Upper Key Stage 2 Project – Rivers.

Main aim: To develop an understanding of the process of composing by creating and performing music in response to musical and non-musical stimuli.

(Taken form QCA unit 21, Who Knows?)

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| Week | Learning Intentions | Activities / Differentiation /  Opportunities for Assessment (See notes below) | Resources |
| 1 | To reinforce the concept of different pulses.  To begin to sing in tune.  To reinforce the concept of rhythm.  To combine rhythm and pulse. | **For classes that have done lots of music before you may want to combine lessons 1 & 2 and 3 & 4.**  **Intro:** Using body percussion introduce parts 5, 2, 3 from On the Seashore from Riversong (see notes below). Combine any two parts.  **Main:** Learn to sing On the River Flows from Flying Around (no 28). Warm up voices, teach by rote.  Half class sing song; half class step pulse. Swap.  Half class tap rhythm of words; half class step pulse. Swap.  **Plenary:** Discuss these elements and elicit definitions from the children; pulse, rhythm, duration. | Riversong by Katie Stilitz and Jilly Jarman.  Flying Around no 28.  LA – with others parts 5 or 2. |
| 2 | To reinforce the concept of different pulses.  To begin to sing in tune.  To reinforce the concept of rhythm.  To combine rhythm and pulse.  To understand and be able to recognise major and minor arpeggios from hearing them. | **Intro:** Using body percussion introduce parts 5, 2, 3 from On the Seashore from Riversong (see notes below). Now also add part 1. Combine any two parts in various combinations.  **Main:** Continue to sing On the River Flows from Flying Around (no 28). Warm up voices, teach by rote.  Half class sing song; half class step pulse. Swap.  Half class tap rhythm of words; half class step pulse. Swap.  Discuss the fact it is in a minor key (Dm). Now play or sing the major version yourself. Ask which they prefer. Play a range of major and minor arpeggios on piano / xylophone and ask them to name major ‘happy sounding’ or minor ‘sad sounding’. Introduce term tonality.  **Plenary:** Discuss these elements and elicit definitions from the children; pulse, rhythm, duration. Now add tonality. | Riversong by Katie Stilitz and Jilly Jarman.  Flying Around no 28.  LA – with others parts 5 or 2. HA – part 1.  Piano or xylophone or instrument on which you can demonstrate arpeggios. |
| 3 | To be able to sing in tune.  To be aware of different timbres of untuned percussion instruments.  To be able to play with attention to dynamics. | **Intro:** Start to learn River in a Hurry from Riversong. Warm up voices, teach by rote. Try to get as far as repeat mark on page 10.  **Main:** Using untuned pecussion build up On the Seashore one part at a time (order – 5, 2, 3, 1) making sure that bar 8 is 4 crotchets. Discuss names of instruments / ways of playing etc.  Do several times so everyone in class has a turn at playing an instrument. Do loudly, do quietly. ***(\*assess)***  **Plenary:** Revise musical elements – pulse, rhythm, duration, tonality, timbre (of instruments), dynamics. | Riversong by Katie Stilitz and Jilly Jarman. LA – with others parts 5 or 2. HA – part 1.  Untuned percussion instruments – as wide a variety as is possible. |
| 4 | To be able to sing in tune taking into account the onomatopoeic words.  To be able to say if a pair of notes is concordant or dissonant.  To reinforce the concept of pitch.  To reinforce the concept of tempo. | **Intro:** Using tuned pecussion build up On the Seashore one part at a time (order – 5, 2, 3, 1) making sure that bar 8 is 4 crotchets. First time use concordant notes (CEG etc). Second time use dissonant notes (CD / EF etc). Ask which they prefer. Discuss use of dissonance for scary, spooky music etc. Reinforce long bars = low pitch; short bars = high pitch. Do fast version then slow version. ***(\*assess)***  **Main:** Continue to learn River in a Hurry from Riversong. Warm up voices, teach by rote. Try to do section after repeat mark on page 10.  **Plenary:** Reinforce vocabulary – pulse, rhythm, duration, tonality, concordant, dissonance. Now add pitch and tempo.  **ASK CT TO PUT CHILDREN IN MIXED ABILITY GROUPS THAT WORK WELL TOGETHER FOR NEXT WEEK. ANY INSTRUMENTATLISTS SHOULD BE SHARED EQUALLY BETWEEN THE GROUPS.** | Riversong by Katie Stilitz and Jilly Jarman.  LA – with others parts 5 or 2. HA – part 1.  Tuned percussion instruments. |
| 5 | To be able to listen with attention and make comments about the timbre, dynamics and tempo of a piece of recorded music. | **Intro:** To continue to learn River in a Hurry. Warm up voices. Teach by rote. Pay particular attention to expression, tempo and dynamics.  **Main:** Show the children a grid of musical elements (see below). Explain that composers use the musical elements we have been looking at, all the time. Explain the background to the music – see below. Ask them to listen carefully to the CD and be ready to comment on the timbre, dynamics and tempo of Vltava. After listening, ask for comments and write responses on grid. Discuss. Ask the CT for the groups she has devised for you. Put the children into these groups and each group should be given the composition plan – see below. Ask them to fill in first two sections (names, what their composition will be about). **Music teacher keeps the sheets.**  **Plenary:** Listen to part of Vltava again if time. | Riversong by Katie Stilitz and Jilly Jarman.  Vltava by Smetana – CD or youtube clip.  Composition plan (see below) one per group.  CHILDREN’S NAMES IN GROUPS – ASK CT TO DO THIS FOR YOU.  Make grid (see notes). |
