

BBC  
**TEN  
PIECES**

**D'UN MATIN DE PRINTEMPS BY LILI BOULANGER**

PRIMARY CLASSROOM LESSON PLAN by Katie Teage

[WATCH THE FILM](#) | [LISTEN TO THE AUDIO](#)

For:

- National Curriculum in **ENGLAND** (KS2)
- **SCOTLAND** Curriculum for Excellence (Second Level)
- Curriculum for **WALES**: Expressive Arts (Progression Step 3)
- **NORTHERN IRELAND** Primary Curriculum (KS2)

*Background*

**The composer:** **LILI BOULANGER**

*Pronounced:* boo-laa(ng)-ZHAY

*[-oo as in boot, -aa(ng) as in Fr. blanc, -zh as 's' in measure, -ay as in day, note final syllable stress]*

- Boulanger was a French composer who lived in Paris
- Her musical talent was spotted at a very young age (before she could speak!)
- She learnt to play lots of instruments including piano, violin, harp, cello and she loved to sing
- Her sister, Nadia Boulanger, was also a successful composer
- Lili died very young, at the age of 24

**The music:** **D'UN MATIN DE PRINTEMPS**

*Pronounced:* doe(ng) mat-A(NG) duh pra(ng)-TAA(NG)

*[-oe(ng) as in Fr. un, -a(ng) as in Fr. vin, -aa(ng) as in Fr. blanc, final -s is silent]st*

- *D'un matin de printemps* is French for 'Of a Spring morning'.
- Boulanger uses the orchestra to paint a musical picture of a spring morning.
- This is an example of *Impressionist* music, which focusses on the mood and emotion in music. It is also a style of painting made famous by artists such as Monet and Renoir.
- Listen out for the [melody](#) in the flute at the beginning and how it is played by different instruments through the piece.

- Boulanger writes busy musical lines for every instrument, creating an interesting musical [texture](#).

### *Learning outcomes*

#### *Learners will:*

- Listen to and reflect on a piece of 20<sup>th</sup> Century orchestral music
- Write a poem and convert it into their own composition
- Perform as an ensemble (or as individuals)
- Learn musical language appropriate to the task

#### *Resources required:*

- Large space
- Writing materials
- Boulanger [word mat](#) and [worksheet](#)
- [Tuned](#) percussion (e.g. xylophones, glockenspiels, chime bars) or keyboards

### *Curriculum checklist*

#### **National Curriculum in ENGLAND (KS2)**

- Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression
- Use and understand staff and other musical notations.

#### **SCOTLAND Curriculum for Excellence (Second Level)**

- Recognise a range of music styles and identify some of the main instruments in the genre.
- Use voice, instruments and technology to create music, experimenting with timbre.
- Perform on instruments, individually or as part of a group, to communicate the mood and character of a piece of music.

#### **Curriculum for WALES: Expressive Arts (Progression Step 3)**

- I can apply knowledge and understanding of context, and make connections between my own creative work and creative work by other people and from other places and times.
- I can explore and describe how artists and creative work to communicate mood, feelings and ideas and the impact they have on an audience.
- I can combine my knowledge, experience and understanding to plan and communicate my creative work for a range of different audiences, purposes and outcomes.

#### **NORTHERN IRELAND Primary Curriculum (KS2)**

- Sing and perform with simple instruments from memory, by ear or from notation to develop vocal and instrumental skills.
- Work creatively with sound by creating musical stories, pictures, patterns, conversations, accompaniments and by investigating ways of preserving the music they have created.

## *The lessons at a glance*

This scheme of work is plotted out over four lessons. You may wish to adapt it to suit your children and the time/resources you have available.

[For guidance on notation, please see here.](#)

### **LESSON 1:**

Activities:	Musicianship games Active listening activities
Learning intention:	Understand the difference between 3/4 and 4/4 <a href="#">time signatures</a> Listen with attention and develop an understanding of the history of music Think and talk about the characteristics within a piece of music

### **LESSON 2:**

Activities:	Create a poem about one of the seasons Convert the poem into a melody
Learning intention:	Experiment with musical patterns using different pitches Create a melody using the <a href="#">Phrygian mode</a> Preserve the melody they create

### **LESSON 3:**

Activities:	Rhythmic understanding exercise Write a rhythm for the melody previously created
Learning intention:	Recognise and understand durations of crotchets, quavers and minims on <a href="#">staff notation</a> Use voice and body percussion to experiment with rhythm Read and play rhythmic phrases, using staff notation

### **LESSON 4:**

Activities:	Write a melody with rhythms and pitches on staff notation Rehearse and perform compositions
Learning intention:	Play and perform melodies on tuned percussion, melodic instruments or keyboards, following staff notation using notes within an octave

# LESSON 1

## *Learning intention*

- Understand the difference between 3/4 and 4/4 [time signatures](#)
- Listen with attention and develop an understanding of the history of music
- Think and talk about the characteristics within a piece of music

## 1. WARM UP GAME – Musicianship

**Set up:** Children will each need an object (e.g. pen/cup/water bottle or even one of their shoes!). Sit the children in a circle on the floor and ask them to place their object in front of them. Explain that they will be moving their object around the circle to the RIGHT, clapping and picking up objects on the beat. Explain that the beat is continuous. The tempo (speed) of the beat may speed up or slow down like our heartbeat, but it stays constant.

