



Who knows?

Exploring musical processes

This unit provides an opportunity for children to develop and demonstrate the musical skills, knowledge and understanding achieved in years 5 and 6.

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Glossary

For definitions of musical vocabulary, click here.

www.acblack.com/musicexpress

For alternative themes and activities, click here!

Who knows?

Exploring musical processes 

MEDIUM TERM PLAN

Learning Objectives

Children should learn

Teaching Activities

With your class

Learning Outcomes

Children

INTRODUCTION: HOW DO DIFFERENT STYLES OF MUSIC CREATE DIFFERENT MOODS AND EFFECTS?

1 st	<ul style="list-style-type: none"> • how sounds can be described using symbols • about pulse, metre and rhythm 	<ol style="list-style-type: none"> 1. Listen to three styles of music 2. Perform rhythms in three different styles 3. Choose instruments for three different styles of music 	<ul style="list-style-type: none"> • choose instruments and control a range of sounds • perform using notation as a support • improvise rhythm patterns to a steady pulse with awareness of metre
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EXPLORATION: WHAT DIFFERENT STARTING POINTS CAN BE USED TO STIMULATE COMPOSITION?

2 nd	<ul style="list-style-type: none"> • how music is composed from a variety of different stimuli • how sounds can be used descriptively • how sounds can be described using symbols • how pitched notes can be organised into a melodic phrase 	<ol style="list-style-type: none"> 1. Listen to <i>Rhapsody in blue</i> 2. Choose instruments to play Gershwin's train rhythm 3. Improvise melodies to add to the train composition 	<ul style="list-style-type: none"> • identify different starting points for composing music • choose instruments and control a range of sounds • perform using notation as a support • create melodic patterns using given notes and rhythms
3 rd	<ul style="list-style-type: none"> • how music is composed from a variety of different stimuli • how sounds can be described using symbols • how sounds can be used descriptively 	<ol style="list-style-type: none"> 1. Listen to <i>Le réveil des oiseaux</i> 2. Organise birdsong ideas from the class sketchbook into timed structures 3. Create group compositions depicting the dawn chorus and record performances 	<ul style="list-style-type: none"> • identify different starting points for composing music • perform using notation as a support • use their voices confidently and descriptively in response to given images
4 th	<ul style="list-style-type: none"> • how music is composed from a variety of different stimuli • how sounds can be described using symbols • about pulse, metre and rhythm • how sounds can be used descriptively 	<ol style="list-style-type: none"> 1. Listen to <i>Zub-a-doo</i> 2. Begin composing music using two different metres 3. Add vocal rhythm patterns to the metric music 	<ul style="list-style-type: none"> • identify different starting points for composing music • perform using notation as a support • change metre within a piece of music • choose instruments and control a range of sounds

BRINGING IT ALL TOGETHER: COMPOSING MUSIC TO A GIVEN BRIEF

5 th	<ul style="list-style-type: none"> • to use different starting points to create a composition 	<ol style="list-style-type: none"> 1. Explore starting points and procedures for composing a piece of machine music 2. Groups begin to develop their machine compositions 3. Groups demonstrate and record work in progress to remember for the next lesson 	<ul style="list-style-type: none"> • compose music using a range of stimuli and developing their musical ideas into a completed composition
6 th	<ul style="list-style-type: none"> • to use different starting points to create a composition 	<ol style="list-style-type: none"> 1. Groups continue developing their machine compositions 2. The class decide on a final performance order for the machine compositions 3. Groups perform their machine compositions 	<ul style="list-style-type: none"> • compose music using a range of stimuli and developing their musical ideas into a completed composition

Who knows?

