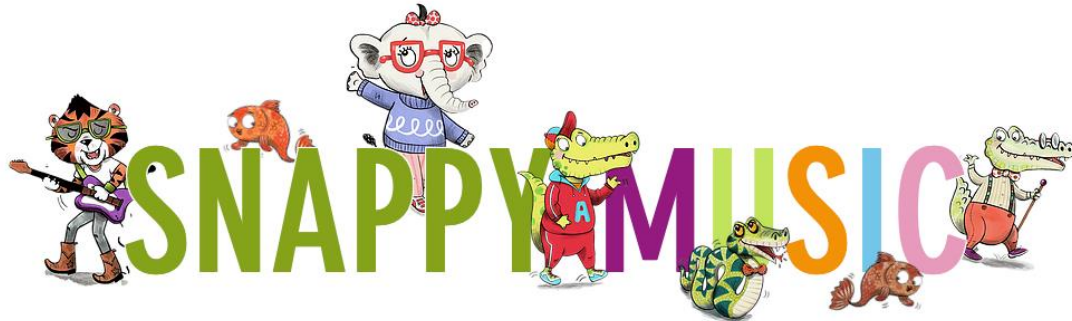


Snappy World Nursery Rhyme Week 2024

Teacher Pack



This pack is designed to support you in learning the songs for Snappy World Nursery Rhyme Week. Make sure you warm your voice up before singing.

Remember, singing shouldn't be painful or uncomfortable.

Singing should be fun and relaxed.

Keep your head straight and always aim for beautiful singing, never loud singing.

Finally...have plenty of fun!

Snappy World Nursery Rhyme Week 2024

Teacher Pack

Twinkle, Twinkle (WNRW)

Old MacDonald (WNRW)

The Big Ship Sails (WNRW)

Incy Wincy Spider (WNRW)

5 Currant Buns (WNRW)

Three Billy Goats Gruff

Jack and the Beanstalk

Goldilocks and the Three Bears

Gingerbread Man

The Three Little Pigs

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Twinkle, Twinkle

Model Music Curriculum - Foundation Stage:

- Sing a range of well-known nursery rhymes and songs
- Perform songs, rhymes, (poems and stories) with others
- When appropriate, try to move in time with music
- Imitate movements in response to music

Model Music Curriculum – Year 1:

- Walk, move or clap a steady beat with others
- Copy and perform short rhythm patterns and word pattern chants
- Sing songs, speak chants and rhyme
- Develop awareness of high/low
- Move to different music
- Sing a wide range of call and response songs
- Develop pupils' understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing

Model Music Curriculum – Year 2:

- Respond to pitch changes with actions
- Sing songs with a small pitch range, pitching accurately
- Know the meaning of dynamics and tempo and respond to directions/symbols
- Use vocabulary high/low, loud/quiet, fast/slow
- Develop pupils' understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing

Twinkle, Twinkle is a popular nursery rhyme and offers lots of opportunities for actions. **(Physical Development)**

It is based on a 19th century poem by Jane Taylor and the melody is a French tune called 'Ah! vous dirai-je, maman' ('Oh! Shall I tell you, Mama'), which was written in 1761. **(Understanding of the World)**

Written with a **time signature** of $4/4$, there are **4 beats per bar** counted as **1, 2, 3, 4, 1, 2, 3, 4**. **(Mathematics)**

The **melody** opens with the **interval of a 5th** ('Do' – 'So') before moving by step. The opening **phrase** (both words and **melody**) returns at the end of the song.

The second **phrase** features repetition as 'like a diamond in the sky' is set to the same **melody** as 'up above the world so high'. **(Expressive Arts and Design)**



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The *rhythm* consists of ***crotchets*** (1 beat) and ***minims*** (2 beats). **(Mathematics)**

Like many traditional songs and nursery rhymes, ***Twinkle, Twinkle*** has lots of unfamiliar verses, so once you have learnt the 'famous' verse, explore some of the others.

*As your bright and tiny spark
Light's the traveller in the dark
Though I know not what you are
Twinkle, twinkle little star
Twinkle, twinkle little star
How I wonder what you are*

*Then the trav'ler in the dark,
Thanks you for your tiny spark,
He could not see which way to go,
If you did not twinkle so,
Twinkle, Twinkle, little star,
How I wonder what you are!*

Alternative verses could be created for exploring different seasons **(Understanding of the World)**. Examples could include...

*Falling, falling autumn leaves,
Falling, falling, from the trees,
Up above and on the ground,
Swirling, twirling all around,
Falling, falling autumn leaves,
Falling, falling from the trees.*

*Falling, falling winter snow,
Snowflakes fall upon my nose,
Snowflakes dancing all around,
Snow is falling on the ground,
Falling, falling winter snow,
Snowflakes fall upon my nose.*



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Once confident, remember to sing the song with a clear voice and use actions to bring the song to life. This is a great song to perform to others in an assembly or concert (**Communication and Language**).

Older children may enjoy singing this rhyme as a round, whereby one group starts the song and then another begins singing as they finish the first line. The staggered entries continue until all groups are singing. As each group finishes the song, they then stop singing and wait for the remaining groups to also finish.

Listening activity

(Expressive Arts and Design)

A variety of musical extracts can be used for listening activities to support this rhyme. Depending on the age of the children, the listening activity could be

- a structured listening task where children listen and comment on **tempo** (speed), **dynamics** (volume) or **pitch** (high/low)
- The music is used as 'ambience' music whilst the children complete an independent drawing or craft activity
- The music is used to create a calming environment by moving a lycra above the children as they lie beneath and listen to the music. A greater sensory experience can be achieved by dimming the lights, using soft toys, attaching stars to dangle from the lycra and using flashing lights.
- To create a sense of calm, rest a teddy on a piece of lycra as you sing the lullaby. Gently move the lycra to the beat to help teddy drift off to sleep. At the end of the song encourage the children to release the lycra carefully so that the leader can wrap it around teddy now that he is asleep. Alternatively, children could be encouraged to choose their favourite teddy or soft toy and rock them from side to side as they sing. This relaxing song brings the most energetic of sessions to a calming close. Younger children will enjoy lying on the floor underneath the lycra or parachute as it lifts gently above them. It's perfectly acceptable for the leader to sing the song **solo**.

Music extracts include...

- 'Twelve variations on 'Ah! vous dirai-je, maman' for solo piano by Mozart
- *Symphony No. 94 'Surprise'*, second movement by Haydn
- 'The Planets' Suite by Holst. Each movement represents each planet and their character. **Mars** (the Bringer of War) is angry and ominous, **Venus** (the Bringer of Peace) is slow with relaxing melodies on harps and flutes, **Mercury** (the Winged Messenger) is fast and lively, **Jupiter** (the Bringer of



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Jollity) is majestic and includes the famous tune known as '*I Vow to Thee My Country*', **Saturn** (the Bringer of Old Age) is slow and unsettling, **Uranus** (the Magician) is brassy and boisterous, and **Neptune** (The Mystic) is mysterious and mystical.

Additional Activities

Space Mobile

(Expressive Arts and Design, Understanding of the World)

Create a mobile using a variety of pictures and string, suspended from a paper plate. Pictures could include planets, asteroids, moon, sun and stars

Straw rockets

(Expressive Arts and Design, Understanding of the World)

- Colour and cut out the rocket template
- Using two different sized straws, cut the larger of two straws to the length of the rocket (tape the top end shut) and tape it to the back of the rocket
- Using the smaller sized straw, insert this into the big straw, hold the straw, take a big breath and blow!

Explore other stories linked to Space

(Literacy, Understanding of the World)

- *Our stars* by Anne Rockwell
- *Stars* by Seymour Simon
- *Zoo in the sky* by Jacqueline Mitton
- *The Big Dipper* by Franklyn Branley
- *Aliens love underpants* by Claire Freedman
- *We're off to look for Aliens* by Colin McNaughton

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Paint the solar system

(Expressive Arts and Design, Understanding of the World)

- Using black paper, paint and different size sponges; create the sun. Place the planets in the correct order

