



Music Education
SOLUTIONS

Music 7-11 Resource Pack



Coast

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Introduction

Composers take their inspiration from many different sources: stories, art, environmental sounds, other composers' music; the list is endless. In this topic, pupils will explore the reality of being a composer, using a variety of sources to inspire them, and thinking carefully about the effect that they want to create.

How to use this resource pack

This pack is a flexible resource which you can adapt to suit your teaching context. Instead of 'lesson plans' you will find 'activities' which you can combine or separate depending on how much lesson time you have available and how many weeks you wish the topic to run for.

This pack covers all the skill areas for the English National Curriculum for Music at KS2, but can also be used to address the requirements of many other countries' music curricula. In particular you may choose to adapt the suggested playlists, to include music from your own country for the listening activities.

This pack is designed for use with children between the ages of 7 and 11. The level of questioning, the amount of teacher modelling and whole class work and the time taken for each activity, can all be adapted to suit the age and prior musical experience of the children that you teach.





Learning Objectives

- Appreciate & understand a wide range of coast-inspired music from different traditions.
- Compose descriptive music using the interrelated dimensions of music – pulse, rhythm, pitch, tempo, dynamics, timbre, texture, structure.
- Understand and use grid notation.

Activity 1: Listening

Play your pupils a range of coast inspired music from different cultures and genres. Draw out the features of the music that sum up the sights, sounds and feelings of the coast.

Suggested Playlist:

Storm from Sea Interludes, by Benjamin Britten

Sailing By, by Ronald Binge

Oh I do like to be beside the seaside, by John A. Glover-Kind

Surfin Safari, by The Beach Boys

Activity 2: Discussion

As a class, discuss the meaning of the 'interrelated dimensions of music' (IDMs): Pitch, Duration, Dynamics, Tempo, Timbre, Texture, Structure.

Ask the pupils to give some examples of the way the IDMs are used in the pieces you have been listening to. In pairs, discuss how the IDMs are important for making descriptive music, and make notes in your composer's notebook.



Activity 3: Practical

Depending on your school context, before this activity you might like to take a trip to the coast to take pictures, record sounds, and collect objects such as shells, seaweed, sand or pebbles. Alternatively you could ask pupils to bring in photographs and objects from family trips to the seaside.

Show the class one of each of the following resources:

- A painting or photograph of the coast
- Some recorded coastal sounds
- Some objects that can be found at the coast

Discuss how these could inspire pupils to create sounds for their own coast compositions.

As a class, create a vocal composition based around one of the stimuli above (whichever one the pupils respond to best). Next discuss which vocal sounds could be replaced by instruments e.g. sliding up and down a glockenspiel, keyboard, or string instrument to create the movement of the water, or using a cymbal for the 'crash' as the waves hit the shore. Add instruments into your composition as appropriate.

Activity 4: Group Work

Set up your classroom for a carousel of activities as follows:

- Table 1: Paintings & Photographs
- Table 2: iPad with pre-recorded coastal sounds
- Table 3: Coastal objects
- Table 4: iPad with the music you listened to in lesson 1

Create 'Composing Groups' of 5-6 children. Allow each group to explore these resources and make notes in their composer's notebooks about which stimuli they will use to inspire their composition. You might like to give each group an iPad to record their chosen stimuli for future reference.



Activity 5: Rehearsal

In their composing groups, using voices and any instruments that you have in your school, ask pupils to try out some sounds that might be useful in their coast compositions.

Activity 6: Notation

Ask pupils to use the grid notation in the composer's notebook to place the sounds in the order that they want to use them in their composition. There are some suggested symbols or you can create your own. If pupils want to have more than one sound at once (a good idea!), draw these in the same box. Rehearse, revise and then audio or video record their composition.

Activity 7: Appraisal & Revision

Give each group an iPad with their audio or video recording on, and ask them to listen carefully to their piece. Using the template on p7 of the composer's notebook, pupils should identify which IDMs they have used. Pupils then have the option to revise their composition, to ensure that all the IDMs are represented, and should re-record their work.

Activity 8: Performance & Assessment

After a brief rehearsal, using the grid notation and recording as an aide memoire, ask each group to perform their composition to the class. Ask pupils how successful they felt the pieces were, and then to fill in their composer's notebook listing any changes they would want to make to their own composition. Collect the composer's notebooks in and use these alongside the video/audio recordings for assessment.





Differentiation & Extension

Activity 1: Differentiation can be achieved through the phrasing of questions, through peer support (discussing with a buddy), or through asking for a physical (dance) response rather than / in addition to a verbal response.

Activity 2: Differentiate this activity through the phrasing of questions and through peer support. Extend this activity by discussing which three IDMs would be most useful for making a piece of music about the coast, and why. Pupils can audio record their comments rather than writing them, if necessary.

Activity 3: Differentiate this activity through teacher or peer support, and through the resources allocated to each pupil. Extend this activity by asking pupils who have instrumental lessons to bring their instruments in for this activity.

Activity 4: Differentiate this activity by grouping the pupils by ability OR by creating mixed ability groupings to encourage peer support. Extend this activity by moving higher ability groups on to activity 5 in advance.

Activity 5: Differentiation by teacher support. Extension by use of own instruments.

Activity 6: Differentiation by teacher support. Extension by use of own instruments and / or by composing challenges e.g. can you make the weather change during your composition?

Activity 7: Differentiation by teacher support, and peer support for writing activities. Extension by use of own instruments.

Activity 8: Differentiate by peer support and the phrasing of questions. Pupils can audio record their self-assessments rather than writing them if necessary.



Assessment Record:

Objective	Assessment (Pupils' names in columns)		
Appreciate & understand a wide range of coast-inspired music from different traditions	+	=	-
Outcomes			
<p>Appreciation: Positive or negative verbal responses to the pieces (with justification)</p> <p>Understanding: Verbal explanation of the musical qualities that make the pieces sound like the coast.</p> <p>Written work in composers' notebook pages 2 & 3.</p>			
<p>Examples: + Responses referencing musical terminology = Responses referencing emotion / simile / pictorial language - Basic response e.g. 'I like it because it sounds like the sea'</p>			





Objective	Assessment (Pupils' names in columns)		
Compose descriptive music using the interrelated dimensions of music – pulse, rhythm, pitch, tempo, dynamics, timbre, texture, structure.	+	=	-
Outcomes			
Group 'Coast' Compositions. Composer's Notebook p4 & 5.			
Examples: + Compositions which sound like the coast and include all IDMs + All boxes on p6 ticked, a clear plan with considered choices on p3. = Compositions which sound like the coast and include most IDMs = Most boxes on p6 ticked, a reasonably clear and considered plan on p3. - Compositions which bear no resemblance to the sound of the coast - Few boxes on p6 ticked, little evidence of coherent planning on p3.			





Objective	Assessment (Pupils' names in columns)		
Understand and use grid notation.	+	=	-
Outcomes			
Composer's Notebook p5 Performances (recordings) of compositions played accurately from grid notation.			
Examples: + Performances of compositions which perfectly match grid notation = Performances of compositions which mostly match grid notation - Performances of compositions which do not match grid notation			

