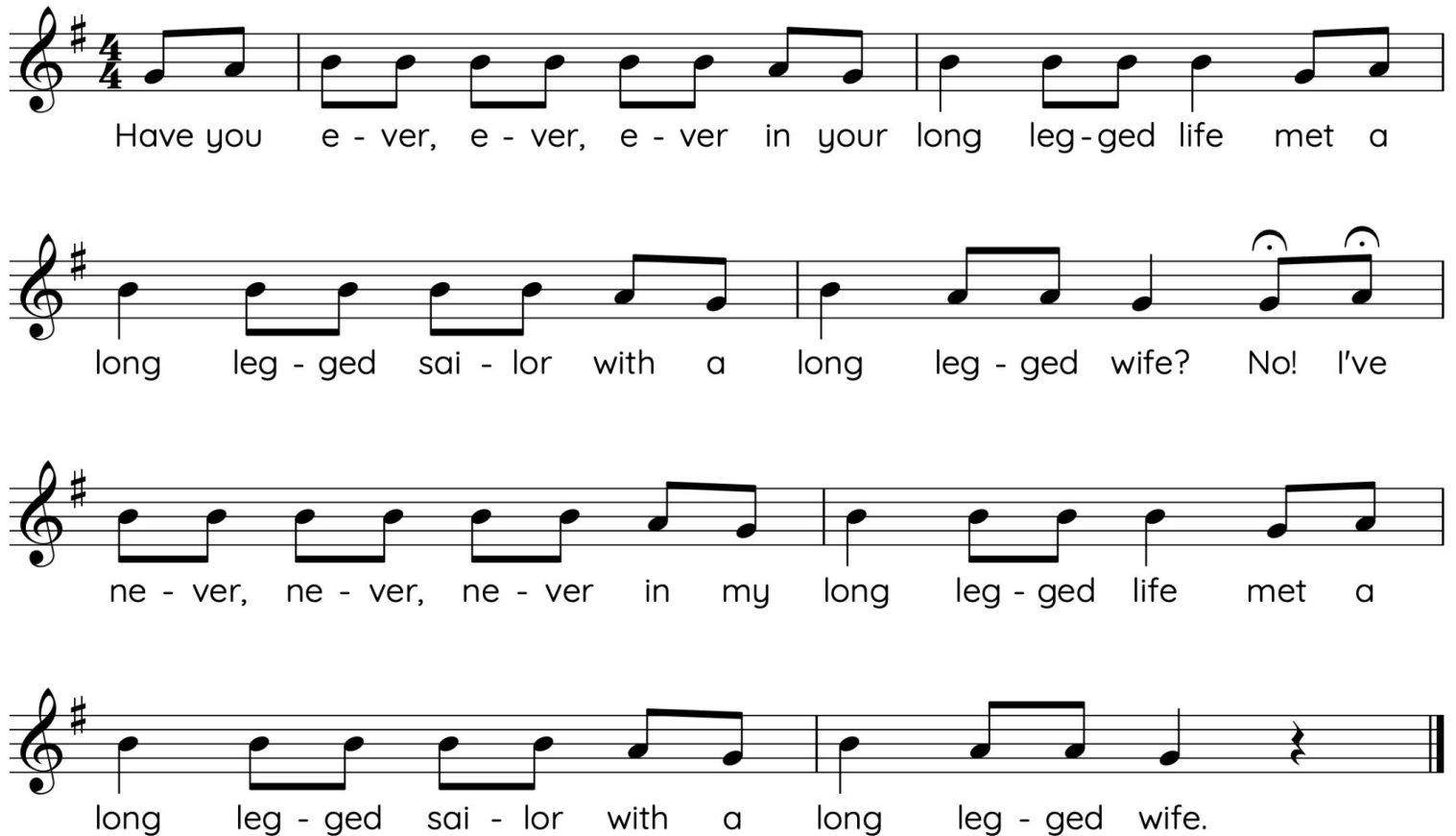
O - li - ver Twist, you can't do this, so
what's the use of try - ing. Touch your knees,
touch your toes, clap your hands and a - way you goes.