Wish Tree

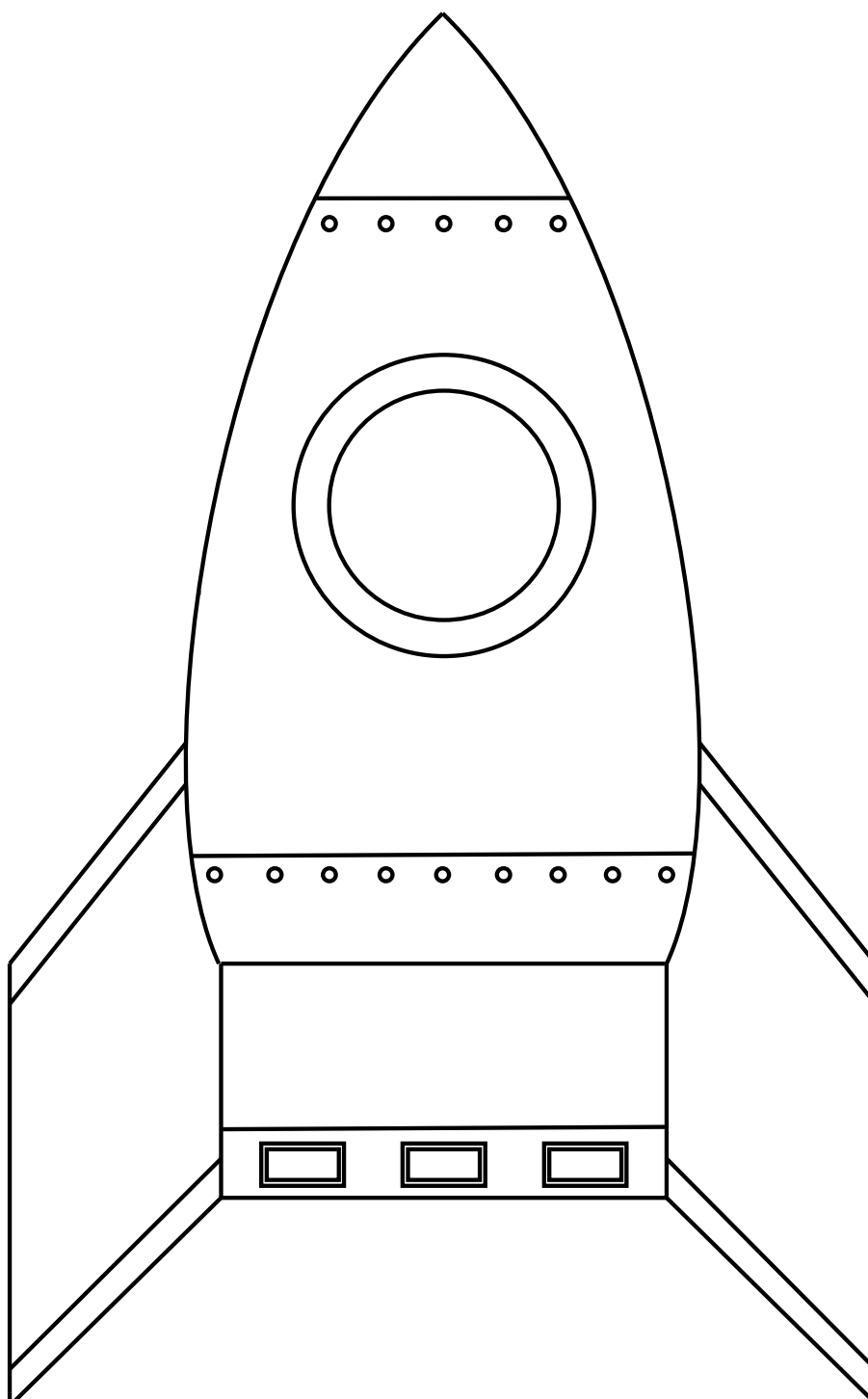
(Communication and Language, Personal, Social and Emotional Development)

- Cut paper into star shapes
- Attach a piece of string to each star, and encourage the children to write a wish onto a star
- Hang the star on a tree/board and at the end of each day, a handful can be chosen and discussed as class



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Tees Valley Music Service

Snappy World Nursery Rhyme Week 2024

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Old MacDonald

Model Music Curriculum - Foundation Stage:

- Sing a range of well-known nursery rhymes and songs
- Perform songs, rhymes, (poems and stories) with others
- When appropriate, try to move in time with music
- Imitate movements in response to music

Model Music Curriculum – Year 1:

- Sing songs, speak chants and rhyme
- Develop awareness of high/low
- Copy and perform short rhythm patterns and word pattern chants
- Follow pictures and symbols to guide singing and playing e.g. dots
- Listen for different sounds in music
- Move to different music

Model Music Curriculum – Year 2:

- Respond to pitch changes with actions
- Play copycat rhythms, create rhythms using word phrases
- Use stick notation including crotchets, crotchet rests and quavers
- Recognise dot notation and match it to three note tunes
- Know the meaning of dynamics and tempo and respond to directions/symbols
- Describe what they can hear (e.g. different instrument sounds)
- Use vocabulary high/low, loud/quiet, fast/slow
- Develop pupils' understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing

Old MacDonald is one of the most famous farmers! His farm is well known, and the nursery rhyme introduces to us the noisy animals that live there.

Like most nursery rhymes, multiple versions exist. Some may have a slightly different **melody**, whilst others may have different words.

Written in **4/4**, there are **4 beats in a bar** counted as **1, 2, 3, 4, 1, 2, 3, 4** etc and the **rhythm** largely consists of **crotchets (1 beat notes)** and **quavers (1/2 beat notes)**.
(Mathematics)

When introducing **crotchets**, it is easier to refer to them as 'Ta'. Clap and speak the word 'Ta' four times and ask the children to repeat this back (**Call and Response**)



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The song starts on '**Do**' (*the first note of the scale*) with three repeated **crotchets** (*1 beat notes*) before jumping down to '**So**' (*the 5th note of the scale*) on the **4th beat**.

Different **itches** can be shown using hand gestures and will reinforce the concept of high and low sounds. (**Expressive Arts and Design**).

The opening **phrase** is sung twice, with 'e-i-e-i-o' being written as a descending stepwise pattern of '**mi-mi-re-re-do**'. This returns twice more in the song.

The descending **itch** can be shown on the body 'e-i' (head), 'e-i' (shoulders), 'o' (knees). Remember to tap the body to the rhythm of the words.

The third phrase introduces **quavers** which can be referred to as '**Te-Te**'.

Quavers are used for '**with a moo moo here, and a moo moo there. Here a moo, there a moo, everywhere a moo moo.**' **2 quavers fit into 1 beat.**

Beat hearts can help to show how **quavers** fit inside a **beat**.

Using the beat hearts below, tap each heart once as you speak '*Old MacDonald had a farm*'.

Now speak '**here a moo, there a moo, everywhere a moo moo**'. For the words in bold there will be two taps on a single heart to show the **quavers**. The words not in bold will be a single tap to show the **crotchets** (**Expressive Arts and Design, Mathematics**).

To demonstrate further, place beat hearts or spots on the floor and ask two children to stand on a single heart/spot. This shows **two quavers** in 1 **beat**.

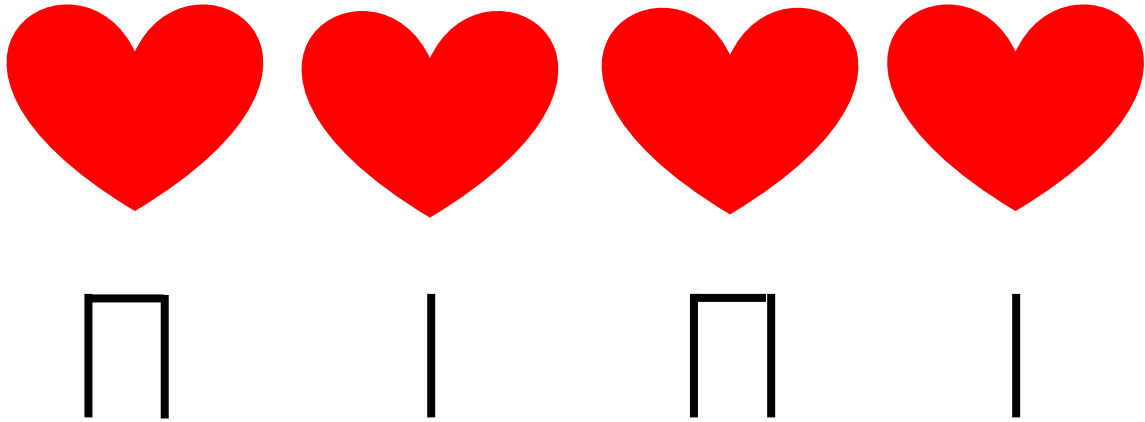
Place one child on another spot to show a **crotchet** (**1 beat**)

Using 4 hearts or spots you can place the children either in pairs or individually to **compose** (create) different rhythms consisting of **crotchets** and **quavers**.

Stick notation can then be introduced to show how **crotchets** and **quavers** would be notated (see next page)

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The song concludes with a return of the opening **phrase**. This **structure** is **AABA**.

Once you have learnt the song, use your *thinking voice* for the animal noises ('moo' or 'baa'). When you sing the song, there should then be a gap on the word you have chosen as you will be singing this in your '*thinking*' voice.

Try making a new version of the song using different animals. You could even change the 'farm' to a 'zoo', 'pet shop' or similar. Think about the sounds the animals make and try to incorporate actions to tell the story of your song (**Literacy, Physical Development**).

Both versions could then be performed in an assembly or concert (**Communication and Language, Expressive Arts and Design**)

Alternative versions of the song can be found on BBC Teach using the links below.

[Old MacDonald had a farm - BBC Teach](#)

[Old MacDonald had a farm \(sung by Andy Day\) - BBC Teach](#)

Additional Activities

Listen to a recording of a farm

(Expressive Arts & Design, Understanding of the World)

- What can you hear?
- How would you describe the sounds? (High/Low? Loud/Quiet? Fast/Slow?)
- What can you imagine happening?
- Draw a picture whilst you listen to the music

Snappy World Nursery Rhyme Week 2024

Teacher Pack

Explore other stories linked to the farm

(Literacy)

- *What the Ladybird Heard* – Julia Donaldson and Lydia Monks
- *The Scarecrows' Wedding* – Julia Donaldson and Axel Scheffler
- *The Tale of Peter Rabbit* – Beatrix Potter
- *A Squash and a Squeeze* – Julia Donaldson and Axel Sheffler
- *Topsy and Tim: At the Farm* – Jean and Gareth Adamson

Understanding the working farm

(Understanding of the World)

Choose an animal from the nursery rhyme and write a list of all the jobs the farmer would need to carry out to care for that animal. Discuss life on a farm using questions such as...

- *Who takes care of the animals?*
- *What time does a farmer start work?*
- *How do they manage in the rain or snow?*
- *What will the farmer need to do if an animal gets sick?*
- *What machinery is used on a farm?*

Older children can discuss...

- *The differences between arable and livestock.*
- *Which animal do we get wool from?*
- *Which animal do we get milk from?*
- *What are the names given to baby farm animals?*

Scarecrows

(Expressive Arts and Design)

Using a variety of craft materials, create a scarecrow to scare away the birds from Old MacDonald's crops. Alternatively, join paper together and ask a child to lie on the paper. Draw around their body and cut out the shape. Decorate the outline to make a life size scarecrow. Attach it to a stick so that it can stand up.

