Music Express Book 5

Journey into space

Exploring sound sources

This unit develops children's ability to extend their sound vocabulary, including the use of ICT, and to compose a soundscape.

Click here to view the plans:

Glossary

For definitions of musical vocabulary, click here.

www.acblack.com/musicexpress

For alternative themes and activities, click here!

Journey into space

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MEDIUM TERM PLAN

	Learning Objectives *Children should learn*	Teaching Activities *With your class*	Learning Outcomes *Children*
	INTRODUCTION: HOW CAN WE ALTER SOUNDS?		
1st	• to focus their listening • that sounds can be contrasted • about different textures	1. Listen to the use of clusters in *Atmosphères* 2. Create and perform clusters on instruments 3. Create clusters using voices	• listen with concentration • identify contrasting moods and sensations • explore different textures using tuned sounds
2nd	• to focus their listening • that sounds can be contrasted • about different textures • about how pitched sounds when combined can sound relaxed or tense	1. Compare the use of clusters in *Atmosphères* and *Départ* 2. Explore clusters and single sounds using voices, keyboards and other instruments 3. Explore recording techniques and discuss how sounds change when recorded	• listen with concentration • identify contrasting moods and sensations • explore different textures using tuned sound sources • create different sound effects using combinations of pitched sounds
	EXPLORATION: WHAT SOUNDS CAN WE USE TO DESCRIBE SPACE?		
3rd	• how to select sounds and resources to achieve intended effects • to extend their sound vocabulary and achieve an intended effect	1. Listen to *Stripsody* and explore the attack and decay of sounds, using voices 2. Explore the attack and decay of keyboard sounds 3. Choose and perform sounds to add to *Outer space*	• use ICT to change and manipulate effects • explore, select, combine and exploit a range of different sounds to compose a soundscape stimulated by space
4th	• to extend their sound vocabulary and achieve an intended effect • how to select sounds and resources to achieve intended effects	1. Discuss moods and feelings about the first moon landing as captured in a videoclip and musical composition 2. Listen to *Spacescape* and discuss how everyday objects have been used as instruments 3. Select sound sources for *Moonscape* music	• explore, select, combine and exploit a range of different sounds to compose a soundscape stimulated by space • explain how sounds can create different intended effects
	BRINGING IT ALL TOGETHER: HOW CAN WE USE SOUNDS TO CREATE A SOUNDSCAPE?		
5th	• to extend their sound vocabulary and achieve an intended effect • how to select sounds and resources to achieve intended effects	1. Begin composing the parts of *Moonscape* 2. Combine the parts into *Moonscape* compositions 3. Groups share their *Moonscape* work-in-progress with the class	• explore, select, combine and exploit a range of different sounds to compose a soundscape stimulated by space
6th	• to extend their sound vocabulary and achieve an intended effect	1. Revise *Moonscape* group compositions and make final alterations 2. Discuss suitable recording techniques and record each group's *Moonscape* 3. Listen to and assess the *Moonscape* compositions and recordings	• explore, select, combine and exploit a range of different sounds to compose a soundscape stimulated by space

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1st LESSON PLAN

Learning Objectives

Children should learn

- to focus their listening
- that sounds can be contrasted
- about different textures

Learning Outcomes

Children

- listen with concentration
- identify contrasting moods and sensations
- explore different textures using tuned sounds

RESOURCES AND PREPARATION

- CD track: 34
- Videoclips: 6–7
- Tuned instruments which can play sustained sounds, eg keyboards, recorders, violin, flute.

Teaching Activities

1 Listen to the use of clusters in *Atmosphères* 34

The class listen to a composer's use of clusters and have an opportunity to focus on the detailed use of the musical elements and the textures created by the slowly changing clusters.

2 Create and perform clusters on instruments 6

The class create a cluster using the instruments available to them. They experiment by changing the musical elements and listening to the effects. They make musical decisions as they practise creating part of a composition using their cluster ideas.

3 Create clusters using voices 7

The class use their voices to create clusters, listening carefully as they control the movement of the notes of the cluster.