| 6 | To understand the concept of structure in a piece.  To be able to comment on rhythm and pitch in a piece of recorded music. | **Intro:** Ask the children what story structure they are used to (beginning / middle / end or introduction / conflict / resolution / ending). Explain that music also has a structure that we will now look at. Teach the School Rap (see below).  **Main:** Listen to Vltava again. Remind them of elements listened to last time (timbre, dynamics, tempo). This time they will listen out for and comment on rhythms used and pitch. Listen to CD. Write comments on the large grid from last week. Put children in groups as before, today make comments on structure they want to use. Also, other elements mentioned on composition plan.  **Plenary:** Collect in sheets and comment on groups who are working well and why. | Vltava CD.  Grid to add to.  Group composition plans.  LA = supported in groups by HA. Music teacher to direct TA to intervene as appropriate. |
| 7 | To be able to devise a rhythm over 4 beats, in a group.  To begin to compose their piece in groups in response to musical elements discussed. | **Intro:** Say the rhythmic sentences in Rhythmic River over a steady pulse. In groups children make up own rhythm lasting 4 beats (see below). Revise difference between pulse and rhythm. If they want particular rhythms in their work then this is one way of devising them.  **Main:** Group work – plan first then play – now to include children using instruments to rehearse their composition. Music teacher to circulate and support. ***(\*assess)***  **Plenary:** Listen to Vltava. Now that piece is becoming more familiar do they like it more? Has perception of the music changed? | Vltava CD.  Group composition plans.  Instruments.  LA = supported in groups by HA. Music teacher to direct TA to intervene as appropriate. |
| 8 | To have experience of different textures of sound.  To continue to compose their piece in groups in response to musical elements discussed. | **Intro:** Say the rhythmic sentences in Rhythmic River over a steady pulse. In groups children make up own rhythm lasting 4 beats (see below). Now introduce the concept of texture – different groups of children to do different sections, not everybody doing it all. Discuss.  **Main:** Group work – plan first then play – now to include children using instruments to rehearse their composition. Music teacher to circulate and support. ***(\*assess)***  **Plenary:** One group to share their work in progress. Discuss what is good about it. Constructive comments. | Group composition plans.  Instruments.  Differentiation by outcome – HA playing instruments they are learning. LA supported by other children, TA and Music T. |
| 9 | To begin to learn the two parts of a song.  To continue to compose their piece in groups in response to musical elements discussed. | **Intro:** To begin to learn The Waterfall from Riversong. Try to get as far as repeat on page 18.  **Main:** Group work – plan first then play – now to include children using instruments to rehearse their composition. Music teacher to circulate and support. ***(\*assess)***  **Plenary:** Groups to share their work in progress. Discuss what is good about it. Constructive comments. | Riversong by Katie Stilitz and Jilly Jarman.  Group composition plans.  Instruments. |
| 10 | To be able to sing in two parts.  To continue to compose their piece in groups in response to musical elements discussed. | **Intro:** To continue to learn The Waterfall from Riversong. Continue from repeat on page 18. Half class sing one part; half class sing the other.  **Main:** Group work – plan first then play – now to include children using instruments to rehearse their composition. Music teacher to circulate and support. ***(\*assess)***  **Plenary:** Groups to share their work in progress. Discuss what is good about it. Constructive comments. | Riversong by Katie Stilitz and Jilly Jarman.  Group composition plans.  Instruments. |
| 11 | To understand how important it is to have a plan when putting on a concert.  To be part of the decision making process of what to include of omit. | **Intro:** Discuss how to put together a performance. A suitable plan might be; River in a Hurry, The Waterfall, selection of group compositions, On the Seashore.  **Main:** Rehearsal of above. ***(\*assess)***  **Plenary:** Discuss plans for performance. | Riversong by Katie Stilitz and Jilly Jarman.  Group composition plans.  Instruments. |
| 12 | To put on a performance of singing and playing compositions. | Performance as decided last week.  Afterwards – constructive comments and well done. Final plenary on what they have learned this term. |  |

