



Get Started with Ten Pieces Trailblazers!

How to Get Started?

You don't have to be a specialist to make great music with your class! These lessons have been especially chosen to suit teachers who may be new to Classical music and would like a little guidance and easy steps to start getting creative with the Ten Pieces resources. Pick one of the Ten Pieces Trailblazers below and bring classical music into the classroom.

- ✓ 1. George Gershwin – Rhapsody in Blue (excerpt)
- ✓ 2. Hans Zimmer – Earth
- ✓ 3. Delia Derbyshire – Doctor Who Theme (original theme composed by Ron Grainer)

Who is this for?

- A non-specialist primary teacher
- A newly graduated teacher
- A PGCE/education student
- Are you finding teaching music in the classroom intimidating?
- Are you willing to have a go?

These activities feature:

- No musical notation
- Simple classroom instruments
- Cross curricular activities
- A mixture of student and teacher lead activities

Pick a piece and Get Started!

Rhapsody in Blue (excerpt) by George Gershwin

CLASSROOM RESOURCE FOR KS2

For:

- Key Stage 2 in England and Wales
- Second Level, P5-P7 in Scotland
- Key Stage 1/Key Stage 2 in Northern Ireland

Written by Rachel Leach

Background

The composer:

George GERSHWIN (1898–1937)

- American composer and pianist
- A hugely famous songwriter from the age of 19 and, with his brother Ira, wrote some of the most famous songs of the 20th century

The music:

Rhapsody in Blue (excerpt)

- Written in 1924 for a crossover concert featuring classical music and jazz
- Gershwin was reluctant to write it until the very last minute. It was then orchestrated by his friend Ferde Grofe
- Features a very famous clarinet solo at the beginning which was improvised during rehearsals and a huge solo piano part originally played by Gershwin himself – most of this was improvised during the first performance
- Many of the ideas came to Gershwin during a train journey. His aim was to describe the spirit of 1920s America

Trailblazer:

American composer George Gershwin brought the sounds of jazz and blues into the classical music concert hall for the first time!

Learning outcomes

Learners will:

- listen and reflect on a piece of orchestral music
- create their own piece of music using instruments and voice
- perform as an ensemble
- learn musical language appropriate to the task

Glossary of music terms used:

Dynamics	the term used for volume (louds and softs)
Motif	a very short musical 'idea' – often just a sound or a rhythm
Pitched percussion	percussion instruments that can play different pitches – xylophones, glockenspiels, chime bars, etc.
Soundscape	a musical collage of sounds often free flowing without an underlying beat or pulse
Tempo	another word for speed

Glossary terms can be found underlined throughout.

Resources required:

- classroom percussion instruments
- paper and pens

This scheme of work is plotted out over three lessons. Feel free to adapt it to suit your children and the resources you have available.

The three lessons at a glance

Lesson 1:

Activities: Watch the film, listen to the performance
Draw a cityscape

Curriculum link: Listen with attention to detail and recall sounds with increasing aural memory
Use and understand staff and other musical notations
Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians
Develop an understanding of the history of music

Lesson 2:

Activities: Make a list of the sounds around school
Describe them and make musical motifs from these descriptions

Curriculum link: Listen with attention to detail and recall sounds with increasing aural memory
Improvise and compose music for a range of purposes using the interrelated dimensions of music

Lesson 3:

Activities: Structure motifs into a piece

Curriculum link: Listen with attention to detail and recall sounds with increasing aural memory
Improvise and compose music for a range of purposes using the interrelated dimensions of music
Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression

LESSON 1

Watching and listening

1. Prepare your class

Explain to your class that you are going to begin a music project focusing on a fantastic piece of music by a composer called George Gershwin.

Explain further that Gershwin was American and writing music at the start of the 20th century during a time when jazz was becoming popular. His piece, 'Rhapsody in Blue' is said to sound like his home town of New York City.