SUPPORT: avoid sudden vocal movements by conducting with your hands to indicate how the voices might slide imperceptibly towards and away from a unison note.

VOCABULARY:

acoustic
cluster
duration
dynamics/volume
electronic
musical elements
pitch
tempo (plural tempi)
texture
timbre
unison

Lesson Extension

Repeat the lesson using different vocal sounds, eg repeated consonants, humming.

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2nd LESSON PLAN

Learning Objectives

Children should learn

- to focus their listening
- that sounds can be contrasted
- about different textures
- about how pitched sounds when combined can sound relaxed or tense

Learning Outcomes

Children

- listen with concentration
- identify contrasting moods and sensations
- explore different textures using tuned sound sources
- create different sound effects using combinations of pitched sounds

RESOURCES AND PREPARATION

- CD tracks: 34–35
- Tuned instruments which can play sustained sounds, eg keyboards, recorder, violin, flute etc.
- Large pieces of paper and thick tipped pens
- Recording equipment (and external microphones if available) to record the performance

VOCABULARY:

balance (between sounds)
cluster
conductor
duration
dynamics/volume
pitch
tempo (plural tempi)
texture
timbre

Teaching Activities

1 Compare the use of clusters in *Atmosphères* and *Départ*

The class listen carefully and compare two contrasting uses of clusters in two different pieces of music, noting the different effects created by each.

2 Explore clusters and single sounds using voices, keyboards and other instruments

The class create clusters and listen carefully to the effects. They describe the key attributes of individual and clustered sounds. They sequence individual notes and clusters to create a piece of music.

SUPPORT: make sure the conductors are familiar with ways of indicating louder and quieter sounds (move hands apart), higher and lower (raise or lower hand), start (point to player) and stop (show palms).

3 Explore recording techniques and discuss how sounds change when recorded

The class record their work. They have an opportunity to discuss basic recording techniques and comment on the quality of the recording.

Lesson Extension

Visit a studio to learn more about sound recording.

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3rd LESSON PLAN

Learning Objectives

Children should learn

- how to select sounds and resources to achieve intended effects
- to extend their sound vocabulary and achieve an intended effect

Learning Outcomes

Children

- use ICT to change and manipulate sounds
- explore, select, combine and exploit a range of different sounds to a compose a soundscape stimulated by space

RESOURCES AND PREPARATION

- CD tracks: 36–38
- Copies of the ***Outer space sounds*** photocopiable (book, p29)
- At least one keyboard
- Recording equipment to record the performance

Teaching Activities

1 Listen to *Stripsody* and explore the attack and decay of sounds, using voices

The class listen to music in which the singer creates exaggerated vocal effects. They learn about the attack and decay of vocal sounds.

SUPPORT: give the class a specific series of vowel or consonant sounds if they find it hard to think of different ones.

2 Explore the attack and decay of keyboard sounds

The class learn about synthesised and sampled keyboard sounds and experiment to select and manipulate sounds for a space soundscape.

3 Choose and perform sounds to add to *Outer space*

The class apply their understanding of clusters, keyboard sounds and vocal effects to add to a descriptive soundscape. They perform their work and evaluate its effectiveness.

VOCABULARY:

acoustic
attack
decay
duration
dynamics/volume
electronic
musical elements
pitch
sampling
soundscape
synthesising
texture
timbre

Lesson Extension

Experiment with the attack and decay of vocal sounds using a microphone, amplifier and speaker.

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4th LESSON PLAN

Learning Objectives

Children should learn

- to extend their sound vocabulary and achieve an intended effect
- how to select sounds and resources to achieve an intended effect

Learning Outcomes

Children

- explore, select combine and exploit a range of different sounds to compose a soundscape stimulated by space
- explain how sounds can create different intended effects

RESOURCES AND PREPARATION

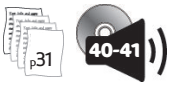
- CD tracks: 39–41
- Copies of the ***Space soundmakers*** photocopiable (book, p31)
- Videoclip 8
- A selection of acoustic and electronic sound sources

Teaching Activities

1 Discuss moods and feelings about the first moon landing as captured in a videoclip and musical composition

The class listen to a soundscape composition inspired by the first moon landing. They focus on the way a range of different electronic sounds are combined and how sound effects are used.