### **The Game:**

- With the children chant '1, 2, 3, 4' repeatedly and steadily, tapping your hearts at the same time. '1' should be emphasised more than 2, 3 & 4. When the children can do that without speeding up move to the next step.
- On the number 1, they are going to move their object that's in front of them to the person on their RIGHT. This means that they must pick up the object on beat 4 e.g.:

<u>1</u> MOVE	2	3	4 PICK UP	<u>1</u> MOVE	etc
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Start slowly to enable everyone to master it. When ready, move to the next step. (You may wish to break the circle up into smaller circles here so that those that are able can move on whilst those that need more practise can stay at their level.)

- For numbers two and three you can add an action, for example, a clap on beats 2 and 3 e.g.:

<u>1</u> MOVE	2 CLAP	3 CLAP	4 PICK UP	<u>1</u> MOVE	etc
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If you have a confident group they could use differing actions on each number.

- Once this is successful, reduce the number of beats to 3. MOVE and PICK UP will now be on beats 1 and 3 and there will be just one action on the number 2 e.g.:

<u>1</u> MOVE	2 CLAP	3 PICK UP	<u>1</u> MOVE	2 CLAP	etc
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Remember to keep the number 1 slightly louder or stronger so the children can feel its importance in the grouping of the beats.

This musicianship game helps us understand and feel Lili Boulanger's piece *D'un Matin de printemps* which is largely in 'three time' or 'three beats in bar'. Music in three time is shown by a time signature:



The top number tells us how many beats to count, and the bottom number tells us what type of beats these are.

If there are 4 beats in a bar, the time signature would look like this:



## 2. ACTIVE LISTENING

[Play the audio recording](#) and before you do, explain to the class that you are going to listen to a piece of music that describes a certain time of year (don't say season just yet). Tell them that the piece is about 5 minutes long and that it describes something happening in nature. You are going to be listening to the piece twice. Remember also to listen out for the feeling of 3 beats in a bar.

*First listen (hall or classroom)*

If space allows: place pieces of paper with words that describe the seasons around the room (use the [Boulanger Word Mat](#) for example words). If space is limited: hand out individual word mats. Ask children to write down or circle words that they think match the music they are listening to. When the music has finished, invite them to share the words they felt matched the music they heard.

*Second listen (hall or classroom)*

For the second listening, hand out paper and coloured pencils. Ask the children to draw a picture of what they think is happening or what story the music is trying to tell. Some children may find this challenging as it quite an abstract task for some learners. If helpful, you could [display this picture of the seasons](#) and ask them to copy the one that they think the music is describing. Ask a few children to tell you about what they have drawn. Now [watch the introduction video](#) for the piece.

### 3. Optional Quiz

<b>What is the speed of the music called?</b>	The Tempo
<b>What is a beat?</b>	A steady pulse that is present throughout a piece of music, like our heartbeat. It can get faster or slower. There are strong beats and weak beats.
<b>What is a bar?</b>	Beats are organised together into bars. There will be a strong beat at the start of the bar.
<b>What is a time signature?</b>	The number of beats in a bar, or metre
<b>What is an example of a time signature?</b>	3/4, 4/4

## LESSON 2

### *Learning intention*

- Experiment with musical patterns using different pitches
- Create a melody using the [Phrygian mode](#)
- Preserve the melody they create

### 1. CREATE A POEM

To help us write our compositions we are going to take inspiration from poetry, as so many composers often do. We are going to write a **five-line** poem about a season using lots of repetition.

We will then represent this poem in music. Here is a basic example of what we want. Show this to the children:

I like spring  
I like spring  
I really like spring  
I **really** like spring because  
I really like spring because everything blooms, blossoms and comes to life!

Discuss with the children what happens in this poem (shown in green) and how that might be represented in music:

I like spring  
I like spring [repeated]  
I really like spring [added the word really]  
I **really** like spring because [emphasis on really and addition of because]  
I really like spring because everything blooms, blossoms and comes to life! [same phrase repeated and then unexpected number of words added at the end]

**Year 3/4:** as a class write a poem about a season. If some children are able, they can write their own poems.

**Year 5/6:** children write their own poems in groups of 2 or 3 about a chosen season.

The music could be kept on in the background quietly whilst they write their poems, if it's not distracting for the learners.