This song is good for exploring:

- **Pulse:** Standing opposite a partner, clap hands alternating your own hands and your partner's
- **Pulse:** instead of just clapping, follow the cues of the words in the last four bars - touch your knees, touch your toes, clap your hands then turn a circle on the spot in the last bar



19. Long Legged Sailor



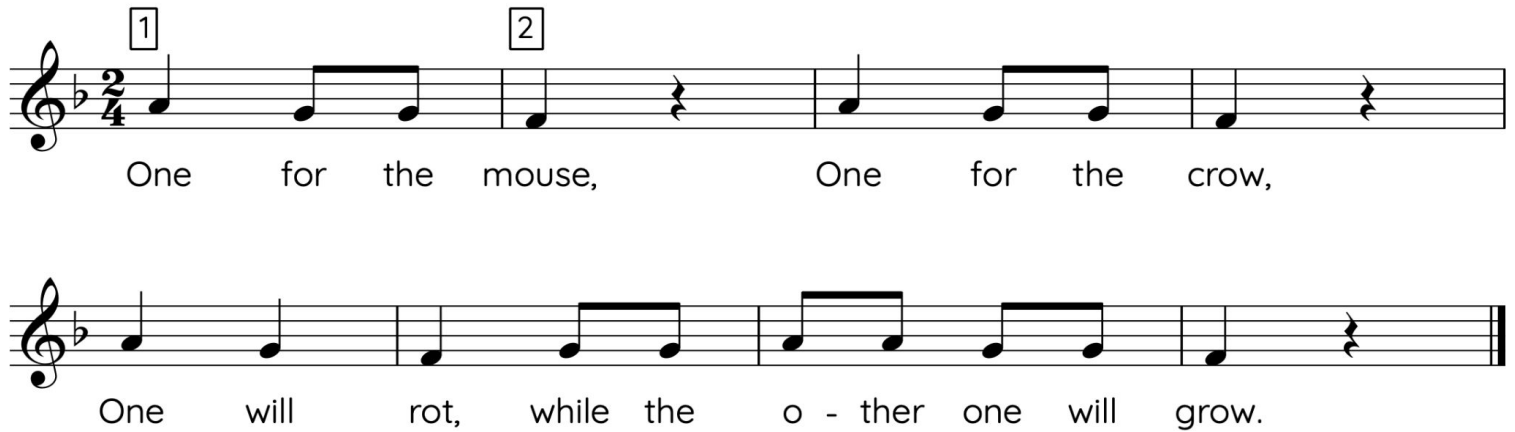
Have you e - ver, e - ver, e - ver in your long leg - ged life met a
long leg - ged sai - lor with a long leg - ged wife? No! I've
ne - ver, ne - ver, ne - ver in my long leg - ged life met a
long leg - ged sai - lor with a long leg - ged wife.

This song is good for exploring:

- **Pulse:** Beat the pulse by alternately slapping knees (first and third beats of the bar) and clapping hands (second and fourth beats of the bar)
- **Coordination:** On the word “long” stretch your arms out wide instead of slapping knees.
- **Improvisation:** Sing further verses of the with adjectives e.g. short-legged, crooked-legged, bow-legged and make up an action to suit.