To support your understanding of scarecrows, you could also learn the nursery rhyme '*Dingle Dangle Scarecrow*'.

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The Big Ship Sails

Model Music Curriculum - Foundation Stage:

- *Sing a range of well-known nursery rhymes and songs*
- *Perform songs, rhymes, (poems and stories) with others*
- *When appropriate, try to move in time with music*
- *Imitate movements in response to music*
- *Join in with dances and ring games*

Model Music Curriculum – Year 1:

- *Sing songs, speak chants and rhyme*
- *Sing a wide range of call and response songs*
- *Develop awareness of high/low*
- *Walk, move or clap a steady beat with others*
- *Listen for different sounds in music*
- *Move to different music*
- *Develop pupils' understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing*

Model Music Curriculum – Year 2:

- *Sing songs regularly with a pitch range of Do-So*
- *Sing songs with a small pitch range, pitching accurately*
- *Respond to pitch changes with actions*
- *Play copycat rhythms, create rhythms using word phrases*
- *Know the meaning of dynamics and tempo and respond to directions/symbols*
- *Describe what they can hear (e.g. different instrument sounds)*
- *Use vocabulary high/low, loud/quiet, fast/slow*
- *Develop pupils' understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing*

The Big Ship Sails On The Ally Ally Oh is a **traditional** nursery rhyme but its origin remains unclear. It is thought that it was sung in 1894 when the Manchester Canal was opened with 'Ally Ally' referring to the canal passage. Therefore, it is thought to have links with the Manchester Ship Canal and the Atlantic Ocean.

Miss Tooke's version retains a simple **melody**, but like all traditional songs there are many different versions of this traditional song. Some have additional lyrics, others have slightly different tunes whilst some have a **chorus** added to make the **structure** more complex. The main thing is to choose a version that you enjoy!

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The information below relates to the version recorded by Miss Tooke on our Snappy Music YouTube channel, but much of the material also applies to other well-known versions.

The song is written in **4/4 time**, which means there are **4 beats per bar**. They are counted as **1, 2, 3, 4, 1, 2, 3, 4 etc.** The **melody** starts on an **upbeat**, which means the song starts on **beat 4**. This would be counted as '**1, 2, 3, The**' (**Mathematics**)


The **melody** sits within an **octave (8 notes)** and begins with the '**So**'-'**Do**' interval for '**The big**'. This is the same for each **verse**. Different pitches can be shown using hand gestures, to demonstrate and reinforce the concept of high and low pitches. (**Expressive Arts and Design**)

The song features repeated **crotchets (1 beat note)** on the same note (**Do**) for '**big ship**', and the movement of the sea is suggested through **dotted rhythms** that feature for '**sails on the ally ally oh**'. The **dotted rhythms** consist of **dotted quaver** – **semiquaver** patterns. This gives a '**long-short**', skipping feel.

The **melody (tune)** moves over the **dotted rhythms** by **step**, first ascending then descending to finish on **Mi ('oh')**. This idea is then repeated twice more, but a step lower each time. The **sol-fa** and **rhythm notation** is written below.


So Do Do

The Big Ship



Do Re Mi Fa So La So Fa Mi

Sails on the ally ally oh



Mi Fa So Fa Mi Re

The ally ally oh

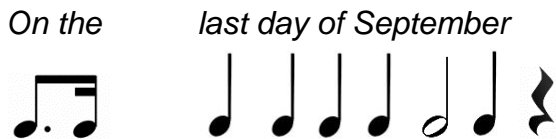
Re Mi Fa Mi Re Do

The ally ally oh

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The **verse** culminates with a simple **crotchet** and **minim rhythm**. The 'last day of Sept[ember]' is set to **crotchets (1 beat notes)**, whilst '[Sept]ember' is written as a **minim (2 beat note)** and **crotchet**. The **melody** finishes with a **crotchet rest (silent beat)**.



It is important to feel the **beat** in this song as this will help to develop the accuracy of the **dotted rhythms**. **(Expressive Arts and Design, Physical Development)**

If you have access to a scrunchie, pull the scrunchie *side to side* to show the **beat** whilst listening and singing to the song. This can also be achieved by using a piece of lycra and moving it either *side to side* or *up and down*.

Once comfortable with the **beat**, move the **beat keeping** to the body. Start a 'clap hands, pat head' pattern as you sing the song.

As the **beat** becomes more integral, start introducing additional movements. Continue 'clap hands, pat head' for 'the big ship sails on the', before introducing a new pattern of 'clap hands, pat head, tap shoulders, tap knees' for 'ally ally oh'.

Once you have learnt the song, use your *thinking voice* on different words, such as 'sails' or 'September'. When you sing the song through, there should then be a gap on the word you have chosen. Once confident, remember to sing the song with a clear voice. This is a great song to perform to others in an assembly or concert.

(Communication and Language)

Additional Activities

Listen to a recording of a seaside

(Expressive Arts & Design, Understanding of the World)

- What can you hear?
- How would you describe the sounds? (High/Low? Loud/Quiet? Fast/Slow?)
- What can you imagine happening?
- Draw a picture whilst you listen to the music

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Water Safety

(Understanding of the World, Personal, Social and Emotional Development)

- *How can we stay safe in the water?*
- *Who do we call in an emergency?*
- *Who are the RNLI?*

Boat floating competition

(Expressive Arts & Design, Physical Development)

You will need scissors, tape, paper, cardboard, egg boxes, small cardboard boxes or margarine tubs, tinfoil, lollipop sticks, marbles/pebbles

- Split the class into groups
- Each group must create a boat that can hold marbles/pebbles
- Test each boat to see if it floats then see which boat can hold the most before sinking

Make your own sailor hat

(Expressive Arts & Design, Physical Development)

Using a newspaper or a piece of A3 paper, create your own sailor hat.

- Hold the paper landscape and fold in half (side to side)
- Now turn the paper round so it is horizontal
- Fold in half (side to side), and open the flap back out
- Take each top corner and fold into the middle
- Take the bottom edge of the paper and fold it up
- Turn the paper over and take the remaining piece of paper at the bottom and fold it up
- You should now have a sailor hat! Don't forget to decorate it!

Create an undersea cave and/or imagine you are the captain on the ship.

(Communication and Language, Personal Social and Emotional Development, Understanding of the World)

- What creatures live in this ocean habitat?
- What crew do you have?

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- Where are you sailing to and how does this make you feel?
- What does the job involve?
- How do you keep your passengers safe?

Explore other stories linked to the sea

(Literacy)

- *Commotion in the Ocean* – Giles Andreae and David Wojtowycz
- *Hooray for Fish!* – Lucy Cousins
- *The Snail and the Whale* – Julia Donaldson and Axel Scheffler
- *Sharing a Shell* – Julia Donaldson and Lydia Monks

Walk the plank

(Physical Development)

Using a rope or piece of chalk, create a line on the floor. You could also use other materials such as crates or pieces of wood.

Imagine you are pirates and the line is the plank. Walk the plank and jump into the ocean when you reach the end!

Lycra

(Personal Social and Emotional Development, Physical Development, Expressive Arts and Design)

A piece of Lycra can be used for different listening activities.

Whilst listening to 'Sea Cruise' move a piece of Lycra and bounce an array of sea creature soft toys on the top.

For a calmer listening activity, listen to *Aquarium* from *Carnival of the Animals*. Attach strips of material to the underside of the Lycra. As you listen gently lift the Lycra up and down as the children lie beneath the Lycra.

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Incy Wincy Spider

Model Music Curriculum - Foundation Stage:

- *Sing a range of well-known nursery rhymes and songs*
- *Perform songs, rhymes, (poems and stories) with others*
- *Explore the different sounds of instruments*
- *When appropriate, try to move in time with music*
- *Imitate movements in response to music*
- *Join in with dances and ring games*

Model Music Curriculum – Year 1:

- *Sing songs, speak chants and rhyme*
- *Sing a wide range of call and response songs*
- *Develop awareness of high/low*
- *Walk, move or clap a steady beat with others*
- *Maintain a steady beat with instruments*
- *Explore how sounds can be made using instruments to create musical sound effects*
- *Explore percussion sounds to enhance storytelling including high/low*
- *Move to different music*
- *Develop pupils' understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing*

Model Music Curriculum – Year 2:

- *Sing songs regularly with a pitch range of Do-So*
- *Sing songs with a small pitch range, pitching accurately*
- *Respond to pitch changes with actions*
- *Play copycat rhythms, create rhythms using word phrases*
- *Know the meaning of dynamics and tempo and respond to directions/symbols*
- *Describe what they can hear (e.g. different instrument sounds)*
- *Use vocabulary high/low, loud/quiet, fast/slow*
- *Develop pupils' understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing*

Incy Wincy Spider is a folk song that first appeared in the early 20th Century. It is sung all over the world and depicts the ups and downs of a spider.