Exploring musical processes 

1st

LESSON PLAN

Learning Objectives

Children should learn

- how sounds can be described using symbols
- about pulse, metre and rhythm

Learning Outcomes

Children

- choose instruments and control a range of sounds
- perform using notation as a support
- improvise rhythm patterns to a steady pulse with awareness of metre

RESOURCES AND PREPARATION

- CD tracks: 1–3
- Enlarged copy of the *Sketchbook* photocopiable (book, p53)
- A wide selection of percussion instruments
- Class composer's sketchbook (scrapbook or a flip chart)

VOCABULARY:

body percussion

chord

dynamics/volume

graphic notation

ostinato (plural *ostinatos/ostinati*)

pitch

rhythm

riff

structure

tempo (plural *tempi*)

texture

timbre

Teaching Activities

1 Listen to three styles of music



The class examine sketches of starting points for composition. They listen to three styles of music and discover what contributes to mood and effect.

2 Perform rhythms in three different styles



They make up rhythm patterns in each style and begin jotting down their ideas in a class composing sketchbook.

SUPPORT: invite individuals to demonstrate their repeated patterns for the others.


3 Choose instruments for three different styles of music

The children select appropriate instruments on which to play their chosen riffs. They consider how the instruments should be played to enhance mood and effect.

Lesson Extension

Invite a guitarist to demonstrate a range of riffs in different styles of music.

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Exploring musical processes 

2nd

LESSON PLAN

Learning Objectives

Children should learn

- how music is composed from a variety of different stimuli
- how sounds can be used descriptively
- how sounds can be described using symbols
- how pitched notes can be organised into a melodic phrase

Learning Outcomes

Children

- identify different starting points for composing music
- choose instruments and control a range of sounds
- perform using notation as a support
- create melodic patterns using given notes and rhythm

RESOURCES AND PREPARATION

- CD tracks: 4–5
- Enlarged copy of the *Sketchbook* photocopiable (book, p53)
- Class composer's sketchbook
- Keyboard or tuned percussion notes G A B♭ B C' D' E'

Teaching Activities

1 Listen to *Rhapsody in blue*

The class learn about a composer's starting points for a particular composition.

2 Choose instruments to play Gershwin's train rhythm

The class explore the process of orchestrating a recurring rhythm, carefully considering timbre, texture, volume (dynamics). They listen to melodic improvisations and notice how these are organised with the rhythm into a structure. They continue to note their work in the class sketchbook.

3 Improvise melodies to add to the train composition

Individuals improvise melodically and rhythmically and perform a complete piece of train music.

SUPPORT: children who find it harder to improvise melodically may start with rhythmic improvisations on one note.


VOCABULARY:

dynamics/volume
 improvisation
 jazz
 orchestration
 rhythm
 rondo
 structure
 tempo (plural tempi)
 texture
 timbre
 tuned percussion

Lesson Extension

Play Gershwin's melody of the train rhythm on tuned instruments and incorporate it into the class composition.

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Exploring musical processes 

3rd

LESSON PLAN

Learning Objectives

Children should learn

- how music is composed from a variety of different stimuli
- how sounds can be described using symbols
- how sounds can be used descriptively

Learning Outcomes

Children

- identify different starting points for composing music
- perform using notation as a support
- use their voices confidently and descriptively in response to given images

RESOURCES AND PREPARATION

- CD track: 6
- Enlarged copies of the *Sketchbook photocopyable* (book, p53) and *Birdsong structures photocopyable* (book, p56)
- Tuned instruments
- Watch or clock with a second hand
- Recording equipment

Teaching Activities

1 Listen to *Le réveil des oiseaux*

The class learn about a composer's starting point for a particular composition. They use their own musical knowledge and experience to create graphic notations of birdsong in the class composing sketchbook.

SUPPORT: make recordings of real birdsong available.

2 Organise birdsong ideas from the class sketchbook into timed structures

Individuals demonstrate for the class three processes for organising ideas into longer sections of music.

3 Create group compositions depicting the dawn chorus and record performances

Groups create an extended piece of birdsong music using what they have learnt about composing processes and structure.


VOCABULARY:

dynamics/volume
 graphic notation
 layering
 pitch
 structure
 texture
 timbre

Lesson Extension

Invite individuals to compose a birdsong piece for one instrument, eg recorder or glockenspiel.