20. One for the Mouse



1 2

One for the mouse, One for the crow,

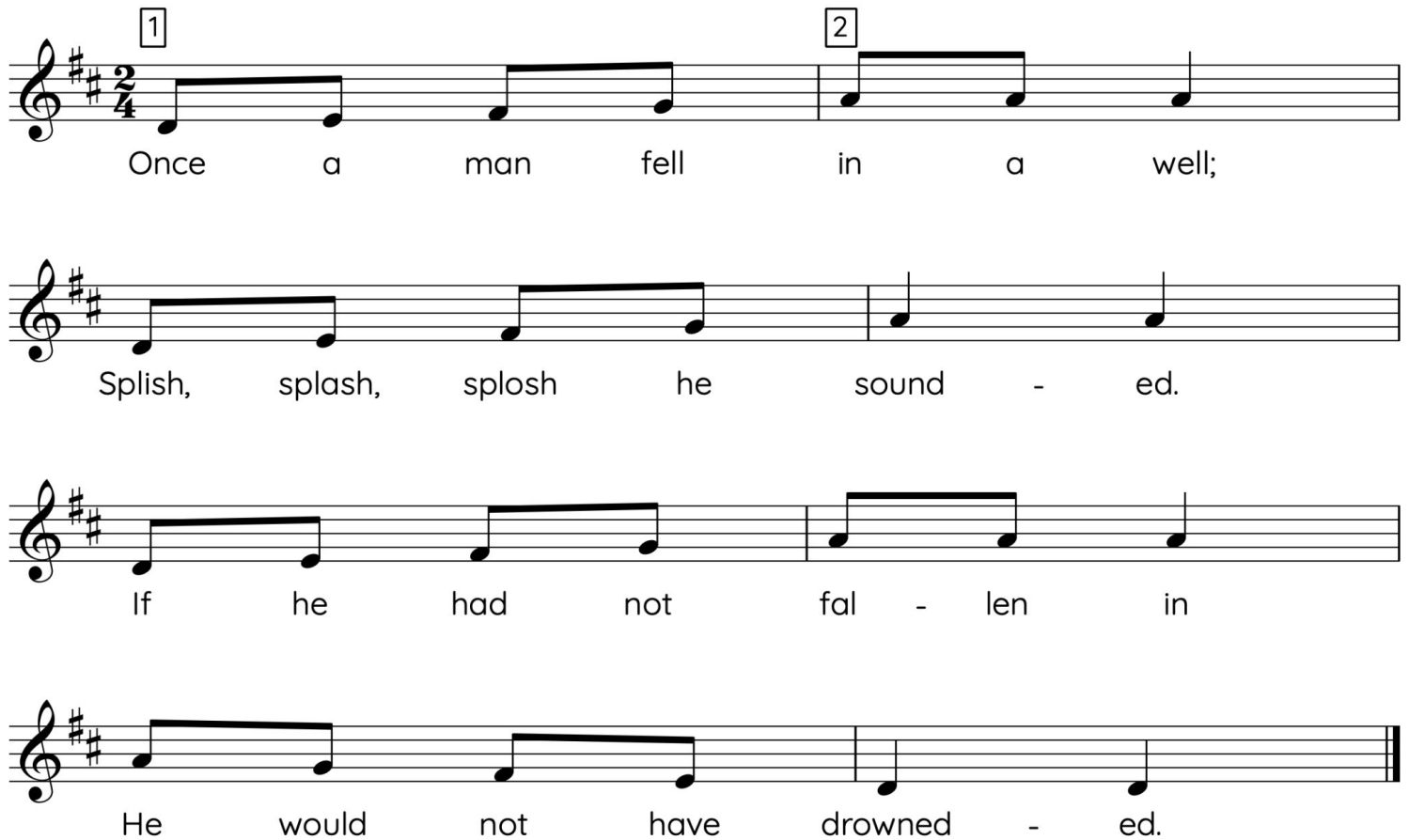
One will rot, while the o - ther one will grow.

This song is good for exploring:

- **Rests:** Clap at the rests or take four beanbags and drop one at the right time at the rests and then drop two at the last rest.
- **Voices:** Say the words in different voices e.g. whispering voice
- **Phrasing:** Divide into two groups and sing alternate phrases
- **Tempo:** Sing it faster then the next time sing it at a slower pace.
- **Round:** Sing it as a round with the second part starting when the first part gets to the number 2



21. Once A Man Fell in a Well



1

2

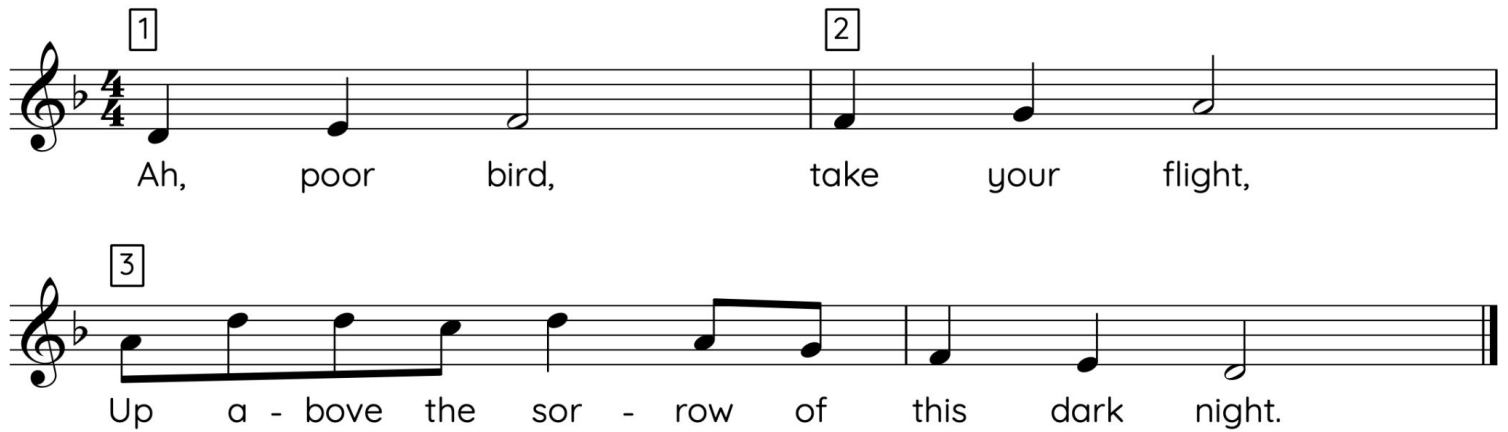
Once a man fell in a well;
Splish, splash, splosh he sound - ed.
If he had not fal - len in
He would not have drowned - ed.

