

First Form Autumn Term

London Landmarks: 1

Name: _____

Form: _____

RJQ/JEJ/AJC

**City of
London
School**

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All About Me: Update

Use this page to write about your musical background and interests!

I do / do not play a musical instrument. (Circle your answer)

I play the following instruments or sing:

Instrument/Voice	Grade

Last year I learned about the following:

1.
2.
3.

I have played in the _____ (group/ensemble/choir) at CLS.

My favourite piece of music is _____.

London Landmark 1: The Tate Modern

The **Tate Modern** is instantly recognisable on the south bank of London's River Thames. It houses the UK's national collection of international modern and contemporary art.

We are going to learn how to bring this architectural gem to life through Music.



Rhythm

Rhythm is one of the fundamental elements of music making.

Rhythm concerns the _____.

When these elements interact in music, they create _____!

We measure the length of sounds and silence in _____.

We call the silence _____.

When we write music, we use symbols to represent the sounds and silence.

More on this later!

Playing the Tate

For our first performance exercise, we will be creating a rhythmic representation of the Tate Modern.

Structure

The building can be split into three distinct sections (looking from left to right):

A: Alternating brick and glass

B: The tower

A: Alternating brick and glass



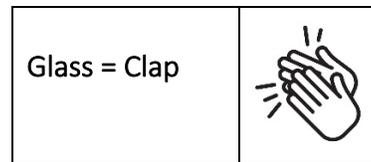
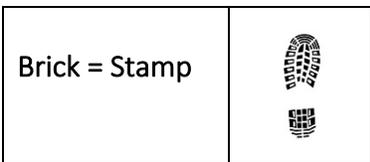
Timbre:

The word we use to describe how instruments sound.

i.e. The violin has a range of timbres. It can be bowed (*arco*), plucked (*pizzicato*) or even played with the back of the bow (*col legno*).

Timbre

The different building materials can be given different musical sounds:



Quick Improv

In small groups, try to come up with a quick rhythmic representation of the Tate.

Fill in the table to create a score of your piece.

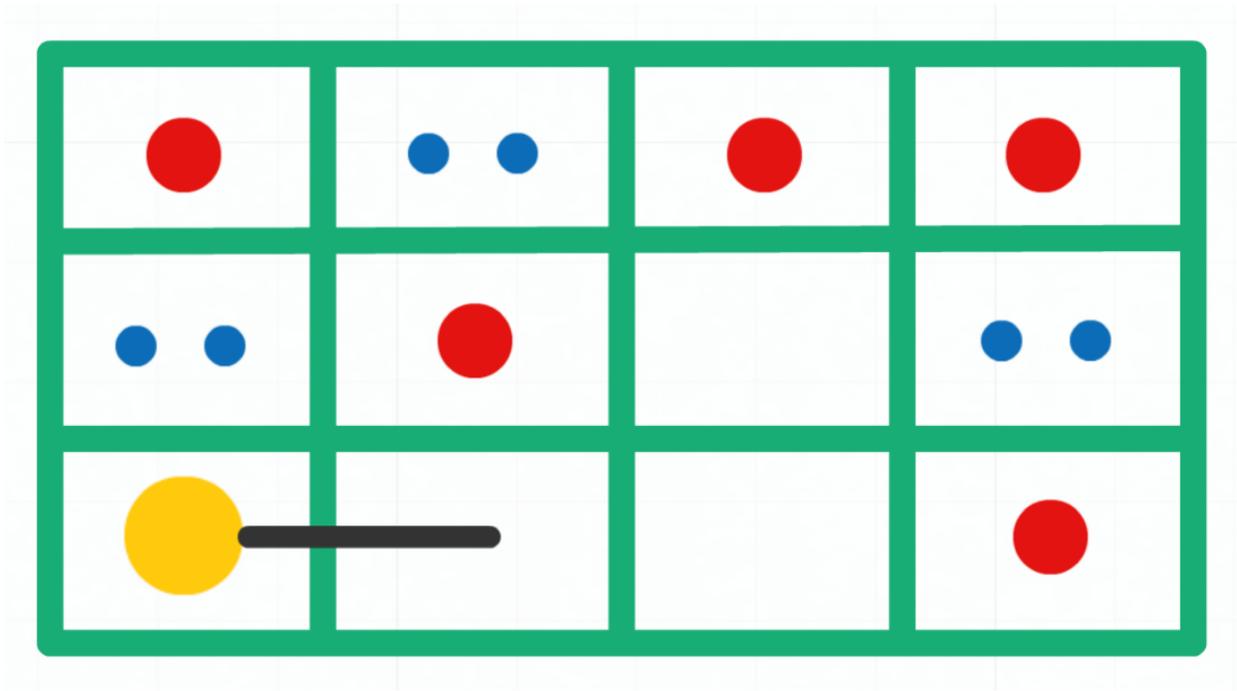
When will you stomp? When will you clap? How will you reflect the tower?