2. Watch, or listen to the very famous opening (just the clarinet slide, for about 20 seconds).

Tell your children that this is describing something in the city, something we still hear a lot in cities today. Can they guess what it is? Have a discussion and perhaps collate some of their ideas on the board. Tell them that all of their suggestions are correct because it is simply what they think of when they hear the music, however Gershwin himself thought the clarinet sounded like a wail and it is similar to today's police sirens.

3. Listening task

Listen or watch the full orchestra performance. As you do so ask the children to imagine they are in a bustling city. You might want to show them images of the skyscrapers of Manhattan or the London skyline before you start. Their task is to draw what they hear – what is the music describing? Encourage them to use their imagination, they are drawing a city with all its rushing people, transport, noise and what Gershwin called 'metropolitan madness'. They are not drawing the orchestra and its players and instruments.

This BBC Ten Pieces version of the piece lasts for about six minutes so you could listen two or three times back to back as the children draw.

4. Feedback

Ask for volunteers to show their work to the rest of the class and then make a list of similarities and differences between everyone's artwork. If you have time, watch the performance once again without drawing so that you can fully focus on the orchestra.

5. FINALLY, end your session by watching the BBC Ten Pieces Trailblazers film.

LESSON 2

Your city sounds

1. **Go for a walk!**
Take your class on a walk near school or just around the playground. Ask them to be quiet as they walk and really listen to the sounds around them – the sounds of their ‘city’.
2. **Stop at a safe place** where there is lots to listen to and ask your children to be completely quiet and make a mental list of all the sounds they hear during one minute.
3. **Back in the classroom**, split your children into about four or six working groups. Give out paper and pens and ask each team to draw this table:

Sound	Description
1.	
2.	
<i>etc....</i>	<i>etc....</i>

(you could prepare this in advance to save time)

4. **Ask each group** to make a list of the sounds they heard and provide a short description of them. Were they long? High? Low? Quiet? Rustling? Surprising?

For example -

Sound	Description
1. Ambulance siren	Loud, swooping up and down
2. Train	Soft – loud – soft. Clattering
<i>etc....</i>	<i>etc....</i>

3. **Ask each group to choose** just one sound from their list (make sure that the groups have chosen contrasting sounds) and challenge them to find a way to represent their chosen sound using either voices, classroom percussion instruments or any other instruments/resources you might have. Encourage them to think carefully about what sort of instrumental/vocal sound or combination of sounds is best for what they are describing
4. **FINALLY**, ask each group to perform their ‘city sound’ to the rest of the class and explain that they have created a ‘musical motif’ just like the clarinet ‘siren’ at the beginning of Rhapsody in Blue. Encourage each team to quickly write down what they have done and who played what.

LESSON 3

City soundscape

1. **Warm-up**

Clear your classroom and ask the children to sit on the floor in a big circle. Begin your session with a quick focusing activity: for example pass a clap and other quiet sounds, such as 'shh' around the circle.

2. **Split back into your groups** and allow about five minutes for each group to put their 'city sound' back together from last lesson. Make sure that everyone has the same instrument as last time and recreates what they did then rather than switching or creating something new.

3. **Bring the class back together** and hear each group in turn, giving a bit of feedback as you go through.

4. **Explain** that you are going to turn their sounds into a city soundscape. To do this, stand in the middle of the classroom and signal to each group when to start and stop their sound. Then layer up the sounds in various ways to give the impression of a bustling city.

5. **Appoint a conductor** to do the signaling for you and encourage her/him to also indicate changes in volume – raising a hand high could mean loud and lowering it, soft. The musical term for this is dynamics. Try out several conductors and encourage the players to give gentle feedback after each one.

6. **FINALLY, fix the structure**. Ask your class to create an order for their sounds and write this up on the board as a list of events. Challenge them to perform it without a conductor and again, give them some feedback. Name this piece 'City Soundscape'!