This song is good for exploring:

- **Pitch:** Use a pitch activity to explore the way in which the pitch rises all the way through the first three lines, all falls through the last line
- **Phrases:** Have two groups sing alternate lines to each other to notice how the song is made up of four two-bar phrases
- **Rounds:** Divide into two groups and sing as a round with the second part coming in after the first bar.



22. Ah, Poor Bird



1

2

Ah, poor bird, take your flight,

3

Up a - bove the sor - row of this dark night.

This song is good for exploring:

- **Tempo:** this song is sung relatively slowly and so requires more concentration and control
- **Pitch:** pay attention to the intervals between the notes, especially in the third bar, noting that the song is in a minor (sad sounding) key
- **Pulse:** stand in a circle and then have the whole circle walk clockwise, stepping on the first and third beats of each bar. Turn and walk anti-clockwise as you sing it through again
- **Round:** Sing the song as a three-part round, with each new part starting at the top when the first part gets to the numbers indicated in the score



Listening Notes

Use these notes to help children listen to and appreciate pieces from the Model Music Curriculum



23. *For the Beauty of the Earth*

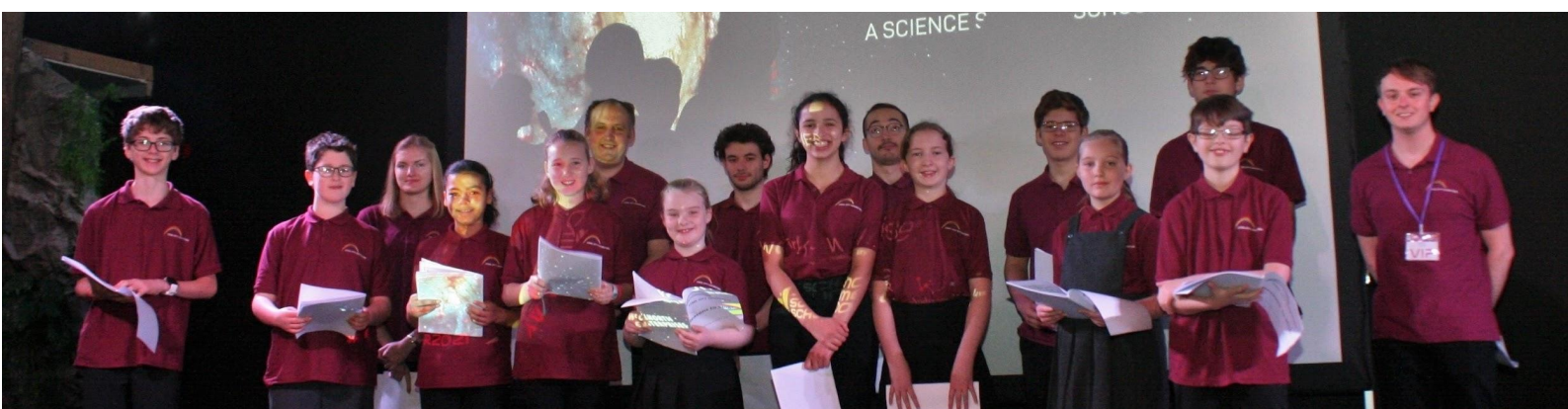
<https://youtu.be/K-fcOgBTs4M>

Background to the piece

- This is the setting of the words of a Christian hymn written by F. S Pierpoint (1835-1917)
- The music is written by the contemporary English composer, John Rutter (born 1945)
- It is commonly sung by choirs all over the world!