	A				B				A			
Beat	1	2	3	4	1	2	3	4	1	2	3	4
Stamp												
Clap												

Spot the Rhythm

Below is a grid which contains a series of spots within the boxes. The different spots represent sounds of differing lengths, and empty boxes represent **rests**.

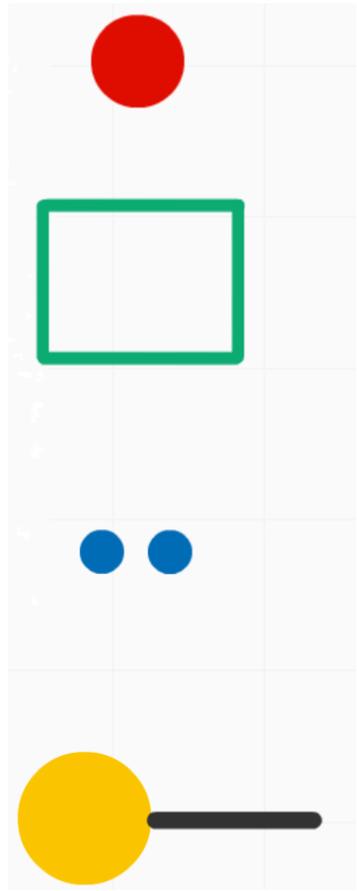
In Small Groups: Try to decipher the grid, so that you can perform the rhythms with accuracy.



Planning Space: _____

Turning Spots into Notes

Fill in the table to convert the spot into its corresponding note!

Spot	Represents a...	Note
		

Notate It

Notate the rhythm spots on the screen, converting them into correct notes:

Rehearse

Play the Tate

We will work as a group to play each layer of the Tate. We will then put them together like a musical jigsaw!

Let's explore the layers now.

Layer 1: Bricks

Bricks are at the heart of the architecture of the Tate. They are strong, laying the foundations for the rest of the building. As such, we will perform the following line using stamps!

Left Stamp Right Stamp
Vertical Improvisation

Layer 2: Glass

Allows the light into the gallery, influencing how the pieces are seen (as the lighting will differ at different parts of the day). Glass is bright and sharp, so we will use hand claps!

Clap Left Click Right Click Clap
Vertical Improvisation

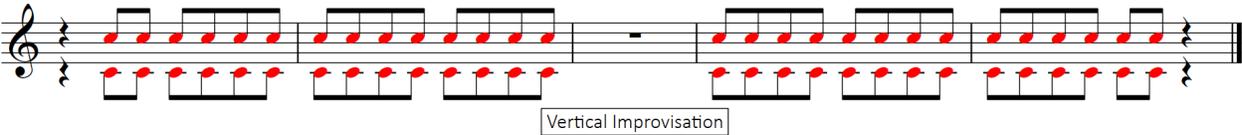
Layer 3: Brick Columns

Brick is interspersed through the vertical windows. For this line we will use a cupped hand on the chest.

Vertical Improvisation

Layer 4: Two Layers of Windows:

Again, a bright sound is required with two pitches being played together. Let's use glockenspiels, playing a 'C' (red) in octaves.



Layer 5: Bankside shoreline:

Quick rhythms reflect the waves lapping on the shore.



The Tate Modern

This is the final score of our Tate Modern rhythmic piece.

This is how our piece of music could be represented using Western Staff Notation.