UPLOAD: Show us what you've created! Submit your creative responses using our Uploader for a chance to be featured on the Ten Pieces website.

Earth by Hans Zimmer

BBC Ten Pieces Commission

CLASSROOM RESOURCE FOR KS2

For:

- Key Stage 2 in England and Wales
- Second Level, P5-P7 in Scotland
- Key Stage 1/Key Stage 2 in Northern Ireland

Written by Rachel Leach

Background

The composer:

Hans ZIMMER (b. 1957)

- German film composer
- Has composed more than 150 films scores and been nominated for ten Oscars
- Is self-taught
- Loves using technology, synthesizers, samplers and computers as well as the orchestra

The music:

Earth

- Written especially for BBC Ten Pieces
- Draws upon the sound world he used for Blue Planet II and Planet Earth II – two of his most popular scores
- This isn't a film score (it wasn't written for a movie) but it does sound very 'filmic'

Trailblazer:

Film composer Hans Zimmer uses all sorts of different techniques to create music. He has helped shape the sound of today's film, tv and games music

Learning outcomes

Learners will:

- listen and reflect on a piece of orchestral music
- create their own piece of music using instruments and voice
- perform as an ensemble
- learn musical language appropriate to the task

Glossary of music terms used:

Crescendo	gradually getting louder (opposite: decrescendo or diminuendo)
Duration	the length of a note. Different durations make rhythms
Dynamics	the term used for louds and softs/volume
Motif	A very short musical 'idea' – often just a sound or a rhythm
Pianissimo	Very softly
Pitched percussion	percussion instruments that can play different pitches – xylophones, glockenspiels, chime bars, etc.
Unpitched percussion	percussion instruments that can only make a limited number of sounds – drums, shakers, woodblocks, tambourines, etc.

Glossary terms can be found underlined throughout.

Resources required:

- classroom percussion instruments
- art materials
- paper and pens

This scheme of work is plotted out over three lessons. Feel free to adapt it to suit your children and the resources you have available.

The three lessons at a glance

Lesson 1:

Activities: Watch the film
Create artwork inspired by the music

Curriculum link: Listen with attention to detail and recall sounds with increasing aural memory
Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians
Develop an understanding of the history of music

Lesson 2:

Activities: Create musical motifs inspired by 'Earth'
Structure these into a piece

Curriculum link: Listen with attention to detail and recall sounds with increasing aural memory
Improvise and compose music for a range of purposes using the interrelated dimensions of music
Play and perform in solo and ensemble contexts, using voices and playing musical instruments with increasing accuracy, fluency, control and expression

Improvise and compose music for a range of purposes using the interrelated dimensions of music

Lesson 3:

Activities: Learn about dynamics
Perform in a concert

Curriculum link: Listen with attention to detail and recall sounds with increasing aural memory
Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression
Improvise and compose music for a range of purposes using the interrelated dimensions of music

LESSON 1

Watching and listening

1. Prepare your class

Explain to your class that you are going to begin a music project focusing on a fantastic piece of music by a film composer called Hans Zimmer. Tell your class that they probably already know Zimmer's music; he wrote the scores for 'Madagascar', 'The Lion King', 'Kung Fu Panda' and many, many other movies and tv shows.

2. Watch the BBC Ten Pieces Trailblazers film and have a discussion about what you have just seen.

3. Listening task

Give out (large) paper and art materials to everyone and ask them to draw a big circle in the middle of their page, this is going to represent 'earth'.

Or, working in a large space such as the hall, cover the floor with paper and draw one huge circle in the centre. You could do this by joining strips of lining paper together or even using an old sheet. The whole class can then collaborate towards making one huge piece of art which could become the backdrop for your performance.

4. As you listen and watch the full orchestral performance encourage your class to draw what they think the music is describing. They might like to focus on the opening of Zimmer's piece and draw the atmosphere around Earth – space, stars and other planets floating outside of their circle. Or they may choose to focus on the middle of the music and draw the movement and action on our planet – i.e. people rushing around, vehicles, buildings, cities, etc.