Things to listen out for:

1. There are four verses in this setting: each verse ends with the words “Lord of all, to thee we raise this our joyful hymn of praise”
2. The first verse is sung by the trebles (the highest vocal part) only; the lower voices join from verse 2
3. The tune, which is the same in each verse, includes lots of sweeping phrases, which means the melody goes up for several notes, before going back down again, or the other way round. This gives it a relaxed feeling.
4. Before verse 3 and again before verse 4 the music changes key (ie at a different pitch), which makes it sound new and different even though the tune is the same
5. The choir is accompanied by an organ, which uses bright tones to create a feeling of the wonder of how beautiful the earth is



24. “Hallelujah” from *Messiah*

https://youtu.be/C3TUWU_yg4s

Background to the piece

- “Messiah” is a large work by George Frideric Handel (1685-1759)
- “Messiah” is an oratorio (a work for choir, orchestra and soloists that tells a story), in this case, it is the story of Jesus from the Bible
- The “Hallelujah” represents the joy Christians feel at Easter due to their belief that Jesus rose from the dead
- When he first heard it in 1743, the story goes that King George II was so impressed that he stood throughout this piece. To this day, audiences often stand for the “Hallelujah” because of this!

Things to listen out for:

1. The word “Hallelujah” is sung repeatedly throughout, usually to one of two rhythms: Taaaa-ta-ta-ta, or Titi-ta-ta
2. There are three other main sets of words: “For the Lord God omnipotent reigneth”, “And he shall reign for ever and ever”, and “King of Kings, and Lord of Lords”. Each of these has their own rhythm and tune, sung at different times by the four different voice parts (soprano, alto, tenor, bass)
3. Handel gets adventurous by mixing these sections up (for example, with the sopranos singing “For the Lord God omnipotent reigneth”, and the tenors singing “Hallelujah!”, which makes it more interesting to listen to.
4. Most of the time, the orchestra plays similar music to what the choir sings. But listen out for the high trumpet part shortly after the “King of Kings” section starts, which is very different indeed!



25. *Ave Verum Corpus*

<https://youtu.be/ETuWLJUy274>

Background to the piece

- This music is written by the old English composer, William Byrd (1543-1623), and is typical of choral pieces written during that period
- The words, sung in Latin, are a prayer that Christians sing reflecting the death of Jesus on the cross, and asking him for mercy
- Queen Elizabeth I preferred music to be sung in English, so Byrd was something of a rebel writing this in Latin - it had to be sung in secret, and was not published until after she died!

Things to listen out for:

1. It is in a minor (sad) key, and is quite a slow piece - representing sadness at the death of Jesus
2. It is written for unaccompanied choir, i.e. there are no instruments, just singers
3. The four parts start off by singing the same words mostly at the same time, but then they start taking turns to sing the words at different times from each other.
4. At the very end, it has a major (happy) chord - representing hope



26. *This Little Babe* from *A Ceremony of Carols*

<https://youtu.be/uqtZxknVrqk>

Background to the piece

- This is one of 12 movements from a piece written by the English composer Benjamin Britten (1913-1976)
- It sets a series of mediaeval Christmas carols, many of which would not be well known today
- The words use old English - so can be quite difficult to understand when you first see or hear them!
- The piece is written for high voices (soprano or treble) and harp, and is often sung by children's choirs

Things to listen out for:

1. The piece has fast, alternating rhythms throughout; these are set off by the harp at the start before the voices come in
2. There are four verses. In the first, everyone sings the same tune together. In the second, they separate into two parts and sing the same music, but at different times. In the third verse, they have three parts and do the same - leading to a slightly chaotic sound!
3. In the final verse, the tune changes a bit, before everyone joins in together and sings loudly as the harp goes wild!
4. Even though the piece is in a minor (sad) key, it ends with a big major (happy) chord



27. Jerusalem

<https://youtu.be/sERiPuOQyvo>

Background to the piece

- This is a hymn that sets a well-known poem by William Blake (1757-1827), the music is by Hubert Parry (1848-1918)
- Although it is popular as a hymn to be sung in churches, it is also sung every year at the end of the Last Night of the Proms - the major summer music festival that takes place at London's Royal Albert Hall

Things to listen out for:

1. Unlike many of the choral pieces you will hear, this one does not have different vocal parts, but everyone sings together in unison on top of a piano or organ accompanying part. This gives a real sense of unity amongst the singers
2. There are two verses. Both verses start loud, get a bit quieter in the middle, and then get loud again at the end - this getting louder is called a "crescendo"
3. Unlike many hymns, the rhythms are slightly different in the two verses - this is done so that certain words are emphasised more. A good example of this is in the first half of the second verse, where the text "Bring me my spear! Oh, clouds unfold!" has a short break after "spear", before the choir sings "Oh" with a sudden accent
4. Unlike most hymns, this one has a different accompanying part before and after the singers have sung, to round it off well!



