



In this unit the children learn that we can get ideas or inspiration to write music from lots of different sources. They also learn that music can make us feel different emotions. Anna Clyne wrote a piece of music to represent a boat crossing a stormy sea. She got her ideas for the piece by drawing a picture and from lines of poetry. The piece might make us feel tense, or full of energy. This is in contrast to another piece by Clyne which the children also listen to called *Dance I. When you're broken open*. This piece uses long, sustained notes and has a calming effect.

By listening to Clyne's music the children explore how a composer can use a motif (a short musical idea) to shape a piece: she uses a motif played by the violins and the flutes which creates a swirling, unsettled feel by repeatedly rising and falling in pitch and a rhythmic ostinato (a short rhythm) which is repeated throughout the piece of music. Studying the rhythmic ostinato is used to revise/learn symbols to represent rhythmic patterns. The children also use the piece to discover how music can be made up of different layers of sound which is called 'texture'.

Using Turner's painting *Snow Storm* as their inspiration (which the children study in art, Spring B in the unit on 'Landscapes and Symmetry'), the children create a piece about a boat journeying through a storm during the course of the unit. They create their own motif (to describe swirling water) and a rhythmic ostinato upon which to build a layered texture using their own voices and tuned/untuned/body percussion.

Lesson Sequencing

In lesson 1 the children are introduced to a piece of music called *Night Ferry* by Anna Clyne. The music is for orchestra and represents a boat crossing a stormy sea. Anna Clyne is a living composer and wrote this piece in 2012. Clyne was born in London but now lives in New York. She started composing music as a child and wrote her first piece aged 11. By listening to *Night Ferry* the children consider how we can get ideas or inspiration to write music from lots of different places. To write this music Anna Clyne painted a picture incorporating waves in a stormy sea and used the picture she painted to inspire her to write the music. She also used the words of a poem by a poet called Coleridge called *The Rime of the Ancient Mariner* which tells of the experiences of a sailor at sea. Clyne stuck some of the words from the poem underneath her picture.

In lesson 2 the children continue to explore how Anna Clyne represents a boat journeying across the sea in *Night Ferry*. They listen to the start of the piece again and concentrate on the opening motif (a short musical idea) which creates a swirling, unsettled feel by repeatedly rising and falling in pitch. They create their own motif to describe swirling water, which rises and falls in pitch, on tuned instruments, using Turner's painting *Snow Storm* (which they study in art, Spring B in the unit on 'Landscapes and Symmetry'), as their inspiration.



In lesson 3 the children revise the term ‘rhythmic ostinato’ (meaning a short rhythm which is repeated throughout a piece of music) which they encountered by listening to Ravel’s *Boléro* in Autumn A. They identify a rhythmic ostinato in Anna Clyne’s *Night Ferry* and then go on to revise/learn symbols to represent rhythmic patterns enabling them to read stick notation for a rhythmic ostinato which will form the basis of their own piece representing a boat journeying through a storm.

In lesson 4 the children listen to part of Anna Clyne’s *Night Ferry* again and identify how she uses different instruments in the orchestra to create texture in the music. They go on to learn that as well as creating texture with different instruments we can create texture in music by singing in different parts. Singing a round is a way of creating texture in music by singing. A ‘round’ is where a melody is sung by one group and then imitated shortly afterwards by another group. The children learn two different rounds which are about storms and the sea, giving them the opportunity to sing in 2, 3, and 4 parts.

In lesson 5 the children listen to another piece of music by Anna Clyne, for ‘cello solo accompanied by orchestra called *Dance I. When you’re broken open* and compare this with part of *Night Ferry* to consider how music can affect our emotions. Whilst the strong ostinato rhythm of *Night Ferry* might make us feel tense, or full of energy the long sustained notes of the ‘cello in *Dance I. When you’re broken open* have a calming effect. The children go on to construct their ‘Boat in a Storm’ piece using the ostinato rhythm they practised in lesson 3 and the swirling motifs created in lesson 2.