Nicola Rose.

**Notes for music teachers.**

**Week 1.**

On the Seashore from Riversong.

Beats 1 2 3 4

Part 5 x

Part 2 x x

Part 3 x x x x x x x x

(Make a body percussion sound on each x). This happens 7 times, but in bar 8 all play on each of the 4 beats.

**Week 2.**

Part 1 x x x sh x x x (crotchet, 2 quavers, one quaver rest then a quaver, 2 quavers). 8th bar – do 4 crotchets.

R L R SH L R L Use 2 hands to do this R=Right / L=Left (Or opposite if you prefer).

**Week 3 onwards. Opportunities for Assessment.**

Decide which assessment statements you want to use from the assessment sheet. Choose 2 or 3 from the list of 5. They are:

Maintains independent part; Experiments with sound creatively; Uses a variety of musical devices; Creates music with structure; Offers critique of work. These statements come from Totally Music – A Musical Journey (in-house assessment sheet). Opportunities for assessment are on the week by week grid marked ‘\*assess’.

**Week 5**

Grid of musical elements.

Make a grid like this on large paper (use wrapping paper if you have nothing else – or ask school if you can have some A3).

|  |  |
| --- | --- |
| **Musical element** | **Vltava by Smetana** |
| Timbre |  |
| Dynamics |  |
| Tempo |  |
| Rhythm |  |
| Pitch |  |
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Background notes on Vltava.

Please use any details that you think the class will find interesting.

Vltava by Smetana, also known by the German name of Die Moldau. Composed in 1878. Smetana’s own words;

*The composition describes the course of the*[*Vltava*](http://en.wikipedia.org/wiki/Vltava)*, starting from the two small springs, the Cold and Warm Vltava, to the unification of both streams into a single current, the course of the Vltava through woods and meadows, through landscapes where a farmer's wedding is celebrated, the round dance of the mermaids in the night's moonshine: on the nearby rocks loom proud castles, palaces and ruins aloft. The Vltava swirls into the*[*St John's Rapids*](http://en.wikipedia.org/wiki/St_John%27s_Rapids)*; then it widens and flows toward Prague, past the Vyšehrad, and then majestically vanishes into the distance, ending at the*[*Labe*](http://en.wikipedia.org/wiki/Elbe)*(or*[*Elbe*](http://en.wikipedia.org/wiki/Elbe)*, in German).*

It is a long piece (12 minutes) so stop before end if attention wanders.

**Week 5 – you will need to photocopy the composition sheets – one per group. These are at the end of these notes.**

**Week 6.**

School Rap. (Substitute school name for St Mary’s). Say in time to a steady pulse.

Part A;

We are St Mary’s we love to play,

We are St Mary’s, we’re musical OK.

Part B;

Reach for the stars whoosh, (X4)

Repeat first 2 lines to make ABA structure.

Ask children for a suitable sentence for part C. (Draw a square as you say a sentence to make 4 beats).

Rondo structure is ABACABA.

You could call ABA form ‘sandwich shape’ and rondo form ‘Scooby-Doo snack shape’.

**Week 7.**

Rhythmic River activity. (*Say these words in time to a steady pulse).*

Travelling down the river, just you and me,

Travelling down the river, what will we see?