The image displays a musical score for a rhythmic piece titled "The Tate Modern". The score is presented in Western staff notation and is organized into several systems. The top system is labeled "Two layers of windows" and consists of two staves. The second system is labeled "Brick columns" and also consists of two staves. The third system is labeled "Clap" and "Glass" and consists of two staves. The fourth system is labeled "Left stamp" and "Brick blocks" and consists of two staves. The fifth system is labeled "Vertical improvisation" and consists of two staves. The sixth system is labeled "Vertical improvisation" and consists of two staves. The seventh system is labeled "Vertical improvisation" and consists of two staves. The eighth system is labeled "Right stamp" and consists of one staff. The ninth system is labeled "Bankside shoreline" and consists of one staff. The background of the score is a grayscale image of the Tate Modern building.

Extending the Rhythm Vocabulary

In addition to the notes we have discovered, music can also be written with notes of a longer and shorter value:

The is the longest note we will use. It lasts for beats.

The is the shortest note we will use. It lasts for of a beat.

Fill in the table below:

Name	Note (<i>draw it</i>)	Length
.....	
.....	

Rests

We measure the silence in music in rests. Rests are measured in beats, just like notes.

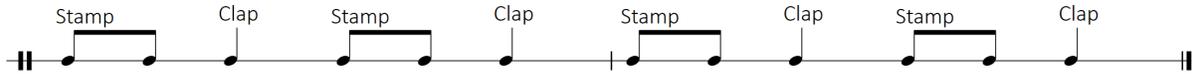
Listen & Perform

Look at these pieces of music where rhythm plays a central role in the introduction:

We Will Rock You – Queen



Link:
<https://www.youtube.com/watch?v=-tJYN-eG1zk>



Stamp Clap Stamp Clap Stamp Clap Stamp Clap

Fix Up, Look Sharp – Dizzee Rascal



Link:
<https://www.youtube.com/watch?v=4B06gdaXJeY>



Stamp Clap Stamp Stamp Clap Stamp Clap Stamp Stamp Clap

What genres do each song belong to?

We Will Rock You: _____

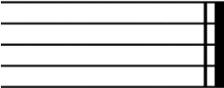
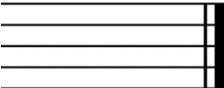
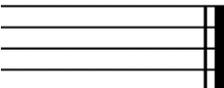
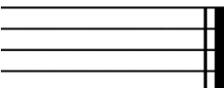
Fix Up, Look Sharp: _____

Compare the rhythms:

Which do you prefer?	
Which rhythm is more complex?	

Writing Rests

Fill in the table below to show the lengths of rests:

Rest (<i>draw it</i>)	Length	Name	Reminder
	.....	Semibreve	
	2 beats	.....	"Motorboat Minim"
	.....	Crotchet	
	.....	.....	"q for quaver"

Composing Rhythms

Composers take great care when creating music to ensure that their pieces are interesting and memorable.

Let's explore a few ideas to help us write interesting rhythms!

Rhythm 1: Kind, Aware, Ready

Using the note values we have learned already (Semiquaver → Semibreve), create a rhythm to go with the CLS Values:



Kind, Aware, Ready

Lyrics: _____

There are some interesting rhythmic tools we can use to add a bit of complexity and originality when writing rhythms!

2. Triplets

If we see notes grouped in 3's, we call them 'TRIPLETS'.



When we see triplets, we play them as

.....

Imagine you and two friends are getting onto a train. There are two seats left, but three of you needing a seat. A triplet would be the musical equivalent of the three of you squeezing into the two seats.

Triplet	Looks like (draw it)	Value
Crotchet Triplet		3 crotchets played in 2 beats <i>(crotchet + crotchet = 2 beats)</i>
Quaver Triplet		3 quavers played in 1 beat <i>(quaver + quaver = 1 beat)</i>
Semi-quaver triplet		3 semiquavers played in ½ a beat <i>(semiquaver + semiquaver = ½ a beat)</i>

Performing Triplets

When we perform triplets, we can use syllables to help us:



Pine - app - le Pine - app - le Grape

Using triplets, Kind, Aware, Ready could be written as:



Kind, A - ware, Read - y. Kind, A - ware, Read - y. Kind, A - ware, Read - y. Kind, A - ware, Read - y.