5. Listen several times and encourage your children to focus on a different section of Zimmer's music each time and therefore add something different to their artwork each time.

It may help to show them images of Earth from Google Maps. Make sure the view is on 'satellite' and then type in the school's address. Zoom out over and over until you reach the view of Earth from space.

6. FINALLY, quickly fix the resulting artwork to the walls of your classroom and invite the children to wander around looking at all their pictures as you listen to Hans Zimmer's piece one last time

LESSON 2

Life on Earth

7. **Warm-up**

Begin this lesson by leading a quick brainstorming activity. Ask your children to think of things associated with Earth and make a big list on the board. These can be descriptions of landscape, or life on the planet, or even scientific facts.

8. **Split the class into smaller working groups.** Ask each group to choose three things from the list on the board making sure that, if possible, each group chooses something different from the others.

9. **Ask each group to make a musical motif** for each of the things on their list. Motif is the term for a short musical idea. It can be a rhythm, a collection of notes or even a sound effect. Encourage your students to keep their motifs short and simple and to use the same instruments they have been using so far on the project. If they want to change instrument, they may swap with someone in their group but they must avoid swapping with someone from another group or choosing something completely new.

10. **Challenge each group to make a short piece from these motifs.** They could use the following questions to guide them:

- What goes first?
- What goes last?
- Do any of the motifs fit together?
- Do the motifs overlap, transform or repeat?

11. **Hear each group one by one** and ask the class to join their ideas together to make one big section. Again, the questions above may help with this.

12. **FINALLY**, when your structure is decided on, perhaps you have tried out several options before deciding, write it on the board and practise until everyone knows what they are doing. Write down what you have done and give the piece a name such as 'life on earth'.

LESSON 3

Performance time!

1. **Get the instruments out** and put the piece back together.
2. **Explain** you are going to perform your new work to another class. Spend some time arranging your musicians so that everyone can be seen and there is a clear area for the audience. The best shape to perform in is often a large semicircle (like the orchestra layout) but you must make sure that everyone can see everyone else and any conductors or signallers are at the front.

You might like to place some of your artwork from lesson 1 as a backdrop to your 'band'.

3. **Before your audience arrives**, have a discussion about dynamics, i.e. louds and softs. You should already have crescendos in the piece. Can you put in any other moments where the volume changes? This will make the piece sound a lot more polished. If you have a list of events on the board, write your dynamics on it. Here's a list of the symbols musicians use for this:

<i>Pp</i>	pianissimo (very soft)
<i>P</i>	piano (soft)
<i>F</i>	forte (loud)
<i>Ff</i>	fortissimo (very loud)
<i>cresc.</i>	gradually getting louder
<i>dim.</i>	gradually getting softer

4. **Also give some extra thought to the ending.** Zimmer ends his piece with a huge crescendo, should your piece end like that or can you think of another way?
5. **FINALLY**, – put on a concert for your audience. Select volunteers to introduce the music and talk a little about Hans Zimmer (you could even watch his piece) and then perform your new piece.

UPLOAD: Show us what you've created! Submit your creative responses using our Uploader for a chance to be featured on the Ten Pieces website.

Doctor Who Theme by Delia Derbyshire (original theme composed by Ron Grainer)

CLASSROOM RESOURCE FOR KS2

For:

- Key Stage 2 in England and Wales
- Second Level, P5-P7 in Scotland
- Key Stage 1/Key Stage 2 in Northern Ireland

Written by Rachel Leach

Background

The composer:

Delia DERBYSHIRE (1937–2001)

- British composer of electronic music
- Member of the legendary BBC Radiophonic Workshop – a group of pioneering musicians and engineers responsible for producing sound effects and incidental sounds for TV and radio

The music:

