



In this unit the children learn that music can be used to represent stories. This builds on the idea that music can be used to represent different things, such as how Rimsky Korsakov used fast notes to represent the movement and sound of a bee in *The Flight of the Bumblebee* which the children studied in Summer A in the unit *What Can You Hear?* Over the course of six lessons the children study *The Sorcerer's Apprentice* by Dukas written by the French composer for orchestra in 1897 which tells the story of an old sorcerer who departs from his workshop, leaving his apprentice with chores to perform. They watch Disney's cartoon which accompanies the piece and discover how recurring motifs (a short musical idea) play a critical role in showing in the music what is happening in the story and that music can be structured using different sections that can represent different parts of a story.

During the course of the unit the children compose their own piece using a motif in varying different ways varying tempo (speed) and articulation (smooth and detached notes) played on tuned/untuned percussion instruments and wind instruments in an A, B, A structure to tell the story of *The Sorcerer's Apprentice*.

Lesson Sequencing

In lesson 1 the children recall that music can be used to represent different things. 'Represent' means to show something. In the Summer A unit *What can you hear?* they learnt how Rimsky Korsakov used fast notes to represent the movement and sound of a bee in *The Flight of the Bumblebee*. In this lesson they think about this idea again and discover that music has been written to tell stories. They listen to the first part of Dukas' *The Sorcerer's Apprentice*. This piece of music, written by the French composer for orchestra in 1897 tells the story of an old sorcerer who departs from his workshop, leaving his apprentice with chores to perform. It is based on a poem by the German poet Goethe. At the end of the lesson the children practise moving their bodies to the music, allowing their movements to get bigger as the music getting louder and more energetic.

In lesson 2 the children learn that music can represent different things happening in a story. They watch the first part of Disney's cartoon which accompanies *The Sorcerer's Apprentice* by Dukas. In this piece, long, slow notes are played when the magician is casting spells and the regular beat/pulse is played when the broom starts to walk. There is no speaking in the cartoon—the music shows us what is going on in the story. Dukas uses a short musical idea (a 'motif') which appears throughout the music. The repetition of the motif in different parts of the music holds the music together. The children learn to play this motif on tuned percussion instruments at the end of the lesson.

In lesson 3 the children watch the next part of Disney's cartoon rendition of *The Sorcerer's Apprentice* and consider how music can have different sections to represent different parts of a story. Sometimes different sections of a piece can have a different character by using a different tempo. 'Tempo' in music means the speed at which a piece of music is played. The children learn that Disney uses the first section of the piece, which is slow and sustained to show the magician casting a spell. This music has a mysterious character. Disney uses the second faster section, with a more regular pulse, to depict the marching broom. The music here sounds more energetic. At the end of the lesson the children play the motif which they learnt in lesson 2 at different speeds, trying carefully to keep to the beat/pulse.

In lesson 4 the children watch the final part of Disney's cartoon rendition of *The Sorcerer's Apprentice* and consider how a motif can be used in different ways to give a piece of music a different feeling or character. They discover that Dukas uses the central motif of the piece in both a sustained and detached way and go on to experiment how they can create sustained/detached sounds using untuned percussion and wind instruments.

In lesson 5 the children learn that different sections of music can be put together in a pattern, (like A, B, A) to create a structure, rather like a story can have a structure of beginning, middle and end. With this in mind they listen to the first part of *The Sorcerer's Apprentice* again and think about how the piece follows an A, B, A structure. They consider how these parts of the piece are different and reflect what is happening in the story. They go on to create their own piece in a similar structure, as a class, using the motif which they learnt in lessons 2-4.

In lesson 6, the children perform and record their piece based on *The Sorcerer's Apprentice*. They then evaluate their performance. In doing so, they learn that we can evaluate a performance to make it better next time. By practising the piece so it is ready for performance they develop their skills in playing together as an ensemble and following the teacher who acts as a conductor.

Musical Focus

Representation using sound/Structure and Form

- Stories in sound—creating a different feeling or character using speed/articulation
- Music can be made up of musical ideas called motifs
- Music can have different sections to represent different parts of a story

Articulation

- Smooth and detached notes

Tempo

- Fast/Slow

Links to Prior/Following Units

Year 1

Autumn B—*Samba* (Structure and Form—different sections in music, like parts in a story)

Spring A—*Animals in Music* (Representation and symbols—music can represent things, symbols can represent sounds)

Summer A—*What Can You Hear?* (Representation using sound—Music can represent different things)

Year 2

Autumn B—*Beat Music* (Tempo—Steady and fast tempo)

Spring A—*Peter and the Wolf* (Representation—musical themes/instrumentation to show different characters)

Summer A—*Emotion in Sound* (Representation using sound—sources of inspiration, motifs)

Summer B—*Lullabies* (Articulation—legato)

Outcomes

Use a motif in varying different ways to compose and perform a piece played on tuned/untuned percussion instruments and wind instruments in an A, B, A structure to tell the story of *The Sorcerer's Apprentice*.

Key Learning Points

- The French composer Paul Dukas wrote a piece for orchestra called *The Sorcerer's Apprentice* which music tells a story.
- Music can represent different things happening in a story.
- A motif is a short musical idea.

- A motif can be used in different ways to give a piece of music a different feeling or character, it can be played in smooth or detached way.
- Music can have different sections to represent different parts of a story.
- Different sections of a piece can have a different feeling or character by using different speeds (tempo).

Progression: Technical, Constructive, Expressive

Singing

Children learn and sing call and response and action songs, to warm up at the beginning of each lesson. This develops their technical singing skills which include posture, breath control, singing with a pulse, imitating rhythms, varying speed, holding a particular pitch and singing together in an ensemble. Practising songs over the course of six lessons ensures familiarity and increasing sophistication of musical expression. The children use the songs which they sing at the beginning of the lesson to develop their skills in identifying pulse.

Listening

Children practise 'active' listening, developing their technical skills of feeling, clapping, tapping, and moving to the beat at different speeds (tempo) and using their bodies to reflect the different characteristics of the music. By listening to music they begin to have conscious understanding of how music is constructed, focussing on the dimensions of pulse, tempo, articulation and structure/form. By studying the music, they begin to develop an increasing understanding of the expressive qualities of music from a particular culture/genre and how music can tell a story.

Practising

Practising composing a piece which makes use of tuned/untuned percussion instruments and wind instruments develops technical motor skills, breath control and an internal sense of pulse, rhythm and pitch. Creating a piece which uses a motif to create a structure develops knowledge of handling pulse, rhythm, tempo, articulation and structure/form as component dimensions of making music. Practising the skills required for building the piece gradually over the course of the unit, ensures increasing confidence and sophistication in the expressive quality of musical outcomes.

Performing

Working towards performance of a piece over the course of six lessons ensures increased technical accuracy, confidence, fluency, expression and the ability to play securely in an ensemble, following the teacher who acts as a conductor.