Like most nursery rhymes, multiple versions of *Incy Wincy Spider* exist. They can vary in their ***time signatures*** (how many ***beats per bar***) as some versions are



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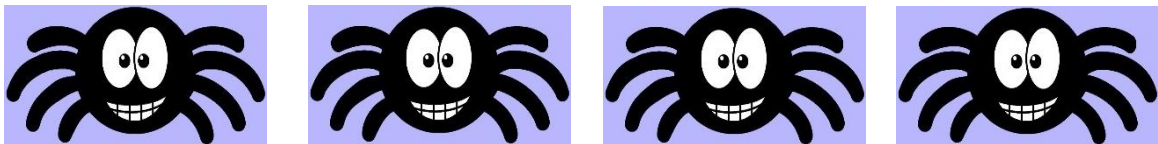
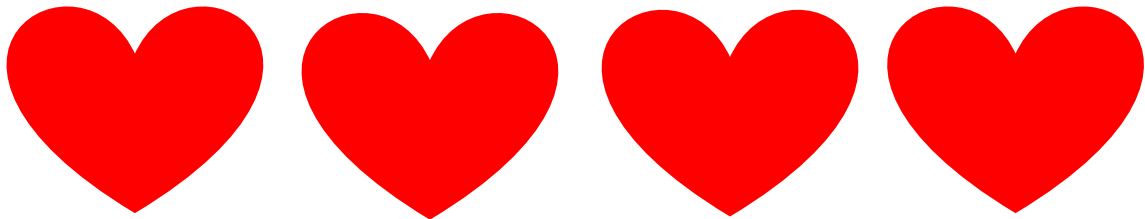
counted in ***3/4 with 3 beats per bar***, counted as ***1, 2, 3, 1, 2, 3***, which gives a waltzing and lilting feel whilst others are counted in ***4/4***, which means there are ***4 beats per bar*** counted as ***1, 2, 3, 4, 1, 2, 3, 4***. This would use ***dotted rhythms*** to give the lilting feel. **(Mathematics)**

For our version, we will be using a ***6/8 time signature*** which means there are ***two beats per bar*** counted as ***1, 2, 1, 2***.

To help children feel the ***beat***, move a lycra sheet from side to side whilst singing.

The ***beat*** falls on '***In[cy]***', '***Win[cy]***', '***Spi-*** '***der***', '***Up***', '***Wat[er]***', '***Spout***' etc. **(Physical Development, Expressive Arts and Design)**

Once comfortable with the song, clap or tap the ***beat*** whilst singing. The children can then tap the beat onto the beat hearts or spiders below.



6/8 time can be described as having a lilting feel, like the pendulum in a clock, swaying side to side or like a spider swaying as it dangles from its web.

Once confident in feeling the ***beat***, introduce ***percussion instruments*** to suggest ***Incy Wincy's*** movements. Explore the different ***timbres*** (sounds) and discuss which instrument would best suggest the sounds of the spider. Is the instrument loud or quiet? (***dynamics***), is the sound high or low? (***pitch***).

To explore the concept of ***6/8*** time further, try singing ***Hickory Dickory Dock*** **(Expressive Arts and Design)**



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Once you have learnt the song, clap the pattern of the words to demonstrate how the **rhythm** is different to the **beat**. The **rhythm** largely consists of **crotchets (1 beat)** and **quavers (1/2 beat)** which is 'long, short, long, short' etc. **(Mathematics, Expressive Arts and Design)**

As children become confident in distinguishing the difference between **beat** and **rhythm**, join the two together.

Stamp your feet to show the **beat** whilst clapping the pattern of the words (**rhythm**). If this proves troublesome, split the class so half stamp the **beat** whilst the others clap the **rhythm**. **(Physical Development)**

The **melody** starts on 'Do' and mainly moves by step. The opening **phrase** moves across the **interval of a 3rd ('Do' – 'Mi')**. This is repeated in the second **phrase** but the **pitch** sits higher and starts on 'Mi' (**the 3rd note of the scale**), with the phrase then ranging 'Mi'-'So'.

The third and final **phrase** are repetitions of the opening line with a slight change in **rhythm** to fit the pattern of the words. Each **phrase** should be sung a single breath, which has been prepared early to avoid snatched breaths. Shoulders should stay relaxed.

This is a popular rhyme and simple actions or use of puppets can bring the story to life. **(Communication and Language, Literacy)**

Once confident with the song, try using your 'thinking voice' as you perform using only your actions.

Another game can involve the children making a circle and joining hands. Begin the song and walk in a clockwise direction. As you sing 'washed the spider out/washed poor Incy out' everyone should rush into the centre whilst still holding hands. Move back out and tiptoe clockwise as you sing 'out came the sunshine'.

Experiment with **tempo** (speed) and **dynamics** (volume) by stamping, tiptoeing and running. What effect does it have on the song and how does it make you feel? **(Communication and Language, Expressive Arts and Design, Physical Development, Personal Social and Emotional Development)**

An alternative video resource for this song can be found via this link [Incy wincy spider - BBC Teach](#)

If you have enjoyed singing about *Incy Wincy Spider*, you could explore another famous nursery rhyme called 'Little Miss Muffet'.

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Additional Activities

Pompom spider and web

(Expressive Arts and Design)

Using a ball of wool, create a giant spider web across the ceiling. Create small pompoms and attach pipe cleaners to create spiders that can be attached to the web.

Spider Silk Violin

(Understand of the World, Expressive Arts and Design)

Spiders produce silk to make webs or cocoons. They can use the silk, which is strong and elastic to float through the air. In 2016, Imperial College London created a violin which uses the properties of spiders' silk. You can hear what the violins sound like here

[Vibrating qualities of spiders' silk exploited in prototype violin \(youtube.com\)](https://www.youtube.com/watch?v=...)

Explore other stories linked to spiders

(Literacy)

- 'The Very Busy Spider' – Eric Carle
- 'Aaarrghh! Spider!' – Lydia Monks

Feelings and Emotions

(Personal, Social and Emotional Development , Communication and Language)

Incy Wincy Spinder is about a spider climbing, falling down, and then climbing back up again. Emotion cards can be used to explore the responses to the below questions.

- How would this make them feel?
- What activities do the children find difficult?
- How does it make them feel when they achieve something.

Use of a feelings jar/wall with different shapes/pictures/colours/words can be used to explore and reflect different emotions. At the end of each day children can choose the card that best describes how they have felt and they place it in the jar/on the wall. This can allow for a teacher led discussion on the situations that could have



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prompted specific feelings together with an opportunity to provide advice on how to tackle different emotions.

The Behaviour Matters series of books by Sue Graves and Trevor Denton explore a range of emotions and support Personal, Social and Emotional development in EYFS. Titles include *Tiger has a Tantrum*, *Lion's in a Flap*, *Croc needs to Wait*, *Hippo Owns Up* and *Monkey needs to Listen*. **(Literacy)**

Water Play

(Physical Development, Communication and Language, Expressive Arts and Design, Mathematics)

Fill a tuff tray or container with water and cut the ends off a range of empty bottles to create tubes.

Using plastic spiders, move them around the water and into the tubes before washing them out again. Encourage the children to catch the water and spiders with another container. Explore turn taking by putting the spider in one at a time until they have all been caught. Use of the words 'big', 'small', 'empty', 'full', 'half' can expand vocabulary.



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5 Currant Buns

Model Music Curriculum - Foundation Stage:

- Sing a range of well-known nursery rhymes and songs
- Perform songs, rhymes, (poems and stories) with others

Model Music Curriculum – Year 1:

- Walk, move or clap a steady beat with others
- Sing songs, speak chants and rhyme
- Sing songs with a small range so-mi
- Develop awareness of high/low
- Sing a wide range of call and response songs
- Follow pictures and symbols to guide singing and playing e.g. dots

Model Music Curriculum – Year 2:

- Respond to pitch changes with actions
- Sing songs regularly with a pitch range of do-so
- Sing songs with a small pitch range, pitching accurately
- Use vocabulary high/low, loud/quiet, fast/slow
- Use stick notation including crotchets, crotchet rests and quavers

Originally from Virginia, **5 Currant Buns** has become a popular nursery and counting song across the world (**Understanding of the World**).

A currant bun contains currants, sultanas or raisins, and depending on the type you have, they can be covered in icing and of course have a cherry on the top. Like currant buns, many versions of this nursery rhyme exist.

5 Currant Buns is a fun counting song and has scope for actions and use of finger puppets. It has a wide **pitch** range and has some difficult **intervals**, but even the youngest children can enjoy this song in some way. (**Expressive Arts and Design**)

Written in **4/4 time**, the rhyme has **4 beats per bar** counted as **1, 2, 3, 4, 1, 2, 3, 4**. (**Mathematics**)

It consists of 4 short **phrases** with the first and third; and second and fourth being similar to each other. The **structure** would be **A B A' B'**.

The rhyme begins on the **5th note of the scale** for the opening word 'five' ('**So**') and jumps up to the **1st note of the scale** ('**Do**') for 'currant'.



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The rhyme contains large jumps (*intervals*), noticeably at 'baker's shop' which is a **minor 6th**, and 'and took' which is an **octave**. When singing these intervals, be careful not to slide between the two notes. Hand gestures demonstrating the **pitch (high/low)** will help children to understand the notes are further apart.

The **melody** consists of **crotchets (1 beat)** and **quavers (1/2 beat)**. Each **verse** is set the same. **(Expressive Arts and Design, Mathematics)**

This rhyme can be sung as a circle game. Arrange the children into a circle, and choose one child to walk around the outside whilst the song is being sung.

At 'along came a boy/girl' the child outside of the circle taps another child on the shoulder. This child turns and the first child 'pays' as he 'bought a currant bun and took it away'.

The children then switch places, and the second child now takes their place walking around the circle to tap someone new. **(Physical Development, Communication and Language, Personal, Social and Emotional Development, Expressive Arts and Design)**

An alternative video resource, featuring Mr Tumble and Friends, can be found via this link <https://youtu.be/w4LELKcHuo0>

Additional Activities

Rhyming Words

(Literacy)

Sing the rhyme and identify the rhyming words. Create word labels for each of the rhyming words and ask the children to match them ('shop'/'top'/'day'/'away'). What other words could make rhyming pairs?

Bakery Roleplay

(Understanding of the World, Communication and Language, Mathematics, Personal, Social and Emotional Development)

Encourage turn taking and imaginative play whilst developing an understanding of how a bakery works through roleplay. Discuss what running a bakery involves, what they sell and how they make their cakes and bread.

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Counting

(Mathematics, Physical Development)

Using tweezers or tongs pick up the correct number of pompoms or sequins to make the cherry on top of numbered currant bun cut outs.