2 Listen to *Spacescape* and discuss how everyday objects have been used as instruments



The class learn that everyday acoustic sounds can be used effectively in a composition and how they may be enhanced using simple recording techniques.

3 Select sound sources for *Moonscape* music

The class, in pairs, explore and select a range of different sounds to use in a moonscape composition, using what they have learnt in previous lessons about electronic sounds, acoustic instruments, voices and sound recording.

SUPPORT: discuss each part of the soundscape as a class to help the children develop their ideas.

VOCABULARY:

acoustic
cluster
electronic
ostinato
pitch
soundscape
timbre

Lesson Extension

Visit the NASA website: **www.nasa.gov** for kids club, games, printables and cross-curricular resources

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5th LESSON PLAN

Learning Objectives

Children should learn

- to extend their sound vocabulary and achieve an intended effect
- how to select sounds and resources to achieve and intended effect

Learning Outcomes

Children

- explore, select, combine and exploit a range of different sounds to compose a soundscape stimulated by space
- explain how sounds can create different intended effects

RESOURCES AND PREPARATION

- A selection of acoustic and electronic sound sources

Teaching Activities

1 Begin composing the parts of *Moonscape*

Pairs of children begin composing their part of the soundscape using selected sound sources. They perform their ideas to the class and discuss improvements.

2 Combine the parts into *Moonscape* compositions

The children regroup to combine their ideas and develop the composition further. They select, combine and exploit a range of different sounds to compose a complete soundscape stimulated by space.

3 Groups share their *Moonscape* work-in-progress with the class

The class listen to the work in progress and evaluate it. They use reflecting and discussion skills to help each other improve their compositions.

SUPPORT: ask each group to think of an aspect of their music they would like their audience to focus on. The listeners can use this as the starting point for the evaluation of the piece when the players have completed their performance.

VOCABULARY:

dynamics/volume
graphic notation
graphic score
soundscape
structure
texture

Lesson Extension

Use the children's compositions as the stimulus and accompaniment to dance and movement work.

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6th LESSON PLAN

Learning Objectives

Children should learn

- to extend their sound vocabulary and achieve an intended effect

Learning Outcomes

Children

- explore, select, combine and exploit a range of different sounds to compose a soundscape stimulated by space

RESOURCES AND PREPARATION

- Videoclip 8
- Recording equipment
- Sound sources as for lesson 5

Teaching Activities

1 Revise *Moonscape* group compositions and make final alterations

Groups develop their ability to work together in order to improve the quality of their performance.

2 Discuss suitable recording techniques and record each group's *Moonscape*

The class learn to consider the importance of the performing environment and making the best of the recording techniques available.

SUPPORT: if possible, allocate a quiet separate room as your sound studio.

3 Listen to and assess the *Moonscape* compositions and recordings

The class listen to the recording of each composition, identifying success and commenting upon the effectiveness of the composition and the recording quality.

VOCABULARY:

balance

layering

Lesson Extension

Create moonscape music to accompany an extract from a documentary film about space.

Glossary

accent
a stress or extra push on a note to emphasise it and make it sound slightly louder

accompaniment
the underlying sounds used to support a melody line

acoustic sound
any sound made without electronic amplification or processing

articulation
the formation of clear and distinct sounds

attack
the way a sound starts, usually described in terms of hard/fast or soft/slow

balance
the appropriate relative volume of the parts

bass
the lowest part in a musical composition/the lowest note in a chord

body percussion
sounds that can be made using parts of the body, eg clapping, tapping knees ...