28. If Ye Love Me

<https://youtu.be/JoEtQtxXdXA>

Background to the piece

- This music is written by an early English composer, Thomas Tallis (1505-1585)
- The words come from the Bible (the Gospel according to St John), and are what Jesus said to his followers to encourage them to keep doing the right things
- It was written in 1565, early in the reign of Queen Elizabeth I, and is the type of music she particularly liked - especially the fact that it is in English!

Things to listen out for:

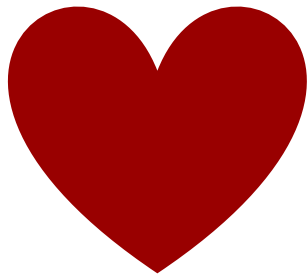
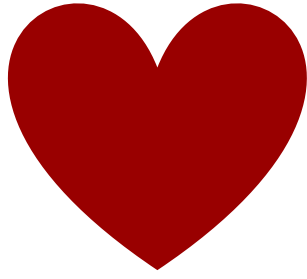
1. It is written for unaccompanied choir in four parts, so there are no instruments, just singers
2. It starts simply, with all four choir parts singing the same words at the same time, but then they start taking turns and singing words at different times - this is called polyphony
3. There are lots of points where a vocal part has a simple rising or falling melody, that is then copied by another part
4. It is written in major (happy) key, and has a simple, hopeful, beautiful feel to it
5. The second half of it repeats: this has the effect of emphasising the words of this section - which are about God not giving up on people