Who knows?

Exploring musical processes 

4th

LESSON PLAN

Learning Objectives

Children should learn

- how music is composed from a variety of different stimuli
- how sounds can be described using symbols
- about pulse, metre and rhythm
- how sounds can be used descriptively

Learning Outcomes

Children

- identify different starting points for composing music
- perform using notation as a support
- change metre within a piece of music
- choose instruments and control a range of sounds

RESOURCES AND PREPARATION

- CD tracks: 7–8
- Copies of the *Zub-a-doo* photocopiable (book, p58)
- Class composer's sketchbook
- Woodblock and a wide range of untuned percussion

Teaching Activities

1 Listen to *Zub-a-doo*

The class learn about a composer's starting point for a particular composition. They understand how the music uses different metres and follow a graphic score of the composition.

SUPPORT: choose pairs of actions which are loud and quiet or large and small to emphasise the strong and weak beats in the metre, eg strong – tap knees, stamp, clap; weak – tap finger on palm, click fingers, tap shoulders.

2 Begin composing music using two different metres

Groups explore the process of ordering two different metres. They choose appropriate instruments to play their music and create a score of their work.

3 Add vocal rhythm patterns to the metric music

The groups create vocal riffs to add to their metric music. They perform their music with an awareness of mood and effect.

VOCABULARY:

body percussion

dynamics/volume

metre

pulse/beat

rhythm

riff

structure

texture


tempo (plural tempi)

timbre

Lesson Extension

Create melodies based on number patterns to add to the metric music, eg 123123...
ABCABC...

Who knows?

Exploring musical processes 

5th

LESSON PLAN

Learning Objectives

Children should learn

- to use different starting points to create a composition

Learning Outcomes

Children

- compose music using a range of stimuli and developing their musical ideas into a completed composition

RESOURCES AND PREPARATION

- Copies of the *Machine sketches* photocopiable (book, p60)
- Wide selection of sound sources including machine parts, a metronome, clockwork, mechanical gadgets
- Class composer's sketchbook
- Paper and pencils

Teaching Activities

1 Explore starting points and procedures for composing a piece of machine music



Groups sketch ideas and agree processes for a composition using machines as the starting point.

SUPPORT: demonstrate bicycle gears to give the children a firsthand reminder of working machinery.

2 Groups begin to develop their machine compositions

They start trying out the ideas and processes on the chosen sound sources.

3 Groups demonstrate and record work in progress to remember for the next lesson

They consider a structure for their group composition and begin creating a score.

VOCABULARY:

dynamics/volume

improvisation

metre

orchestration

pitch

pulse/beat

rhythm

riff

rondo

score

structure

tempo (plural tempi)


texture

timbre

Lesson Extension

Create a class display of musical sketches.

Who knows?

Exploring musical processes 

6th

LESSON PLAN

Learning Objectives

Children should learn

- to use different starting points to create a composition

Learning Outcomes

Children

- compose music using a range of stimuli and developing their musical ideas into a completed composition

RESOURCES AND PREPARATION

- CD tracks: 4–7
- Instruments as in lesson 5

Teaching Activities

1 Groups continue developing their machine compositions

The groups refine their compositions, inviting feedback from the class. They give clear explanations of the ideas and processes they have used with reference to their score.

SUPPORT: talk through the sketches, processes and structure with each group to prepare them for presenting them to the class.

2 The class decide on a final performance order for the machine compositions

The class prepare for a performance at assembly, ensuring that practical matters such as entering and leaving the performance area can be managed smoothly. They record their compositions and make final adjustments.

3 Groups perform their machine compositions

The class present their work to the rest of the school at an assembly on musical inspiration. They talk about and play recordings of other composers' work then perform their own compositions.

VOCABULARY:

conductor
 dynamics/volume
 metre
 orchestration
 pitch
 score
 structure
 tempo (plural tempi)
 texture
 timbre

Lesson Extension

Create a class display of scores to go with the musical sketches.

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