*Checklist for success:*

- 5 lines
- Repetition
- Small changes
- Large changes at the end

Once the poems have been created, ask the groups to recite them together (or recite them as a class if you have created a shared poem). If possible, record them.

## 2. CONSTRUCT A MELODY

Tell the children they can use the following letters for each line of their poem – these letters are the names of musical notes (pitch). They will be representing each word as a note or notes. Children can either choose 1 note per word, or for more of a challenge, some children may wish to choose 1 note per syllable. We will not be creating a song with these words, simply using them to help write a melody. No need to use instruments at this point – they will be composing on paper for now.

*The notes available for each line:*

Line 1:	E	F							
Line 2:	E	F							
Line 3:	E	F	G						
Line 4:	E	F	G	A					
Line 5:	E	F	G	A	B	C	D	E	

This is what it could look like after the children have experimented (they will make different choices of order with the same notes):

E	F	E																	
I	like	spring																	
E	F	F																	
I	like	spring																	
E	F	F	F	G															
I	rea-	-lly	like	spring															
E	G	F	F	G	A	A													
I	rea-	-lly	sike	spring	bea-	-cause													
E	G	F	F	G	A	A	F	G	A	B	C	D	B	C	D	E			
I	rea-	-lly	like	spring	bea-	-cause	ev-	-ry-	-thing	blooms	blos-	-soms	and	comes	to	life			



N.B The children won't have a feeling of pulse yet, we have not created a rhythm here. We are first exploring developing our tune in our sound world similar to that created by Lili Boulanger in her piece.

We are exploring the sounds of the **Phrygian mode** (E – E on the piano with no [chromatic notes](#)).

Ask children to write the letter names of the notes they are using above their words. Collect in the poems.

### 3. Optional Quiz

<b>What is a group of notes arranged by ascending or descending order of pitch called?</b>	A scale
<b>What is a mode?</b>	A type of scale or order of pitches. There are seven main modes including the one mentioned in this lesson plan: Phrygian mode
<b>What note does the Phrygian mode start and end on?</b>	E
<b>What is the melody?</b>	The tune, made up of a mixture of high and low pitch sounds played one after the other

## LESSON 3

### Learning intention

- Recognise and understand durations of crotchets, quavers and minims on [staff notation](#)
- Use voice and body percussion to experiment with rhythm
- Read and play rhythmic phrases, using staff notation




### 1. INTRODUCING RHYTHM NOTATION

The starter exercise for this lesson will help children read and understand **rhythms** (patterns) in the **time signatures** that we became familiar with in the musicianship game in Lesson 1 (3/4 and 4/4).

Using a familiar song can be a helpful way to understand some basic rhythms. Show the children the image below. It has the notation for *London's Burning* which is 'in three' or has three beats in each bar. Below the notes are the [lyrics](#) to the song.

Above the notes are the names we are going to use to describe each rhythm.

One beat notes are 'ta' and half beat notes (that make two sounds within one beat) are 'ti-ti' and the two beat notes 'too'. Some children may know these are crotchets, quavers and minims. Some may call them walk and running or coffee and tea.

 = Ti-Ti QUAVERS (½ beat each)
 = Ta CROTCHET (1 beat)
 = Too MINIM (2 beats)

### London's Burning



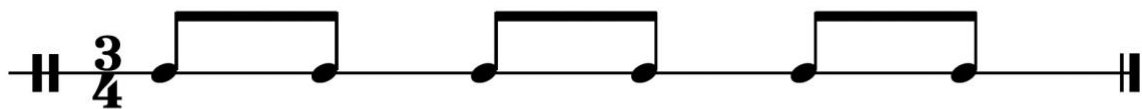
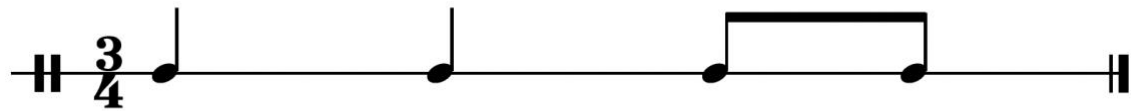
ti - ti ta ta ti - ti ta ta ti - ti ta ta ti - ti  
Lon-don's bur - ning, Lon-don's bur - ning, fetch the en - gine, fetch the

4 ta ta ta too ta too ti - ti ta ta ti - ti ta ta ti - ti  
en - gine, Fire! Fire! Fire! Fire! pour on wa - ter, pour on wa - ter. Lon-don's

Spend some time getting familiar with the three different rhythms by chanting or singing the rhythms of *London's Burning* using 'ta', 'ti-ti' and 'too'.

## 2. CONSOLIDATE RHYTHMIC UNDERSTANDING

Display these images and count the children in as they all chant together using 'ta', 'ti-ti' and 'too'. Chanting together will really help the children feel confident.