Explore other stories linked to Baking/Currant Buns

(Literacy)

- *'The Tale of Peter Rabbit'* – Beatrix Potter
- *'Nadiya's Bake Me a Story'* – Nadiya Hussain



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Three Billy Goats Gruff

Model Music Curriculum - Foundation Stage:

- Perform songs, rhymes, (poems and stories) with others
- Explore the different sounds of instruments
- When appropriate, try to move in time with music
- Imitate movements in response to music

Model Music Curriculum – Year 1:

- Sing songs, speak chants and rhyme
- Sing a wide range of call and response songs
- Develop awareness of high/low
- Walk, move or clap a steady beat with others
- Maintain a steady beat with instruments
- Explore percussion sounds to enhance storytelling including high/low
- Move to different music
- Develop pupils' understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing

Model Music Curriculum – Year 2:

- Sing songs regularly with a pitch range of Do-So
- Sing songs with a small pitch range, pitching accurately
- Respond to pitch changes with actions
- Know the meaning of dynamics and tempo and respond to directions/symbols
- Use vocabulary high/low, loud/quiet, fast/slow
- Develop pupils' understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing

As part of our new Snappy collection of songs based on Traditional Tales, Miss Tooke has created a song based on the Norwegian fairy tale Three Billy Goats Gruff.

Written with a **time signature** of **4/4**, there are **4 beats per bar** counted as **1, 2, 3, 4, 1, 2, 3, 4**. The rhythm largely consists of **crotchets (1 beat)** and **quavers (1/2 beat)**, but also includes **minims (2 beats)** and **dotted crotchets (1 ½ beats)** (**Mathematics**).

In each verse, the **melody** of lines 1, 3 and 4 starts with an **upbeat**. This means it starts ahead of the strong beat (**Expressive Arts and Design, Mathematics**).

For line 1, clap a steady **beat** and explain to the children that the word 'three' falls on the 4th clap (**beat**). Practice clapping the **beat** and saying the word 'three' until everyone is confident (1, 2, 3, 'three', 1, 2, 3, 4).



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Lines 3 and 4 have a different **upbeat**. Instead of the **crotchet** on beat 4, the **melody** starts with a **quaver** which falls just after the 4th beat. Practice clapping the **beat** and saying the word 'the/un[less]' until everyone is confident with the entry (1, 2, 3, 4, 'the/un[less]', 1, 2, 3, 4, 'the/un[less]', 1, 2, 3, 4). You could describe it as the **melody** running late or a runner starting before the starting pistol has gone off!

The **melody** focuses on the 'So'-'Mi' interval but has an overall range of a 5th **(Expressive Arts and Design)**

The song combines sung verses with spoken riddles. What other riddles could you create for the troll? **(Literacy)**

Additional Activities

Listen to In the Hall of the Mountain King

(Expressive Arts and Design, Understanding of the World)

Written by Edvard Grieg, the 'Peer Gynt Suite' features Norwegian folk tunes and tells the story of a young boy who runs into the mountains and is captured by trolls. As you listen to the music, ask the children to draw or paint what they think could be happening. For more structured listening, this music highlights the string section of the orchestra. Explore which instruments make up this section (Violin, Viola, Cello, Double Bass) and think about what the plucking of the strings (pizzicato) could be suggesting in the story. Orchestral performances and further resources can be found in the BBC Ten Pieces link below

[CBBC - Ten Pieces - In the Hall of the Mountain King by Edvard Grieg](#)

Using the **melody** for 'In the Hall of the Mountain King', sing the following words

I can see three Billy goats

Billy goats

Billy goats

I can see three Billy goats

They want to cross the bridge!

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Troll Pebbles

(Expressive Arts and Design, Physical Development)

Using a selection of pebbles, paint them to create your own mountain troll. Alternatively, you could add cotton wool or string to make the trolls reflect the trolls found in the movie/series of the same name.

Exploring Trolls

(Communication and Language, Personal, Social and Emotional Development)

Trolls can be found in other popular culture such as the movies *Trolls* and *Frozen*. Compare their different personalities and discuss how they would make you feel if you met them.

Paying a toll to cross the bridge

(Mathematics, Physical Development)

Arrange pennies into larger amounts to pay the troll to cross the bridge

Musical Storyland

(Communication and Language, Understanding of the World, Expressive Arts and Design)

Join musicians from the BBC Philharmonic orchestra as they tell the story of the fairytale

[Musical Storyland - Series 1: 1. Three Billy Goats Gruff - BBC iPlayer.](#)

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Magic Beans

Model Music Curriculum - Foundation Stage:

- Perform songs, rhymes, (poems and stories) with others
- Explore the different sounds of instruments
- When appropriate, try to move in time with music
- Imitate movements in response to music

Model Music Curriculum – Year 1:

- Sing songs, speak chants and rhyme
- Sing a wide range of call and response songs
- Develop awareness of high/low
- Maintain a steady beat with instruments
- Explore percussion sounds to enhance storytelling including high/low
- Move to different music
- Develop pupils' understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing

Model Music Curriculum – Year 2:

- Sing songs regularly with a pitch range of Do-So
- Sing songs with a small pitch range, pitching accurately
- Respond to pitch changes with actions
- Know the meaning of dynamics and tempo and respond to directions/symbols
- Use vocabulary high/low, loud/quiet, fast/slow
- Develop pupils' understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing

As part of our new Snappy collection of songs based on Traditional Tales, Mrs Lycett-Findlay has created three new songs and rhymes based on the English fairy tale Jack and the Beanstalk. **(Literacy)**

Written with a **time signature** of **4/4**, there are **4 beats per bar** counted as **1, 2, 3, 4, 1, 2, 3, 4**. The rhythm largely consists of **crotchets (1 beat)** and **quavers (1/2 beat)**, but also includes **minims (2 beats)** **(Mathematics)**.

The song uses repeated phrases, which are 2 bars in length. Each 2 bar phrase finishes with a **minim (2 beats)**. **(Mathematics, Expressive Arts and Design)**

Each phrase beginning with 'magic beans' starts with the interval of a 5th ('Do' – 'So') and the range across the entire song is a **Major 6th**.



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A **scale** starts the 5th and 6th phrases ('*will you be a ladder*'/'*will you grant a wish*'), which means the notes move by step across the 5 notes.

Depending on the vocal development, an optional line is included in the last bar. The last 3 notes can be sung as an ascending line across a 3rd ('*La*', '*Ti*', '*Do*').

(Expressive Arts and Design)

Experiment with **tempo** (speed) and **dynamics** (volume). What effect does it have on the song and how does it make you feel? **(Communication and Language, Expressive Arts and Design, Physical Development, Personal Social and Emotional Development)**

Percussion instruments could be used to enhance the storytelling of the song. Explore **pitch (high and low)** and a variety of different instruments/sound effects (**timbre**) to bring the song to life **(Expressive Arts and Design, Physical Development)**.



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Stomping Giants

Model Music Curriculum - Foundation Stage:

- Perform songs, rhymes, (poems and stories) with others
- Explore the different sounds of instruments
- When appropriate, try to move in time with music
- Imitate movements in response to music

Model Music Curriculum – Year 1:

- Sing songs, speak chants and rhyme
- Develop awareness of high/low
- Maintain a steady beat with instruments
- Explore percussion sounds to enhance storytelling including high/low
- Move to different music
- Develop pupils' understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing

Model Music Curriculum – Year 2:

- Play copycat rhythms, create rhythms using word phrases
- Know the meaning of dynamics and tempo and respond to directions/symbols
- Use vocabulary high/low, loud/quiet, fast/slow
- Develop pupils' understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing

As part of our new Snappy collection of songs based on Traditional Tales, Mrs Lycett-Findlay has created three new songs and rhymes based on the English fairy tale Jack and the Beanstalk.

Stomping Giants is a **spoken rhyme** written in **2/4**, which means there are **2 beats per bar** counted as **1, 2, 1, 2**. (**Expressive Arts and Design, Mathematics, Communication and Language, Literacy**)

The rhyme consists of **4 phrases**. Lines 1, 3 and 4 contain the same **rhythms**.

The rhyme features **crotchets (1 beat)**, **quavers (1/2 beat)** and **crotchet rests (silent beat)**.

Each line begins with a **pair of quavers** and finishes with **3 crotchets** and a **crotchet rest (silent beat)**.



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The rhyme is to be spoken in strict time. Begin by tapping a steady **beat**. A piece of lycra or scrunchie can be used to help feel the **beat** by swaying it from side to side. Once confident, you could move onto feeling the **beat** by tapping the knees or shoulders.

To create a game, children could face each other in pairs. Feel the **beat** by clapping their own hands and then those of their partners.

Once confident with maintaining a steady **beat**, **beat hearts** or spots can help to show how **quavers** and **crotchets** fit inside a **beat**.

Using the **beat hearts** below, tap each heart once as you speak 'stomp, stomp, stomp/crunch, crunch, crunch/boom, boom, boom/in the room'

Now speak '**giants, giants**'. There will be two taps on a single heart to show the **quavers** (**Expressive Arts and Design, Mathematics**).

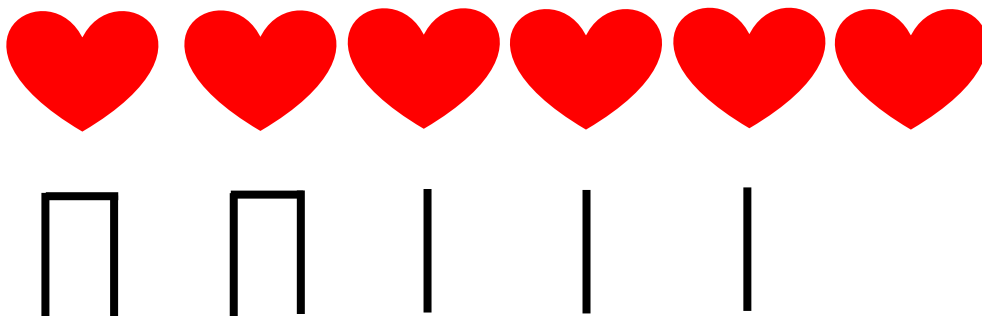
To demonstrate further, place **beat hearts** or spots on the floor and ask two children to stand on a single heart/spot. This shows **two quavers** in **1 beat**.