Your Kind, Aware, Ready Groove

Using the tools we have learned about in the lesson, spend a bit of time composing a few updated versions of the Kind, Aware, Ready Groove.

Top Tip

The tools we have learned about certainly make things interesting, but make sure you use them sparingly. They are best used as a “garnish” - to add a bit of spice to your rhythm. We may like a bit of pepper on our food to bring out the flavour of the dish, but a plate full of it isn't my idea of fine dining!

1.

Lyrics:

2.

Lyrics:

3.

Lyrics:

The London Underground

An integral part of London life, the underground has been in service since 1890, carrying hordes of CLS pupils and teachers to school daily... Mostly on time!

The Task

We will be creating an Underground Rap – charting a journey across the capital using punchy rhythms to bring our commute to life!

Word Setting

When we write music with words, it is important that our rhythms follow the natural patterns of speech, so they are easy to perform and make sense to the listener.

Example: Twinkle, Twinkle

Let's perform this version of Twinkle, Twinkle:

Twink - le, twink - le, li - ttle star, How I won - der what you are.

What do you observe about the written rhythms and how the words sound? _____

How could we improve it? (Think about the original version of the piece) _____

In order for the words to make sense, the weight of each word or syllable in the phrase should be looked at. The strong words or syllables often land on the strong beats of the bar (beats 1 & 3):

Beats: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Twink - le, twink - le, li - ttle star, How I won - der what you are.

This is true of **all** music – classical, rap, jazz and folk styles from around the world. We will be examining this a bit more in our Underground Rap!

Time Signatures

We organise music into bars. The time signature tells us how many beats there are in each bar. Here is an example:



The top number tells us:

The bottom number tells us:

Bottom Number	Counting in	Draw it
2	Minims	
4	.....
8	.....
16	.....

The Underground Rap

We will be creating a rap making use of interesting rhythms to reflect a journey on the London Underground.



Starting at **Paddington** you have to navigate the tube system ending up at **CLS** – either **Blackfriars** or **St Paul's**.

Step 1: Write out your route:

Step 2: Assign rhythms to each station

name:

Top Tip

Example: Paddington =



Pad-ding-ton

Try to make use of the different rhythmic tools we have covered this term to demonstrate your knowledge and understanding of rhythm!

**Write the rhythms on the staff and the lyrics directly below their corresponding note.*

Blank musical staves for writing rhythms and lyrics.

Step 3: Rehearse

Work as a group to put together your performance, using the backing track provided to help you maintain your flow.

Perform

Each group will take turns to perform their Underground Rap. Fill in the table below as the performances are taking place to assess their work:

Assessment areas:

<p>Performance:</p> <ul style="list-style-type: none"> • Was the performance organised? • Were members in sync during the performance? • Did members know when to start and stop? • Was everybody fully involved? 	<p>Rhythms:</p> <ul style="list-style-type: none"> • Did the group use rhythms effectively? (<i>Did the piece make sense?</i>) • Did the group use a variety of different rhythmic tools? (<i>rests/dotted notes/triplets</i>)
<p>I really liked:</p> <ul style="list-style-type: none"> • List something you enjoyed about the performance – did the group do anything original or inventive with their piece? 	<p>I would change:</p> <ul style="list-style-type: none"> • Offer one piece of constructive advice to the group in how you would develop their work.

	Performance:	Rhythms:	I really liked:	I would change:
Group 1:				
Group 2:				
Group 3:				
Group 4:				

	Performance:	Rhythms:	I really liked:	I would change:
Group:				

Self-Assessment:

I thought that my group were successful in: _____

Our work could be improved by: _____

The most helpful piece of advice we received was: _____

Pitch

Examine the London skyline below.

The Shard is a 72-storey skyscraper, the tallest in the United Kingdom.



The Shard will be our London template for the musical element, PITCH!

Pitch is the musical element associated with _____.

When pitch and rhythm combine, we create _____.