Resources

*Master copies to print or copy
and laminate for use with your class*

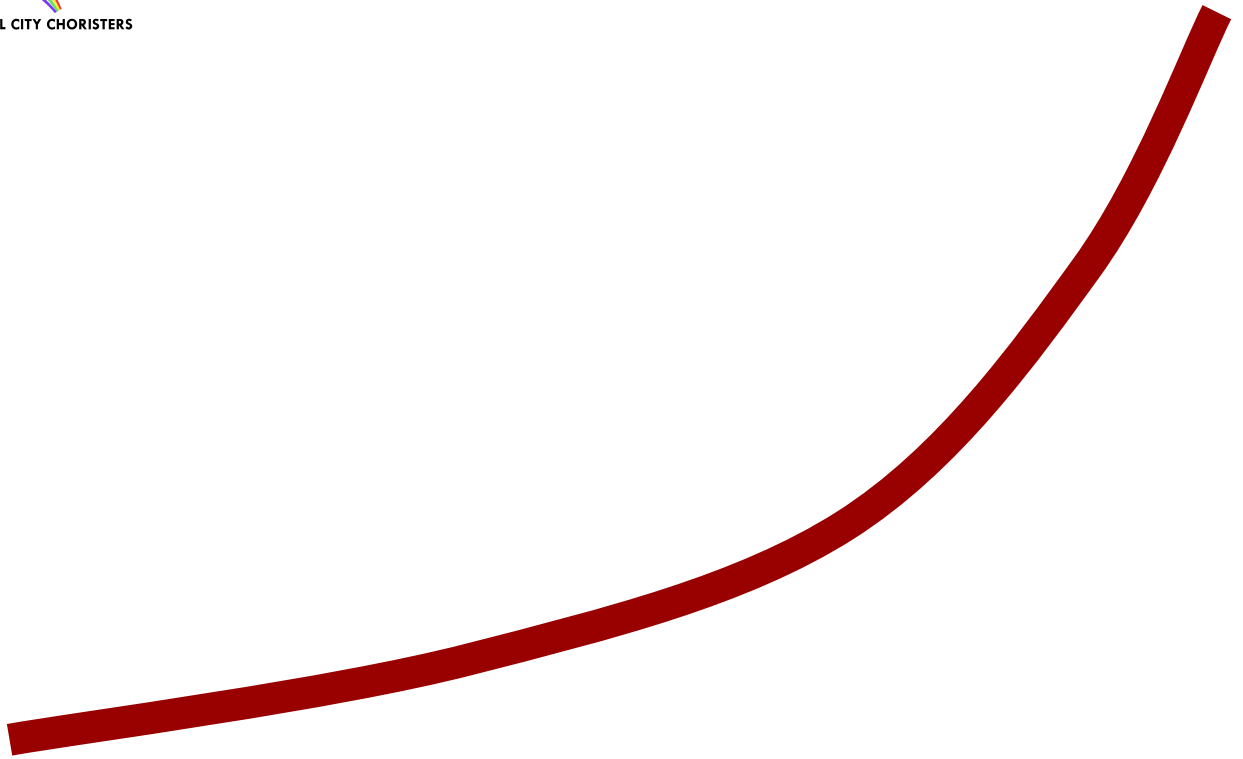




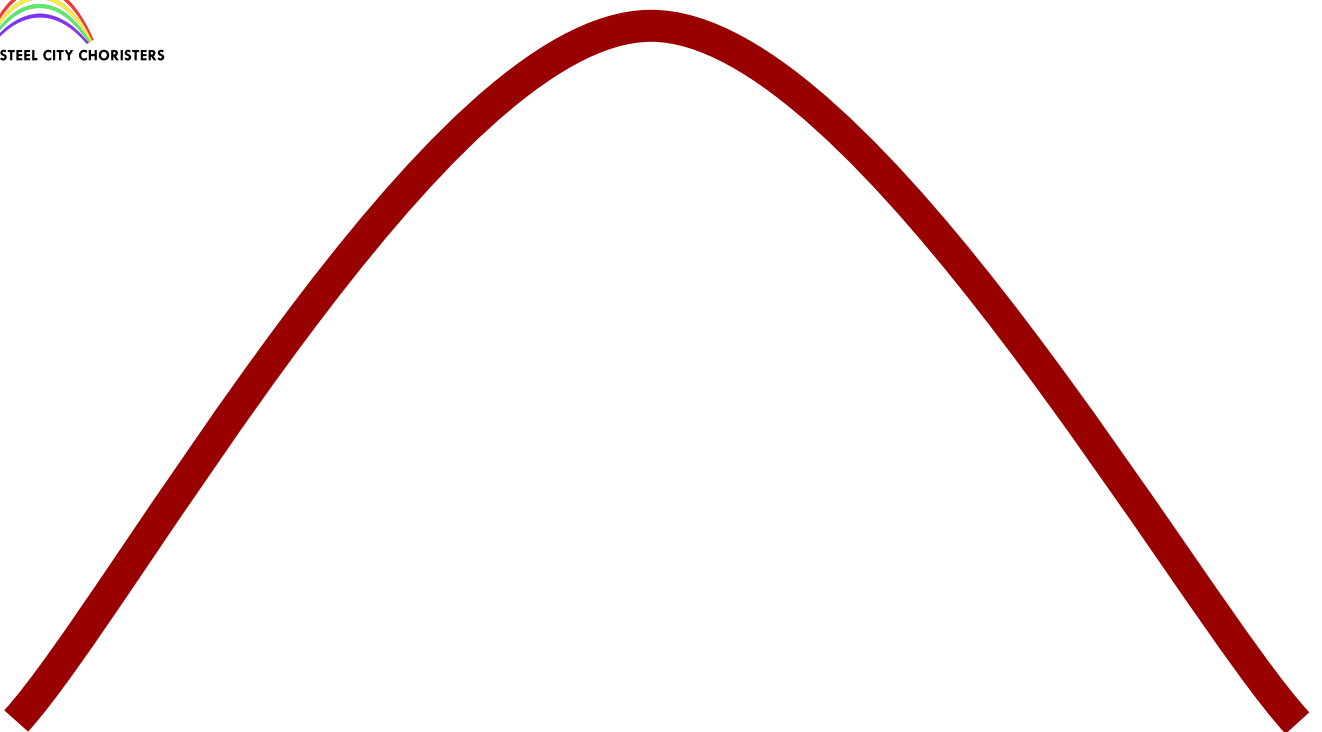




STEEL CITY CHORISTERS

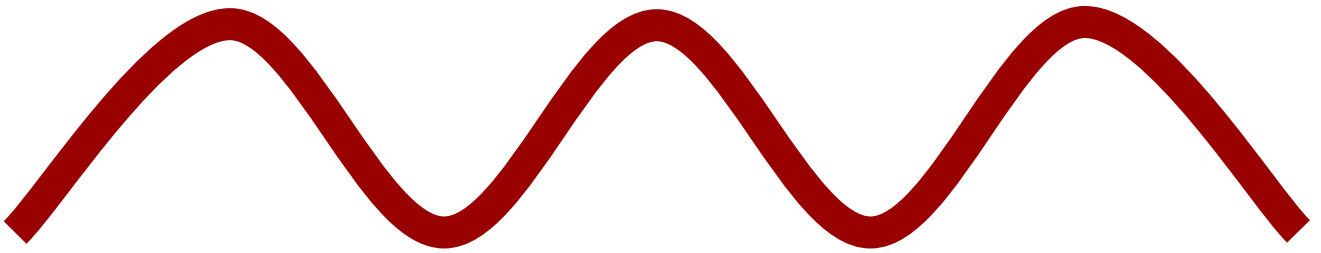