call and response
the call may differ, but the response is always the same

chord
three or more notes played at the same time

chord sequence
two or more chords played one after the other in a deliberate order

cluster
a group of notes that are close in pitch and sounded together

coda
end section

conductor
the person elected to lead the group

cue
a musical signal used to control aspects of the piece, eg starting and stopping or changing speed

cyclic pattern
a melodic or rhythmic pattern that repeats itself over and over again

decay
the time a sound takes to die away, usually described in terms of long or short

drone
a sound, or sounds, played constantly throughout all or part of a piece as an accompaniment

drum machine
a piece of musical hardware which contains drum sounds and enables sounds to be sequenced and layered

duration
the word used in music to refer to the length of a sound or silence

dynamics/volume
the volume of the music, usually described in terms of loud/quiet

electronic music
music produced entirely by electronic means

ensemble
performance by a group

entry point
point in a round when the next performer may begin

expression
when a singer or instrumentalist sings or plays with feeling, using changes in dynamics, tempo and timbre

free/arhythmic
music which has no discernible steady beat

glockenspiel
a tuned percussion instrument with metal bars

graphic notation
a form of notation in which the composer freely invents symbols which give an impression of sound

graphic score
a score in which musical intention is recorded by means of graphic notation

harmony
any number of changing layers of sound, sung or played at the same time

improvise
inventing music as you go along

improvisation
music invented as you go along

jazz
a style of music which originated in the 19th century characterised by use of improvisation

layers
individual lines of music performed together to create texture

layering
the process of creating texture by combining layers of sound

lyrics
the words of a song

melody instrument
usually refers to an instrument which plays a single line of melody, eg clarinet, recorder, flute

melodic phrase
a short section of melody

metre
the grouping of beats into twos, threes, fours, etc. Waltz music is grouped in threes: ①2 3 ①2 3

musical elements
pitch, rhythm, timbre, dynamics, tempo, duration, texture, structure (see definitions)

notation
ways of writing music down

orchestration
the specific instruments chosen by a composer to perform the different parts of a piece of music

ostinato (plural ostinatos/ostinati)
a short rhythmic or melodic pattern that is repeated over and over

phrase
a short section of music

pitch
refers to the complete range of sounds in music from the lowest to the highest

pitch movement
the steps and jumps by which melody moves up and down

polyrhythm
more than one rhythm played at the same time

prelude
a substantial musical introduction to a piece

processed sound
a sound that has been changed by means of an electronic device

pulse/beat
pulse and beat are used synonymously to refer to the regular heartbeat of the music - the 'steady beat'

rest
a silence

rhythm
patterns of long and short sounds played within a steady beat

rhythmical
music which is underpinned by a steady beat

riff
a repeated pattern

rondo
a musical structure which alternates contrasting sections of music with repeated sections, eg A B A C A D A

round
a piece of music in which two or more performers or groups start one after the other. As each performer reaches the end of the music, they start again – the music going round and round – hence the name

sampling
the act of recording sounds, digitally encoding them and altering them electronically

score
all the parts of a piece written down

soundmaker
any sound source used as a musical instrument

soundscape
a picture in sound

strong beat
any accentuated beat or beats, usually the first in the group, eg ①2 3 ①2 3

structure
most music is underpinned by a structure which may be as simple as beginning, middle and end

synthesising
the process of creating new sounds electronically

tempo (plural tempi)
the speed at which music is performed, usually described in terms of fast/slow

texture
layers of sound, eg the two layers of sound created by a melody accompanied by a drum beat

timbre
quality of sound, eg squeaky. All instruments, including voices, have a particular sound quality which is referred to as timbre

triad
refers to a particular type of three note chord, examples of which are C major (C E G) or A minor (A C E)

tuned
pitched

tuned percussion
the family of instruments which includes chime bar, glockenspiel, hand chime, metallophone, tubular bell, xylophone

unison
when everyone sings or chants the same thing at the same time

untuned
of indefinite pitch

untuned percussion
percussion instruments which make sounds of indefinite pitch

volume
see dynamics

word rhythms
rhythms created in the course of saying a word, or by creating a pattern of words which may be repeated, making a rhythm

word setting
how the words relate to the music

xylophone
a tuned percussion instrument with wooden bars