Place one child on another spot to show a **crotchet** (**1 beat**)

Using 4 hearts or spots you can place the children either in pairs or individually to **compose** (create) different rhythms consisting of **crotchets** and **quavers**.

Stick notation can then be introduced to show how **crotchets** and **quavers** would be notated (see next page) (**Expressive Arts and Design**)

Here is the **stick notation** for the first line. Note how there is nothing under the last heart as this shows the **silent beat**. It is important for children to recognise this beat and so could tap their shoulders for the **rest**.



Once children are confident with the **rhythm**, use **rhythm cards** for each of the phrases and ask the children to assemble them in the correct order. As a composition activity they could then swap the rhythms round to create new rhythms

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to play on ***percussion instruments*** (See next page). **(Expressive Arts and Design, Mathematics)**

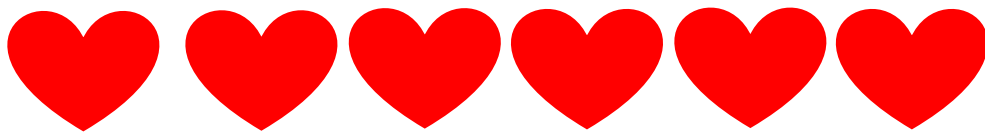
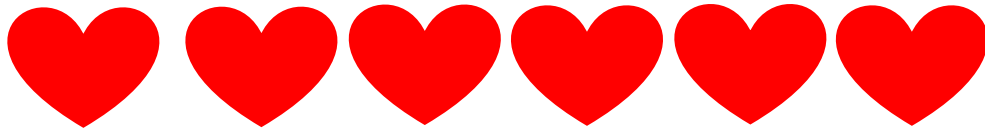
Experiment with ***tempo*** (speed) and ***dynamics*** (volume). What effect does it have on the rhyme and how does it make you feel? **(Communication and Language, Expressive Arts and Design, Physical Development, Personal Social and Emotional Development)**

Percussion instruments could be used to enhance the storytelling of the rhyme. Explore ***pitch (high and low)*** and a variety of different instruments/sound effects (***timbre***) to bring the song to life **(Expressive Arts and Design, Physical Development)**.



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Giants

Model Music Curriculum - Foundation Stage:

- Perform songs, rhymes, (poems and stories) with others
- When appropriate, try to move in time with music
- Imitate movements in response to music

Model Music Curriculum – Year 1:

- Sing songs, speak chants and rhyme
- Develop awareness of high/low
- Move to different music
- Develop pupils' understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing

Model Music Curriculum – Year 2:

- Play copycat rhythms, create rhythms using word phrases
- Know the meaning of dynamics and tempo and respond to directions/symbols
- Use vocabulary high/low, loud/quiet, fast/slow
- Develop pupils' understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing

As part of our new Snappy collection of songs based on Traditional Tales, Mrs Lycett-Findlay has created three new songs and rhymes based on the English fairy tale Jack and the Beanstalk.

Giants is a short song written in **2/4**, which means there are **2 beats per bar** counted as **1, 2, 1, 2**. (**Expressive Arts and Design, Mathematics, Communication, Literacy**).

The song is written in a **minor key**, which gives it a scary and tense feeling. (**Expressive Arts and Design, Personal Social and Emotional Development**)

Starting on the first note of the **scale**, the **melody** rises across the **interval of a 5th** (5 notes) in the first **phrase** ('Do' – 'So').

The second **phrase** starts a **semitone (half-step)** higher than the last note of the first **phrase** before descending a **minor 3rd** and returning to the 5th note of the **scale** ('So').

The third **phrase** is a repetition of the first **phrase**.



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The final **phrase** concludes with a descending **scale** back to the starting note ('**So**' – '**Do**').

The song consists of crotchets (1 beat) and quavers (1/2 beat). (**Expressive Arts and Design**)

Each line begins with three **pairs of quavers** and finishes with either a **crotchet**, or an additional **pair of quavers**.

Whilst singing, establish a steady **beat**. A piece of lycra or scrunchie can be used to help feel the **beat** by swaying it from side to side. Once confident, you could move onto feeling the **beat** by tapping the knees or shoulders.

Once confident with maintaining a steady **beat**, **beat hearts** or spots can help to show how **quavers** and **crotchets** fit inside a **beat**.

There will be two taps on a single heart to show the **quavers** (**Expressive Arts and Design, Mathematics**). To demonstrate further, place **beat hearts** or spots on the floor and ask two children to stand on a single heart/spot. This shows **two quavers** in **1 beat**.

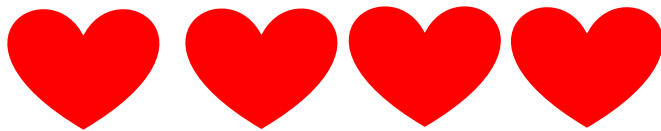
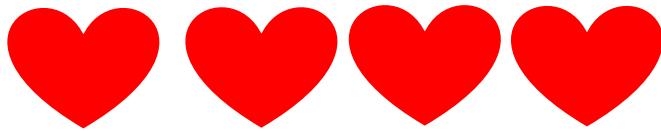
Place one child on another spot to show a **crotchet** (**1 beat**)

Stick notation can then be introduced to show how **crotchets** and **quavers** would be notated (see next page) (**Expressive Arts and Design**)



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Additional Activities for Jack and the Beanstalk

Plant a sunflower seed

(Understanding of the World, Physical Development)

Plant a sunflower seed and insert a short bean stick into the pot for it to grow against. You could attach a cut-out cloud at the top of the stick.

Counting leaves

(Mathematics)

Attach paper leaves to a long strip on the table. Place a number on each leaf. Children should place the correct number of pom-poms onto each leaf

Explore other stories linked to Giants

(Literacy)

- 'The BFG' by Roald Dahl and Quentin Blake
- 'Greta and the Giants' by Zoe Tucker and Zoe Persico
- 'Wilfred' by Ryan Higgins

Musical Storyland

(Communication and Language, Understanding of the World, Expressive Arts and Design)

Join musicians from the BBC Philharmonic orchestra as they tell the story of the fairytale

[Musical Storyland - Series 1: 2. Jack and the Beanstalk - BBC iPlayer](#)

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I love Porridge

Model Music Curriculum - Foundation Stage:

- Sing a range of well-known nursery rhymes and songs
- Perform songs, rhymes, (poems and stories) with others
- Explore the different sounds of instruments
- When appropriate, try to move in time with music
- Imitate movements in response to music

Model Music Curriculum – Year 1:

- Sing songs, speak chants and rhyme
- Sing a wide range of call and response songs
- Develop awareness of high/low
- Walk, move or clap a steady beat with others
- Maintain a steady beat with instruments
- Explore how sounds can be made using instruments to create musical sound effects
- Explore percussion sounds to enhance storytelling including high/low
- Move to different music
- Develop pupils' understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing

Model Music Curriculum – Year 2:

- Sing songs regularly with a pitch range of Do-So
- Sing songs with a small pitch range, pitching accurately
- Respond to pitch changes with actions
- Describe what they can hear (e.g. different instrument sounds)
- Use vocabulary high/low, loud/quiet, fast/slow
- Develop pupils' understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing

As part of our new Snappy collection of songs based on Traditional Tales, Mrs Lycett-Findlay has created three new songs based on the 19th century English fairy tale *Goldilocks and the Three Bears*. **(Literacy)**

I love porridge is a short rhyme written in **G major**, which gives a bright and cheerful feeling. The rhyme is written in **4/4** which means there are **4 beats per bar** counted as **1, 2, 3, 4, 1, 2, 3, 4**. The rhyme consists of **4 bars**. **(Expressive Arts and Design, Mathematics)**



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The **melody** starts on the third note of the **scale** ('**Mi**') before moving down to the 1st note of the **scale** ('**Do**'). This is a good song for reinforcing the '**Do**'-'**Mi**' interval.

The song consists of 2 **phrases**, with both **phrases** starting the same. Both **phrases** have identical **rhythms** consisting of **crotchets** (1 beat), **quavers** (1/2 beat) and **minims** (2 beats). (**Mathematics, Expressive Arts and Design**)

The second **phrase** jumps down a 4th between 'I' and 'eat'. This is the **interval** of '**Do**' – '**So**'. The **melody** then moves by step back up to '**Do**'.

Clap or tap the **beat** whilst you sing the song. Remember there will be two taps on 'be' as it lasts for 2 **beats**.

Once familiar with the song, clap or tap the pattern of the words to introduce the concept of **rhythm**.

Use of **percussion instruments** will allow children to explore the different sounds made (**timbre**). Repeat the activity but now encourage '**thinking voice**' (not saying the word out loud) whilst playing. (**Expressive Arts and Design, Physical Development**)

Rhythm and **note values** can be also explored by using visual representation. The 4 **beats** can be shown by using 4 spot markers.

Place 4 markers on the floor and ask 1 child to stand on each of the first two. This represents the **2 crotchet beats** that are used for 'I love'.

Now place two children on each of the remaining 2 spots. This shows the **pairs of quavers** for the **3rd and 4th beats**.