STEEL CITY CHORISTERS

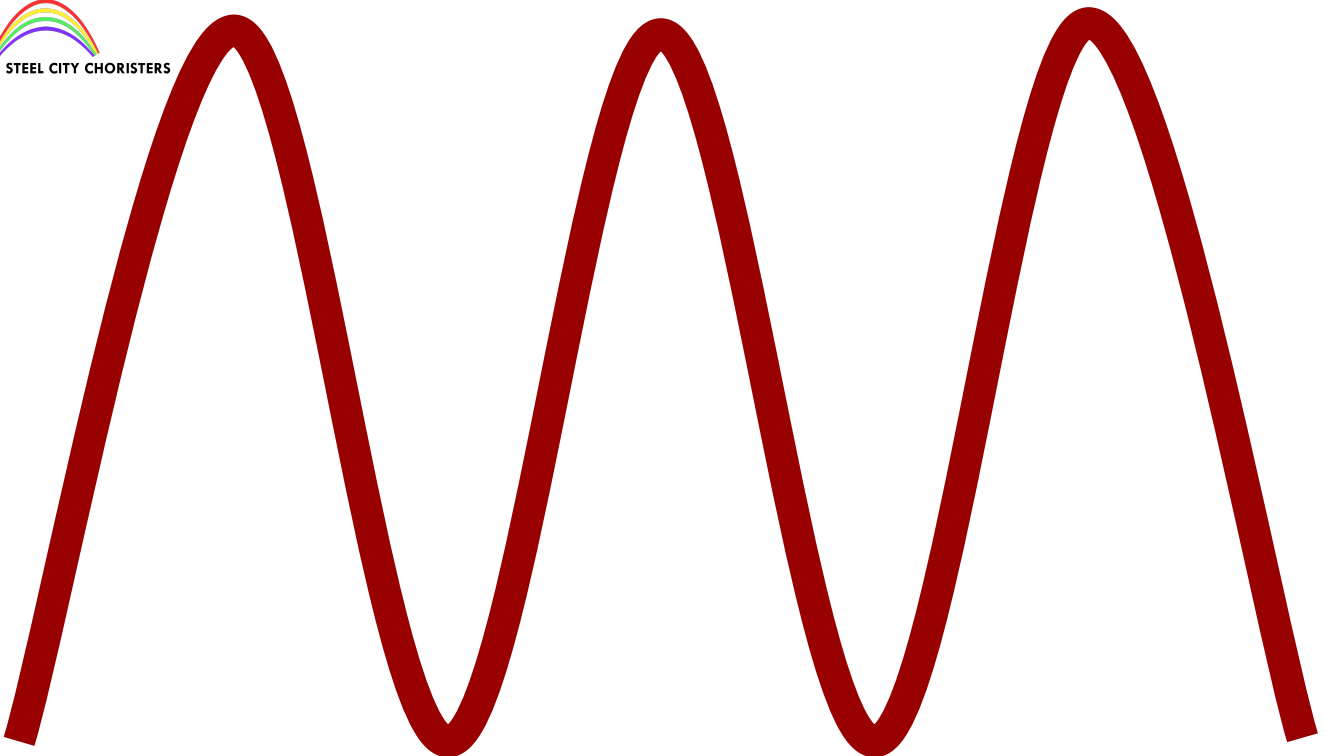




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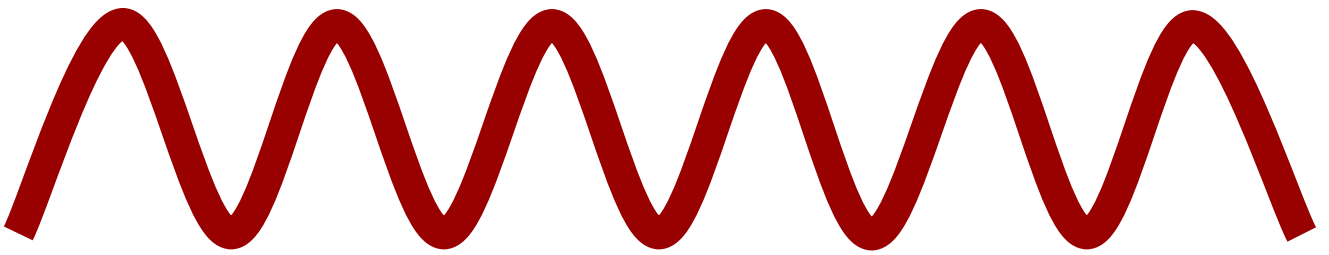


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