In lesson 6, the children perform and record their piece ‘Boat in a storm’ and the two rounds they learnt in lesson 4. They then evaluate their performances. In doing so, they learn that we can evaluate a performance to make it better next time. By practising the piece so it is ready for performance they develop their skills in playing together as an ensemble and following the teacher who acts as a conductor.

Musical Focus

Representation using sound

- Different sources of inspiration
- Composing motifs

Rhythm

- Rhythmic ostinato

Texture

- Layering motifs over a rhythmic ostinato
- Singing in rounds

Stick notation

- Stick notation to show ta, ti and a rest

Links to Prior/Following Units

Year 1

Autumn B—*Samba* (Texture—Layeringdifferent rhythmic patterns over a pulse

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

Spring B—*Ostinato I* (Rhythm—rhythmic ostinato; Texture—layering of different rhythmic patterns

Summer A—*What can you hear?* (Representation using sound)

Summer B—*Stories in Sound I* (Representation using sound/Structure and Form—creating a different feeling or character using speed and articulation, motifs)

Year 2

Autumn B—*Beat Music* (Rhythm—crotchets and rests, including stick notation)

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

Spring B—*Gamelan* (Texture—gamelan music is played in different parts which fit around the melody)

Summer B—*Lullabies* (Purpose of a lullaby)

Year 3

Autumn A—*Off-Beat* (Rhythm—Stick notation to show crotchets, paired quavers and minims)

Autumn B—*Pachelbel's Canon* (Structure/Form and Texture—Ostinato bassline, Canon (layering parts)



Spring A—*Vivaldi's Winter* (Structure/Form and Texture— Programme music which uses motifs to describe a scene, event or emotion)

Spring B—*Sounds of the Sea* (Instrumentation—different sections of the orchestra, representation of the sea using different instruments; Structure and form—musical themes that return (rondo form))

Summer A—*Stories in Sound II* (Stories in sound—tone poem; Structure/Form—motifs, structure created by repetition of motifs; Dynamics/Tempo—loud and soft, fast and slow to create change in mood; Notation—reading stick notation to show crotchets, quavers, minims, rests)

Links to other PKC subjects

This unit links to the Art curriculum, where in Spring B of year 2 the children learn about the seascapes of Turner in the unit on *Landscape and Symmetry*.

Outcomes

Compose and perform music to represent a storm using an ostinato rhythm and short motifs using a Turner seascape for inspiration. Learn and perform 2, 3 and 4 part rounds.

Key Learning Points

- We can get ideas or inspiration to write music from lots of different places.
- Anna Clyne wrote a piece of music to represent a boat crossing a stormy sea. She got her ideas for the piece by drawing a picture and from lines of poetry.
- A motif is a short musical idea.
- Anna Clyne uses a short motif played by the violins and the flutes which rises and falls in pitch.
- A rhythmic ostinato is a short rhythm which is repeated throughout a piece of music.
- We can use symbols to represent rhythmic patterns for ta, ti and rests.
- Music can be made up of different layers of sound which is called 'texture'.
- One of the ways of creating texture in music is by singing in a round.
- Music can make us feel different emotions.

Progression: Technical, Constructive, Expressive

Singing

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

Listening

Children practise 'active' listening, developing their technical skills of feeling, clapping and tapping different rhythms and identifying different textures, instrumentation, how the music makes them feel and the different visual pictures which a piece of music can conjure up. By listening to music by Anna Clyne they begin to have conscious understanding of how music is constructed, focussing on the dimensions of pulse, rhythm and texture. By studying these songs, they begin to develop an increasing understanding of the expressive qualities of music from a particular culture/genre.

Practising

Practising creating a piece of music which makes use of tuned and untuned percussion instruments develops technical motor skills and an internal sense of pulse, rhythm and pitch. Practising singing rounds develops a sense of texture in music and an understanding of how to sing in parts. These tasks develop knowledge of handling pulse, rhythm, pitch and texture as component dimensions of making music. Practising the skills required for building music gradually over the course of the unit, ensures increasing confidence and sophistication in the expressive quality of musical outcomes.

Performing

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