To demonstrate the second half of the **phrase**, place two children on each of the first and second spots. This shows the **pairs of quavers** for '**scrummy as can**'. Finally ask a child to lie across the remaining two spots. This shows the **minim** for '**be**', which lasts for 2 **beats**. (**Expressive Arts and Design, Mathematics**)



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Goldilocks, Goldilocks

Model Music Curriculum - Foundation Stage:

- Perform songs, rhymes, (poems and stories) with others
- When appropriate, try to move in time with music
- Imitate movements in response to music
- Join in with dances and ring games

Model Music Curriculum – Year 1:

- Sing songs, speak chants and rhyme
- Sing a wide range of call and response songs
- Develop awareness of high/low
- Walk, move or clap a steady beat with others
- Maintain a steady beat with instruments
- Move to different music
- Develop pupils' understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing

Model Music Curriculum – Year 2:

- Sing songs regularly with a pitch range of Do-So
- Sing songs with a small pitch range, pitching accurately
- Respond to pitch changes with actions
- Know the meaning of dynamics and tempo and respond to directions/symbols
- Use vocabulary high/low, loud/quiet, fast/slow
- Develop pupils' understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing

As part of our new Snappy collection of songs based on Traditional Tales, Mrs Lycett-Findlay has created three new songs based on the 19th century English fairy tale *Goldilocks and the Three Bears*.

Goldilocks is written in **4/4** which means there are **4 beats per bar** counted as **1, 2, 3, 4, 1, 2, 3, 4**.

The rhyme consists of **4 bars** and begins and ends on the first note of the **scale** ('Do'). **(Expressive Arts and Design)**

The overall **range** of the song is an **octave**, and it is written in **C major**, which gives it a bright and cheerful feel. Children can discuss how music in **major** keys makes them feel in comparison to that of **minor** keys. You could use the snappy song



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'Giants' as a comparison between *major* and *minor* keys. **(Personal Social and Emotional Development, Expressive Arts and Design)**

The song consists of 2 *phrases*, and each *phrase* starts the same. Bars 1 and 3, ('*Goldilocks, Goldilocks*') are direct repetitions of each other. Each *phrase* should be sung in a single breath. **(Physical Development, Expressive Arts and Design).**

Note values include *crotchets* (1 beat), *minim* (2 beats), *dotted quavers* (3/4 beat) and *semiquaver* (1/4 beat). **(Mathematics, Expressive Arts and Design)**

The *dotted quaver-semiquaver* pattern that dominates the rhyme suggests Goldilocks skipping through the forest. It can be described to children as a *long-short* pattern. Each *dotted quaver-semiquaver* pattern fits within 1 *beat*. **(Mathematics, Expressive Arts and Design)**

The two phrases could be sung as a *call and response*. Split the class in half and ask half to sing the first phrase, the second phrase is then sung by the remaining children. To explore *tempo*, try singing the rhyme at different speeds to see how it changes the 'feel' of the song. **(Personal, Social and Emotional Development, Expressive Arts and Design)**

A *circle game* can be played once confident with the song.

Sit in a circle and ask one child to sit with their eyes closed in the centre with an empty bowl beside them. This child will be '*baby bear*'. Instruct another child to be '*Goldilocks*'. As the song is sung, '*Goldilocks*' must sneak up to '*baby bear*' and steal the empty bowl. They must return to their place in the circle before the song ends. If they don't then '*baby bear*' remains happy with their porridge and has another turn. If they do, then '*baby bear*' has to try and guess who has stolen their porridge. '*Goldilocks*' then becomes '*baby bear*' in the centre of the circle and the game continues, **(Personal, Social and Emotional Development, Physical Development, Expressive Arts and Design)**



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The Girl in the house

Model Music Curriculum - Foundation Stage:

- Perform songs, rhymes, (poems and stories) with others
- Explore the different sounds of instruments
- When appropriate, try to move in time with music
- Imitate movements in response to music

Model Music Curriculum – Year 1:

- Sing songs, speak chants and rhyme
- Sing a wide range of call and response songs
- Develop awareness of high/low
- Walk, move or clap a steady beat with others
- Maintain a steady beat with instruments
- Explore how sounds can be made using instruments to create musical sound effects
- Explore percussion sounds to enhance storytelling including high/low
- Move to different music
- Develop pupils' understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing

Model Music Curriculum – Year 2:

- Sing songs regularly with a pitch range of Do-So
- Sing songs with a small pitch range, pitching accurately
- Respond to pitch changes with actions
- Know the meaning of dynamics and tempo and respond to directions/symbols
- Describe what they can hear (e.g. different instrument sounds)
- Use vocabulary high/low, loud/quiet, fast/slow
- Develop pupils' understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing

As part of our new Snappy collection of songs based on Traditional Tales, Mrs Lycett-Findlay has created three new songs based on the 19th century English fairy tale *Goldilocks and the Three Bears*.

The Girl in the House is written in **6/8** which means there are **2 beats per bar** counted as **1, 2, 1, 2**. **6/8** time can be described as having a lilting feel, like the pendulum in a clock, swaying side to side. The crotchet-quaver rhythms (they can be described as long-short patterns) suggest Goldilocks skipping through the woods, much like in our other snappy song 'Goldilocks'.



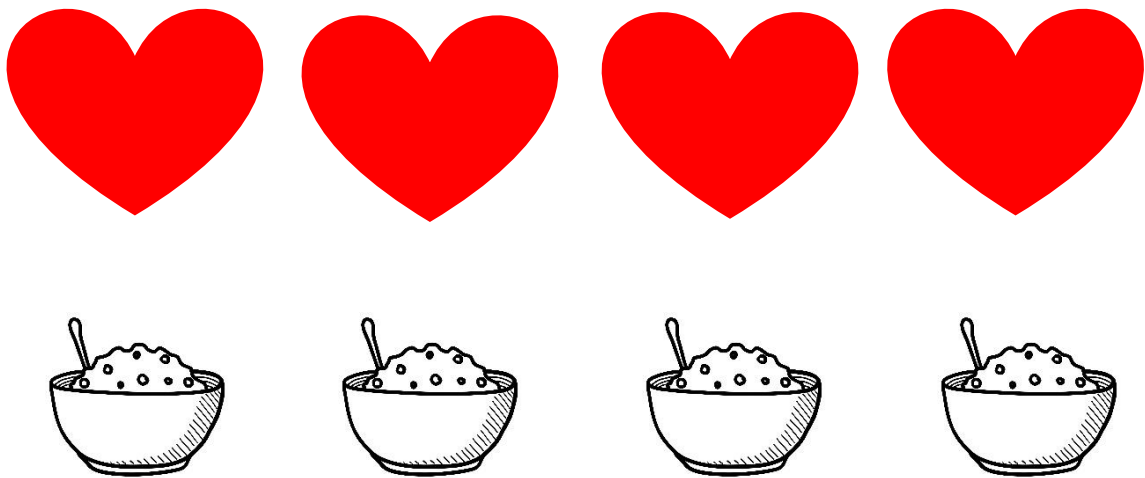
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To help children feel the **beat**, move a lycra sheet from side to side whilst singing.

The **beat** falls on 'Gol[di]', 'locks', 'tries', 'bowls' etc. **(Physical Development, Expressive Arts and Design)**

Once comfortable with the song, clap or tap the **beat** whilst singing. The children can then tap the beat onto the beat hearts or porridge bowls below.



Once confident in feeling the **beat**, introduce **percussion instruments** to suggest *Goldilocks* movements. Explore the different **timbres** (sounds) and discuss which instrument would best suggest the sounds of the spoon scraping the bowl, the soft chair, the hard, bouncy bed etc. This also allows for a discussion of the materials used for the instrument (wood, metal etc). Is the instrument loud or quiet?

(dynamics), is the sound high or low? **(pitch)**. **(Expressive Arts and Design, Understanding of the World)**

To explore the concept of **6/8** time further, re-visit *Incy Wincy Spider* **(Expressive Arts and Design)**

The song features repetition and has a range of a **major 6th**. Each **phrase** starts on the 5th note of the **scale** ('So'). The **melody** often moves by step but also contains intervals of a **major 3rd** ('So' – 'Mi') and a **perfect 5th** ('So' – 'Do'). **(Expressive Arts and Design)**

The song also features a **dotted crotchet rest** (this takes up the **second beat**), which occurs after 'hot', 'cold', 'hard', and 'soft'. This is a **silent beat**. It is important for children to recognise this, and so could tap their shoulders for the **rest** to acknowledge its existence. **(Expressive Arts and Design, Mathematics)**



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Additional Activities for Goldilocks and the Three Bears

Clay baby bear

(Expressive Arts and Design, Physical Development)

Using air clay, cut 2 small and 1 large circle. Fix them together to create a bear shaped head. Press in buttons or beads for eyes, and create marks in the clay to show the fur.

Cooking

(Communication and Language, Physical Development, Personal Social and Emotional Development, Literacy).

Gather the ingredients needed for porridge. Make the porridge and sprinkle a variety of different toppings on to see which you like best. Following the activity, encourage the children to write a recipe for their porridge.

Ordering items according to size

(Mathematics)

Using paper cut outs or physical objects, ensure there are 3 beds and 3 chairs of different sizes. Ask the children to order them smallest to biggest and vice versa.

Ballet

(Expressive Arts and Design, Understanding of the World, Physical Development)

Explore the story of Goldilocks and the Three Bears through dance. Create your own movement for each of the characters before watching *Goldilocks and the Three Bears: A CBeebies Ballet*.

[Goldilocks and the Three Bears: A CBeebies Ballet - BBC iPlayer](#)

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Teacher Pack

You Can't Catch Me!