Doctor Who Theme

- The famous melody was actually written by Australian composer Roy Grainer. Delia's task was to 'arrange' the theme using electronic sounds to match the futuristic sci-fi nature of the programme
- Derbyshire's version uses 'found sounds' that were manipulated electronically. She recorded the sound of everyday objects onto tape and then changed the speed of the tape to create different pitches or looped single sounds over and over to create rhythms. This was back in 1963 before computers made such experiments easy!
- Scandalously, Derbyshire was not credited with the composition of the now iconic original version and received very little money for it

Trailblazer:

Composer Delia Derbyshire created a new sound world using electronic sounds, using these to arrange the melody for Doctor Who – one of the most famous TV shows ever!

Learning outcomes

Learners will:

- listen and reflect on a piece of orchestral music
- create their own piece of music using instruments, voice and technology
- perform as an ensemble
- learn musical language appropriate to the task

Glossary of music terms used:

Found sound	sounds found in the 'natural' world or made from non-musical objects and then used to make music
Graphic score	a visual (often diagrammatic) representation of music. There are no rules for graphic scores, the composer (i.e. you!) invents them
Melody	another word for 'tune'. A musical sentence
Orchestrate	choose which instruments perform which parts of the music
Ostinato	a repeating (often rhythmic) pattern

Glossary terms can be found underlined throughout.

Resources required:

- classroom percussion instruments
- art materials
- music editing software – the lesson plans below use Audacity. This is free to download and compatible with most desktop computers. Feel free to adapt to use with whatever software you are familiar with

This scheme of work is plotted out over four lessons. Feel free to adapt it to suit your children and the resources you have available.

The four lessons at a glance

Lesson 1:

Activities: Watch the film, listen to the performance
Make a graphic score

Curriculum link: Listen with attention to detail and recall sounds with increasing aural memory
Use and understand staff and other musical notations
Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians
Develop an understanding of the history of music

Lesson 2:

Activities: Record sounds from around the school

Curriculum link: Listen with attention to detail and recall sounds with increasing aural memory

Lesson 3:

Activities: Manipulate sound files using music editing software

Curriculum link: Listen with attention to detail and recall sounds with increasing aural memory
Improvise and compose music for a range of purposes using the interrelated dimensions of music

Lesson 4:

Activities: Structure sections of music into a bigger piece

Curriculum link: Improvise and compose music for a range of purposes using the interrelated dimensions of music

LESSON 1

Watching and listening

6. Prepare your class

Explain to your class that you are going to begin a music project focusing on a fantastic piece of music by a composer called Delia Derbyshire, and listen to the Doctor Who Theme.

Ask them if they recognise it!

7. Watch the BBC Ten Pieces Trailblazers film and have a discussion about Delia Derbyshire. Ask your class to think about:

- Why there were so few women composers in the past
- What working at the BBC Radiophonic Workshop and inventing sound effects might have been like
- How Delia must have felt after receiving no public recognition for her work

8. Listening task

Listen or watch the **full orchestra performance** again and point out that it is constructed from two musical ideas, can your children identify them?

There is a pounding bass line and a swooping melody.

9. Give out art materials and ask your children to choose two colours, one to represent the bass line and one for the melody. A3 paper will work best for this task, placed landscape on their desks. As you listen again, challenge the class to draw the bass line running across the bottom of the page. They must make shapes that represent the shape of the music. Make sure they focus just on the bass line.

10. Listen again and this time, your children must draw the famous, swooping melody. This can cover the top half of the page, running from left to right.

11. Take a look at the resulting artwork and explain that these are 'graphic scores' – music doesn't have to be written out using lines and dots, and the original version of this theme wasn't written out like that for many, many years.

12. FINALLY, end your session by discussing the instruments used in the Doctor Who theme. Which instruments can they spot and which sounds are new to them? Perhaps these are made by something other than a traditional instrument? If you have time play them another version of the theme for a quick compare and contrast activity. The 2005 version by Murray Gold (available online) features more 'traditional' instruments whereas Delia's original version from 1963 features none!

