

Music Lesson Plan topic – Music Chronology

Lesson 2 of 6

Focus: Year 3/4

Key Learning Objectives:

- To listen to a piece of music and to consider and share emotional responses.
- To begin to understand independent part writing and layering of musical parts.
- To recognise music sung a capella (unaccompanied voices).

Inter-related music dimensions covered: Texture, tempo, duration, timbre.

This lesson focuses on listening and creatively responding to ‘Crucifixus’ by Antonio Lotti, an Italian Baroque composer (1667-1740). Put his picture on the timeline and map.

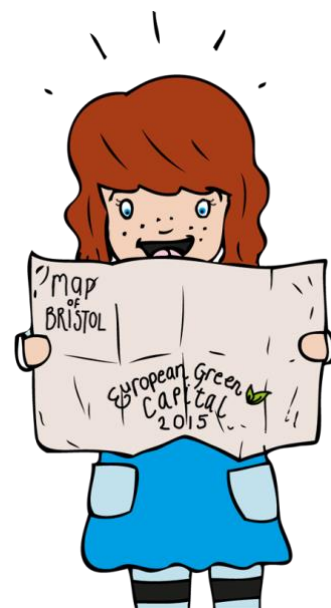
Listening focus: <https://www.youtube.com/watch?v=OZ9dXLmRlpo>

- 1) Listen to the piece in silence with your eyes closed. Ask the children to share where they imagine they might be as they listen? Encourage the children to elaborate upon their answers by explaining *why* they imagine themselves to be there. Elicit deeper responses by asking “*what did you hear in the music that made you imagine...? How do you feel in your imagined place?*”
- 2) Listen again, this time considering:
 - How many singers can you hear? (8)
 - Can you hear any instruments? (*No- this is called ‘a capella’- voices without any accompaniment*)
 - Where do you think this music might be performed? (*In a church/house of worship/in a spiritual/special place*).
 - What clues can you hear to support your ideas about where this music might be performed? (*echoing sound, calm atmosphere, religious text, Latin NB: Latin text translation: ‘He was crucified also for us, under Pontius Pilate he suffered and was buried’*).
 - Is the tempo of the music fast or slow? Do you think the mood of the music is happy or sad? Why?
- 3) Explain that there are eight singers performing this piece, each singing their own part. The eight parts move independently. Can the children hear how some parts sing long notes or pause whilst the others sing faster notes creating the feeling of more movement? Can pupils hear the melody/tune? Is it easy to tell which is the main or most important part? (*No- all parts work independently to creating the overall texture and sound of the piece*). This is called polyphony – many sounds weaving in and out and this is a feature of Baroque music. Baroque music was written between 1600-1750 and like Baroque architecture is highly decorated.



Main activity:

- 1) Place some post-its around the room (2/3 per child).
- 2) Explain that we are going to go on a 'musical journey' around the classroom. Ask children to remember that they cannot begin their journey until they have seen your signal, which you will share with them in a moment. Explain that, during their journey, you are going to play the piece and they will move silently around the room, with their hands behind their backs, until they hear you stop the music. When the music stops, they will select a post-it and write down one word to describe how they feel when listening to the piece. (*Take a moment to share a few ideas to inspire everyone: calm, relaxed, thoughtful, sleepy, curious...*). You will then start the music again and repeat the process. This time, as they move, they can look at their classmate's feeling words on their journey around the room.
- 3) Explain that the children are going on another journey, however this time they will begin the journey in the same way that the music begins. Assign pupils a number from 1 to 8.
- 4) Listen again to the very beginning of the piece. What do the children notice? Can they spot that the parts join in one at a time until all 8 are singing together? As they listen, they can hear how the layering of the eight parts creates the texture.
 - Play the music. Give a signal to number 1 children by holding up 1 finger as soon as you hear the first voice begin. Number 1 children begin to silently walk around the room.
 - Subsequent groups join in one at a time. Each voice enters after you silently count a slow 4 beats of music. This is when each new voice joins the music by singing "Crucifixus." Gradually hold up 2-8 fingers to signal to the rest of the children to start their journey. Don't worry about being too accurate here, as long as this creates a gradual build-up of children moving until everyone is moving together to mirror the beginning/vocal entries of the piece.
 - The children complete their musical journey as before (post it task) as outlined above in 1/2.

**Plenary:**

Listen to a short excerpt from each of the following two pieces (try and minimise the screen so that the children can't see the images) <https://www.youtube.com/watch?v=9cP5CfwiYvw> 'Hallelujah Chorus' (Handel 1685-1759), and 'If music be the food of love' (Purcell 1659-1695) <https://www.youtube.com/watch?v=2sWOWHqw18U> .

Ask the children:

- Which of these two pieces is sung a capella? (*Purcell*).
- What features of the Purcell are most like the Lotti? (*the voices sing in polyphony and there is imitation between voices*)
- Can the children describe the texture (voices) of the Handel? Voices sing together homophonically (*the voices - melody and chords move together so it is easy to hear the words*)

Opportunities for mastery (extended creative opportunity): An additional creative response could be to use the flower template and instructions to ask the children to create unfurling water flowers inspired by the children's feeling words. These flowers gently unfurl when dropped into shallow water. Create a calm, spiritual classroom atmosphere by listening to the piece whilst watching the magic!

Keywords / vocabulary: *Crucifixus* by Antonio Lotti, Baroque, singers, a capella, polyphony, homophony independent parts, layering of parts, texture, melody, imitation.

Self-assessment opportunities:

- I can listen to a piece of music and consider and share emotional responses. I can justify my word choices by making links to what I can hear.
- I can explain how Baroque music is often composed using polyphony (independent part writing and layering of musical parts).
- I know that *a capella* means unaccompanied voices.

Resources:

'*Crucifixus*' by Antonio Lotti.

Hallelujah Chorus by Handel.

If music be the food of love by Purcell.

Post-its.

Flower template and instructions / water bowls.

Opportunities for sharing work e.g. by recording, notation: Record your feeling words, inspired by the music, more permanently by completing the extended creative opportunity activity.

Music Assessment: Year 3/4 Music Chronology Lesson 2

You only need to note the names of children who are working towards or well above the criteria for the lesson. It will be assumed the majority of the class will achieve the objectives and you don't need to record this. Use the space below for any specific notes on achievement or evaluation of class progress.

Names of any children who do not meet the learning objectives for this lesson	'I can' assessment criteria	Names of any children who exceed the learning objectives for this lesson.
	<ul style="list-style-type: none"> • I can listen to a piece of music and consider and share emotional responses. I can justify my word choices by making links to what I can hear. • I can explain how Baroque music is often composed using polyphony (independent part writing and layering of musical parts). • I know that <i>a capella</i> means unaccompanied voices. 	
<p>Notes:</p>		