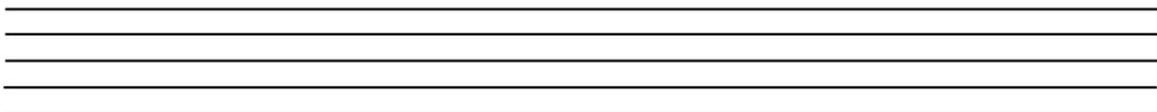
Naming Pitches

Pitches are named with the first 7 letters of the
alphabet:

A, B, C, D, E, F, G

After G, comes another A, and the sequence repeats.

We write pitches on the musical **stave**:



The Treble and Bass Clefs

There are two clefs which help us to write music in a high or low pitch range. Clefs are written at the beginning of each staff to tell us whether we are singing or playing high or low notes.

These clefs are called the **Treble** and **Bass** clefs.

Treble



The treble clef is used for high pitched notes

Bass



The bass clef is used for low pitched notes

Where do the pitches go?

We use the following mnemonic devices to remember where the pitches live on the treble and bass staves:

The Lines:	The Spaces:
<p>Every good boy deserves football</p>	<p>FACE in the space!</p>
<p>Great big dogs from Africa</p>	<p>All cows eat grass</p>

Label the staves above with the correct pitches!

Pitch Perfect

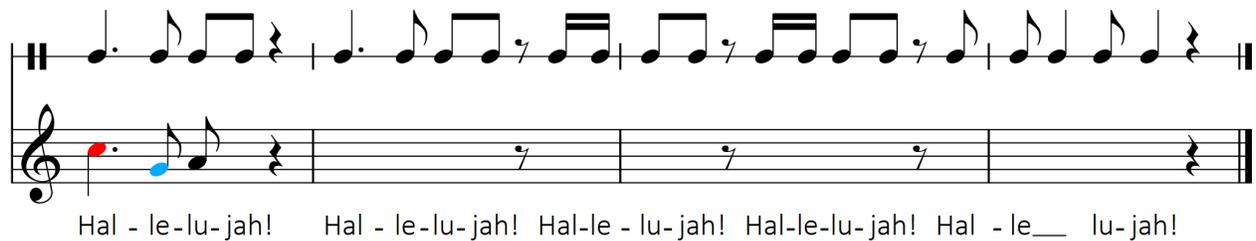
The Task

Have another look at the musical extracts from the beginning of our work on Pitch. Using the glockenspiels, work out the correct pitches to complete the melody.

Use the staff paper at the back of your book to sketch out your ideas!

Write in the correct pitches on the staves below:

Exercise 1: Hallelujah Chorus – G.F. Handel



Hal - le-lu-jah! Hal - le-lu-jah! Hal-le - lu-jah! Hal-le-lu-jah! Hal - le__ lu-jah!

Exercise 2: Uptown Funk – Bruno Mars and Mark Ronson



Do do do do_ do do do_ do do, Do do do_ do do do_ do.

The accompaniment for this song has the chords:

Chord:	Am	F	D	E
Pitches	A-C-E	F-A-C	D-F#-A	E-G#-B

So, the melody should incorporate these pitches to ensure it sounds cool with the backing track!

Use the staff paper at the back of your book to sketch out your ideas!

Write your finished melody here:

Am F

No one else was in the room where it hap - pened. The

2 D E

room where it hap - pened. The room where it hap - pened.

3 Am F

4 D E

Lyrics: No one else was in the room where it happened.
 The room where it happened.
 The room where it happened.

**Looking
Forward**

Looking to the next Music project, write down:

One thing you have enjoyed from this project: _____

One new skill you have gained: _____

One target you would like to achieve on the next project in order to make you an even better musician: _____

Appendix:

Rhythm Pyramids

Fill in the rhythm pyramids to show your knowledge of the lengths of sounds and rests.