LESSON 2

'Found sounds'

13. Warm-up

Begin with a quick play, or sing through your class version of the Doctor Who theme. If time is short, do this just using body percussion and voice.

14. Explain to your children that Delia Derbyshire also 'found sounds' for her version of the theme. She chose objects rather than traditional instruments and instead of playing them live she recorded them and manipulated the recordings.

15. If you haven't yet listened to Delia's original version of the theme, do so now. It is widely available online. Afterwards explain that the melody was made from one electronic note and the rhythm from one plucked string.

16. Split your class into pairs and ask each pair to find and record some interesting sounds – just the sounds of everyday objects they find around the classroom or school. Challenge each pair to record as many sounds as they like but then select their favourite three and name them. Ideally they should aim for a short sound, a long sound and something else.

Your children can do this using whatever recording equipment you have available. It can be done on a smart phone or tablet very easily. Split the children into as many groups as you have equipment for or keep the class together and take turns.

17. FINALLY, bring the class back together. Hear and discuss the sounds you have found and write their names down on the board. Check that each group or pair have different sounds from each other and that they are as contrasting as possible.

Between lessons, upload these sounds to the desktop of the computers you are going to use next lesson or teach the children to do this for themselves. It will help enormously if the files are clearly labelled with their names and ready for use.

LESSON 3

Manipulation and special effects

For this lesson you need music editing software such as Audacity (available as a free download). If you don't have access to Audacity please adapt this plan to suit the software and resources you have. Ideally the children should work in pairs or small groups but if you only have one computer or white board, simply lead the tasks for the full class and ask for volunteers to help.

1. **Remind your children** of the work they did last lesson and their 'found sounds'. Split back into groups trying to ensure that each group has access to a computer.
2. **Open Audacity** and show your children how to upload their sounds:
 - Click: **file**
 - Click: **Import – Audio**
 - Choose the file
3. **Editing**
When each group has uploaded their three sounds, show them how to edit them and take out any unnecessary silence at the beginning or end:
 - Click and drag over the bit you DON'T want – this will be highlighted
 - Click: **Scissors** icon at the top

*If at any time a mistake is made, **UNDO** is:*

- Click: **edit**
- Click: **undo**

To listen to one sound at a time, rather than all three:

- Click: **solo** (on the right-hand box at the start of the sound file, underneath its name)

4. **When all three sounds are edited** and your children are beginning to understand the software ask them to start manipulating their sounds. Show them these simple steps:
 - a. Click: **solo** on the sound they want to manipulate (the other sounds will go grey)
 - b. Highlight the sound file by clicking and dragging over it (it will go white)
 - c. Click: **effect**
 - d. Choose an effect from the list.
 - e. Move the sliders or change the numbers in boxes
 - f. Click: **apply**
 - g. Listen by clicking the **play** icon

Some of the effects work better than others. For each change, the shape of the soundwave changes too. Don't worry if this feels a bit experimental – Delia often didn't know what sounds she would end up with when she experimented!

5. **Challenge each group** to manipulate their sounds until they have three new contrasting sounds. Again they should still aim for one short sound, one long sound and something else.
6. **FINALLY, as a full class** listen back to some of these new sounds and see if the listeners can guess which object they started out as.

LESSON 4

Structure and finish

6. **Again, begin in groups at the computers.**
7. **Challenge your class** to structure their ideas into a finished piece. To do this they must move their ideas around thinking carefully about the order of events and how to layer up their ideas. The easiest way to do this is as follows:
 - Highlight section you want to move
 - Click: **copy**
 - Click where you want it to go
 - Click: **paste**
8. **Ask each group to imagine** that their finished piece is the theme tune to a TV show. They must invent the title of the show and a sentence describing what it is about.
9. **FINALLY, share!** Each group must announce the title of their imaginary TV show and explain what it is about before playing their finished piece to the rest of the class.

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