*(Children then make up a sentence that they can say as they draw a square in the air( ie it has 4 beats). Eg ‘Lots of splashy rowing boats’. Say 4 times. When well know clap the rhythm of the words. Repeat sentences above then next groups says their sentence).*

**Before week 12.**

Make sure that you have discussed with school staff how a performance could work practically. If it is not possible to put on a live performance invite a visitor or get a member of staff to record it.

Nicola Rose.

**Upper Key Stage 2 Project – Rivers**

Main Aim - To develop an understanding of the process of composing by creating and performing music in response to musical and non-musical stimuli. (Taken from QCA unit 21 Who Knows?)

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| **Learning Objectives** | **Teaching Activities** | **Points to note** |
| To reinforce these musical elements and musical devices;  Pulse and rhythm  Singing in tune  Tonality  Concordant / dissonant sounds  Tempo and dynamics  Two part singing  Structure  Texture  To listen carefully and be able to comment on elements and devices in recorded music.  To be able to compose in groups using a variety of musical devices, with structure, experimenting creatively with sound. | On the Seashore from Riversong.  School Rap (see notes).  Rhythmic River activity (see notes).  On the River Flows from Flying Around.  River in a Hurry from Riversong.  On the Seashore from Riversong.  River in a Hurry from Riversong.  The Waterfall from Riversong.  School Rap.  School Rap and Rhythmic River.  Vltava by Smetana.  Group composition activity. | You will need to be very familiar with the movements used in Riversong before you start. There is a CD that you could use, but you could play the piano parts if you prefer.  Ask the CT or TA to group the children for composing activity into mixed ability groups, with instrumentalists spread between the groups. Do this before week 5.  Make sure you are familiar with Vltava on CD by Smetana. Read background notes for week 5. |
| **Assessment**  Choose 2 or 3 from;  Maintains independent part; Experiments with sound creatively; Uses a variety of musical devices; Creates music with structure; Offers critique of work. | **Resources**  Riversong by Katie Stilitz and Jilly Jarman. (Sheet music and CD).  Flying Around (A&C Black).  Untuned and tuned percussion. Children’s own instruments.  Keyboard, CD player.  Vltava by Smetana (also called Die Moldau). CD. | **Key Vocabulary**  Pulse, rhythm  Tonality, major, minor,  Concordant dissonant  Tempo dynamics  Two part singing  Structure  Texture |

Upper Key Stage 2 Project – Rivers.

Composition Plan.

|  |  |
| --- | --- |
| People in my group. |  |
| What it is about?  What does the river pass? Choose one of these or make up your own. | Woods – character of woods to be decided by children  Farmer’s wedding, Dance of the mermaids, Moonshine on river,  Rocks, Castles, Ruins, Rapids |
| Timbre (sound quality). Who will play what (and how?) |  |
| Structure – ABA or ABACABA or another structure? |  |
| Texture – does everyone play all the time?? Who plays when? |  |
| Other musical elements  Pitch – high and low  Dynamics – loud, quiet, smooth, short and spiky?  Tempo – speed.  Rhythm – long and short sounds  Pulse – steady beat?  Major or minor \*  Concordant/dissonant \*  (\*= ask for help)  Mrs Rose. MKMS | Write on the back of this sheet if you need more room. |

Upper Key Stage 2 Project – Rivers – Assessment

(Two or three assessment statements to be chosen only).

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| Name | Maintains independent part | Experiments with sound creatively | Uses a variety of musical devices | Creates music with structure | Offers critique of work |
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These assessment statements are from Totally Music – A Musical Journey (in-house). July 2014.

River in a Hurry

This river’s got a problem, a problem to solve!

It has to find a way to the valley below,

A dangerous journey down the mountain side,

A trip on this river is not an easy ride.

This river’s in a hurry, it can’t hang around!

It has to find a way to some level ground,

From the mountain top to the valley below,

It wants to go fast, it doesn’t want to go slow.

Crashing, bashing down through the craggy rocks!

Gushing, rushing over the stones,

Tumbling, turning, bursting and bubbling,

Pushing, shoving, nothing left alone.

Can’t stop flowing, can’t stop growing,

Can’t stop moving to a beat of its own!

Can’t stop flowing, can’t stop growing,

Can’t stop moving, it’s still got so far to go!

(From Riversong by Kate Stilitz and Jilly Jarman).