Sounds: Write the notes on the table below (longest to shortest):

Semibreve _____ Beat(s)																
Minim _____ Beat(s)																
Crotchet _____ Beat(s)																
Quaver _____ Beat(s)																
Semi-quaver _____ Beat(s)																

Rests: Write the rests on the table below (longest to shortest):

Semibreve Rest <hr/> Beat(s)																
Minim Rest <hr/> Beat(s)																
Crotchet Rest <hr/> Beat(s)																
Quaver Rest <hr/> Beat(s)																
Semi-quaver Rest <hr/> Beat(s)																

Rhythm Maths

Fill in the table, by writing the sum in musical notes. Once you have worked out the answer, write it in the box as one musical note.

Sum	Sum in Notes	Answer (<i>one note</i>)
E.G: $1 + 2 + \frac{1}{2} - 2 =$		
$4 - 3 - \frac{1}{2} =$		
$2 + 2 + 1.5 + \frac{1}{2} =$		
$1 + \frac{1}{4} + \frac{1}{2} - 1 =$		
$6 - 3 =$		

Revision

Use the table below to create some of your own questions now, and then complete them in the Half Term before exam week.

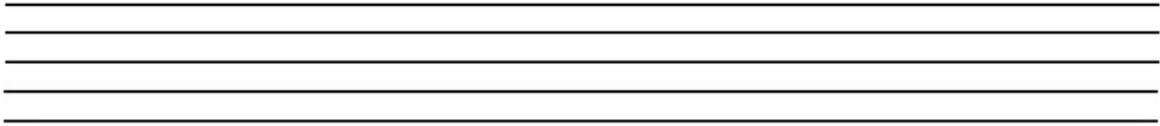
Sum	Sum in Notes	Answer (<i>one note</i>)

Pitch Test

On the staves below, write the correct notes.

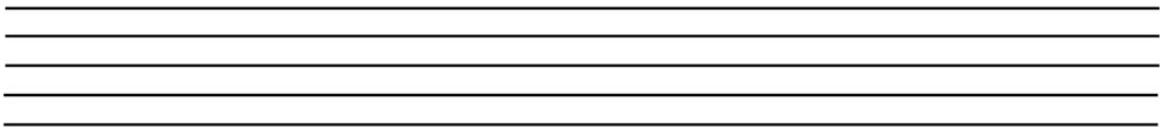
Treble Staff: *Don't forget to draw a treble clef!*

C	G	A	E	D	B
---	---	---	---	---	---



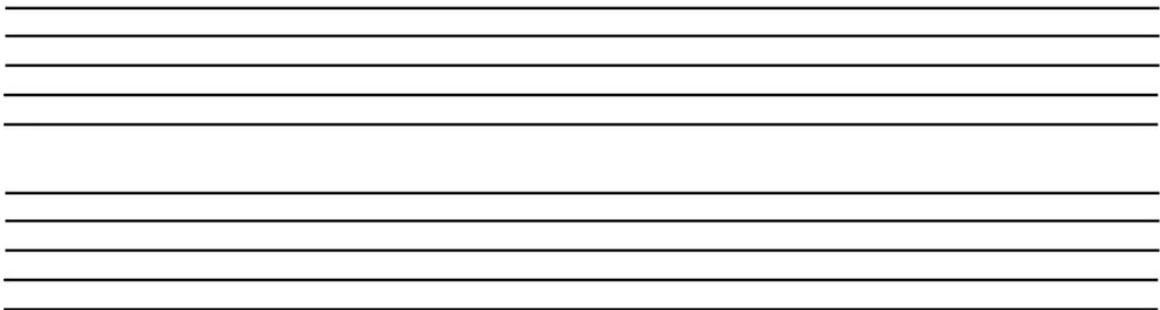
Bass Staff: *Don't forget to draw a bass clef!*

A	D	F	C	G	B
---	---	---	---	---	---



Compose

Compose a four bar melody in 4/4 on the staff below: (Don't forget to write your treble clef and time signature)



The Rhythm Tree

NOTES



Semibreve = 4 beats



Minim = 2 beats



Crotchet = 1 beat



Quaver = 1/2 beat

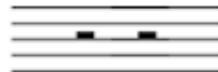


Semiquaver = 1/4 beat

RESTS (silences in music)



Semibreve rest = 4 beats



Minim rest = 2 beats



Crotchet rest = 1 beat



Quaver rest = 1/2 beat



Semiquaver rest = 1/4 beat

The Treble Stave