Model Music Curriculum - Foundation Stage:

- Perform songs, rhymes, (poems and stories) with others
- When appropriate, try to move in time with music

Model Music Curriculum – Year 1:

- Sing songs, speak chants and rhyme
- Develop awareness of high/low
- Walk, move or clap a steady beat with others
- Move to different music
- Develop pupils' understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing

Model Music Curriculum – Year 2:

- Sing songs regularly with a pitch range of Do-So
- Sing songs with a small pitch range, pitching accurately
- Respond to pitch changes with actions
- Know the meaning of dynamics and tempo and respond to directions/symbols
- Describe what they can hear (e.g. different instrument sounds)
- Use vocabulary high/low, loud/quiet, fast/slow
- Develop pupils' understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing

As part of our new Snappy collection of songs based on Traditional Tales, Miss Dunn has created a new song based on the 1875 story of The Gingerbread Man.

(Literacy)

You Can't Catch Me! Is written in **4/4** which means there are **4 beats per bar** counted as **1, 2, 3, 4, 1, 2, 3, 4** etc. **(Expressive Arts and Design, Mathematics)**

The song is **structured** in 2 sections, which could be referred to as Section A and Section B.

The opening section is written in a **major key (C Major)** which gives it an optimistic, happy and cheerful feel. The second section is written in a **minor key (A Minor)** which gives a sinister and sad feeling. The song ends in the **minor key**.

Discuss with the children how this change makes them feel. **(Communication and Language, Personal, Social and Emotional Development).**



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The opening **melody** starts on the 5th note of the **scale** ('So') and begins on an **upbeat**. This means the **melody** starts ahead of the **1st beat of the bar**. In this song, the **melody** starts with a **quaver (1/2 beat)**, which falls just after the **4th beat**.

(Expressive Arts and Design)

Practice clapping a steady **beat** and saying the word 'the' until everyone is confident with the entry (1, 2, 3, 4, 'the', 1, 2, 3, 4, 'the', 1, 2, 3, 4). You could describe it as the **melody** running late or a runner starting before the starting pistol has gone off!

(Physical Development)

The **melody** starts with repeated notes before ascending by step to the 1st note of the **scale**. This halfway through the first **phrase** ('up with a shout'). The **phrase** concludes with a descent across the 1st and 5th notes of the **scale** ('Do' – 'So' – 'Do'). The highest and lowest notes are an **octave** apart, which is the same **interval** used for 'Somewhere over the rainbow' from the *Wizard of Oz*.

The second **phrase** is reminiscent of the opening **phrase**, with slight **rhythmic** changes to fit the word pattern. A **dotted crotchet – quaver (1 ½ beat – ½ beat)** pattern is used ('sheep, the') and gives a sense of urgency like that of the opening **upbeat**.

The second section starts in the **minor key** and again consists of 2 **phrases**. The **melody** mainly alternates between A and E ('La' – 'Mi' in the context of **C Major**, 'Do' – 'So' in the context of **A Minor**) and again features **crotchets, quavers** and **dotted crotchets** before concluding on a **minim** (2 beats).

Additional Activities for The Gingerbread Man

Make a clay/dough gingerbread man/lady

(Expressive Arts and Design, Physical Development)

Using air clay, use a cutter to cut the shape of a gingerbread man. Add buttons, beads and additional clay for the gingerbread's features and clothing.

Cooking

(Communication and Language, Physical Development, Personal, Social and Emotional Development, Literacy).

Gather the ingredients needed to make gingerbread. Sample the treat once cooked! How would you describe the taste? Add icing to create gingerbread features. Following the activity, encourage the children to write a recipe for their gingerbread.



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Fox Mask

(Expressive Arts and Design, Physical Development)

Using a paper plate cut into quarters, turn it so the 'point' is facing down. Add an assortment of orange and brown tissue paper to create a fox mask.

Explore other stories featuring Gingerbread and Foxes

(Communication and Language, Literacy)

- 'The Gruffalo' by Julia Donaldson and Axel Scheffler
- 'Hansel and Gretel' by Ailie Busby
- 'Fantastic Mr Fox' by Roald Dahl
- 'Fox in Socks' by Dr Seuss
- 'The Animals of Farthing Wood' by Colin Dann

Foxes

(Communication and Language, Understanding of the World, Literacy)

Explore different types of foxes whilst using vocabulary such as:

- Nocturnal/Diurnal,
- Mammal,
- Different species such as arctic foxes,
- Habitat



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Three Little Pigs

Model Music Curriculum - Foundation Stage:

- Perform songs, rhymes, (poems and stories) with others
- Explore the different sounds of instruments
- When appropriate, try to move in time with music
- Imitate movements in response to music

Model Music Curriculum – Year 1:

- Sing songs, speak chants and rhyme
- Sing a wide range of call and response songs
- Develop awareness of high/low
- Walk, move or clap a steady beat with others
- Maintain a steady beat with instruments
- Explore how sounds can be made using instruments to create musical sound effects
- Explore percussion sounds to enhance storytelling including high/low
- Move to different music
- Develop pupils' understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing

Model Music Curriculum – Year 2:

- Sing songs regularly with a pitch range of Do-So
- Sing songs with a small pitch range, pitching accurately
- Respond to pitch changes with actions
- Know the meaning of dynamics and tempo and respond to directions/symbols
- Describe what they can hear (e.g. different instrument sounds)
- Use vocabulary high/low, loud/quiet, fast/slow
- Develop pupils' understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing

As part of our new Snappy collection of songs based on Traditional Tales, Miss York has created a new song based on 'The Three Little Pigs' by James Halliwell-Phillips, which went on to appear in English Fairy Tales by Joseph Jacobs in 1890.

(Literacy)

The song is written in **4/4** which means there are **4 beats per bar**. It consists of 3 **verses**, each of which is followed by a **chorus**. **(Expressive Arts and Design, Mathematics).**



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Each **verse** is written in a **major key**, and other than slight **rhythmic** variations to fit the word pattern, are all set the same. The **chorus** is written in a **minor key** and only features a slight change on its final occurrence. **(Expressive Arts and Design, Mathematics).**

The song consists of **crotchets (1 beat)**, **quavers (1/2 beat)** and **minims (2 beats)**.

The **verse** consists of two **phrases** and begins with an **upbeat** as the song starts on the **4th beat of the bar**. The **melody** starts on the **5th note of the scale ('So')** before jumping up a '**4th**' to the **1st note of the scale ('Do')**.

Like the first **phrase**, the second **phrase** starts on the **4th beat of the bar** with the same opening tune. This soon changes at '**safe and sound**' as the **melody** features a jump down a '**4th**' between '**La**' and '**Mi**'.

The second **phrase** concludes with a shift towards the **minor key** by including an **accidental** (*a note not part of the key*) leading up to the final note of the **phrase** (*[knock]ing round*'. When singing, ensure the last two notes of the phrase are precise as they are only a **semitone (half step)** apart.

The second section also consists of two **phrases**. The first bar of the **phrase** is repeated in the subsequent **phrase** ('*Little pig, little pig*'/'*Then I'll huff, then I'll puff*'). A discussion on **pitch** can take place as the **lower notes** are representative of the wolf, whilst the **higher notes** are representative of the little pig. This could be sung as a **call and response** with one group singing '*Little pig, little pig let me in*' and the other group responding with '*not by the hairs of my chinny chin chin*'. **(Expressive Arts and Design, Literacy, Communication and Language).**

A 4-beat sound effect is included in the **chorus** where the children can mimic the wolf blowing the house down. The final notes of the **chorus** are the same as the final notes of each **verse**. Explore different **instruments** to help create the sound effects for the wolf blowing, and the pigs building their houses. **(Expressive Arts and Design).**

In the final **chorus**, it has been extended to show the wolf's struggle at blowing down the brick house. Each repetition of '*then I'll huff and I'll puff...*' gradually gets shorter to show the wolf becoming tired and out of breath. The first sound effect occurs after the original **8 beats** of the **chorus**. It then occurs after **4 beats**, and finally after **2 beats**. **(Communication and Language, Expressive Arts and Design, Mathematics).**



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Additional Activities for The Three Little Pigs

Explore other stories linked to Pigs and Wolves

(Literacy, Communication and Language, Understanding of the World)

- 'Mr Wolf's Pancakes' by Jan Fearnley
- 'Moon' by Alison Oliver
- 'There is No Big Bad Wolf in this Story' by Lou Carter and Deborah Allwright
- 'Three Little Wolves and the Big Bad Pig' by Eugene Trivizas and Helen Oxenbury
- 'The Three Little Pigs and the Big Bad Wolf' by Axel Scheffler
- 'The Three Little Pigs and the Big Bad Book' by Lucy Rowland
- 'Inside the Villains' by Clotilde Perrin

Peter and the Wolf

(Expressive Arts and Design, Understanding of the World, Literacy, Personal, Social and Emotional Development)

Explore the music for '*Peter and the Wolf*' by Prokofiev. Each character has a theme played by different instruments of the orchestra (*Peter: Strings, Bird: Flute, Duck: Oboe, Cat: Clarinet, Grandfather: Bassoon, Wolf: French Horns, Hunters: Timpani for the gunshots*). Discuss with the children how each theme makes them feel and how they would describe the sound of the theme/instrument.

Ballet

(Expressive Arts and Design, Understanding of the World, Physical Development)

Explore the story of the Three Little Pigs through dance. Create your own movement for each of the characters before watching Northern Ballet's production of *Three Little Pigs: A CBeebies Ballet*.

[Three Little Pigs: A CBeebies Ballet - BBC iPlayer](#)

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Musical Storyland

(Communication and Language, Understanding of the World, Expressive Arts and Design)

Join musicians from the BBC Philharmonic orchestra as they tell the story of the fairytale

[Musical Storyland - Series 2: 4. Three Little Pigs - BBC iPlayer](#)

Wolf Mask

(Expressive Arts and Design, Physical Development)

Using a paper plate and a variety of grey or brown material strips, stick them to the plate to create your own wolf mask.