To add variation, the class could stop using their voices and clap, stamp or tap the rhythms instead.

 = Ti-Ti QUAVERS (½ beat each)
 = Ta CROTCHET (1 beat)
 = Too MINIM (2 beats)

### 3. CREATE A RHYTHM

Now that children are familiar with crotchets, quavers and minims, we are going to focus on creating a **rhythm** for our note choices from last lesson. Children are going to create an 8 – 12 bar rhythmic pattern.

**Year 3/4** – Some children may need to copy or get ideas from the above examples.

**Year 5/6** – Some children may need to follow the instructions for year 3/4, others may be able to write their version by selecting rhythms from this key:

Hand out copies of the [worksheet](#) and ask the children to write their rhythms on the top line of the sheet, like this:



#### *Checklist for success*

- Each bar must add up to three beats
- They can use crotchets (ta), quavers (ti-ti) and minims (too)
- They can repeat bars (this is encouraged!)
- The final bar should be 'ta, too' (1 beat + 2 beats = 3)

Make sure the children can chant their rhythms. Get them to tap the beat on their chest as they chant. This can be hard for some children. Variations to try for a successful outcome:

- ask them to slow down
- split the group up so that one child claps the beat whilst the other chants their rhythm
- get the whole class to say their patterns at the same time whilst you clap steadily at the front

Collect in children's rhythm sheets.

### 4. Optional Quiz

What is rhythm?	A pattern of sounds of different lengths
What are the words in a song call?	Lyrics
Can you name some types of beat in musical notation?	Quavers, crochet, minim

## LESSON 4

### Learning intention

- Play and perform melodies on tuned percussion, melodic instruments or keyboards, following staff notation using notes within an [octave](#)

## 1. WRITE MELODY ON STAVE

Hand out poems from a previous session with the note choices they made. They should look something like this:

E	F	E															
I	like	spring															
E	F	F															
I	like	spring															
E	F	F	F	G													
I	rea-	-lly	like	spring													
E	G	F	F	G	A	A											
I	rea-	-lly	sike	spring	bea-	-cause											
E	G	F	F	G	A	A	F	G	A	B	C	D	B	C	D	E	
I	rea-	-lly	like	spring	bea-	-cause	ev-	-ry-	-thing	blooms	blos-	-soms	and	comes	to	life	

Also hand out children's rhythm worksheets from last session.

Children can now apply their note choices to their rhythms and transfer their tune to the staff. Display or hand out this image which shows the position of the 8 notes that are available to them for this melody.



Their melodies should start and end on E. It might look something like this:



### Checklist for success

- Bars with 3 beats in each bar
- Variety in rhythms, i.e. using crotchets, quavers and minims
- When using quavers (ti-ti) repeat the same note as much as possible
- If you change notes, only move by step up and down

- Write the letter names over the pitches if needed (some children may be able to read music already)
- Start and end on the note E. To denote the higher pitched E they can put an apostrophe (') next to E like this: E'.

## 2. PRACTICE AND PERFORM COMPOSITIONS

When the children have created their 8 -12 bar melody, provide pitched percussion instruments to allow children to explore playing their melodies. Make sure they are playing steadily and are counting 3 beats in each bar.

Finally, rehearsing their compositions, and share the performances within the class or to other groups in the school.

## 3. Optional Quiz

<b>What is an octave?</b>	A series of 8 notes of a musical scale. The first and last notes of the scale are 8 notes apart
<b>What is 3/4 time signature?</b>	Music with 3 beats in a bar (strong-weak-weak)
<b>What type of instruments are glockenspiels, xylophones and keyboards examples of?</b>	Tuned instruments that have different pitches and can be used to play a melody or tune
<b>Can you name some elements of staff notation in music?</b>	The stave (5 horizontal lines) and 4 spaces that represent a different musical pitch, time signatures, clefs

## TAKING IT FURTHER

### Cross-curricular activities

**ART:** Lili Boulanger wrote this piece of music as creative ideas were moving from Impressionism to Surrealism. As a class, research both styles, looking at the differing ways that artists created in these styles and comparing artists such as Renoir and Dali. Then, draw your school building in an Impressionist and then Serialist way to see how different they can look.

**SCIENCE:** Take a photo from your classroom window every week to better understand how the seasons change in your area. Print the photos, display them in a timeline around your classroom, and annotate them with the scientific changes you can observe (cloud formations, weather patterns, light differences) over the school year.

## GLOSSARY OF MUSICAL TERMS USED

TERM	DEFINITION
Beat	A steady pulse that is present throughout a piece of music, like our heartbeat. It can get faster or slower.
Chromatic	The chromatic scale is a series of 12 notes, each a semitone, or half note, apart.
Lyrics	The words in a song
Melody	The tune, made up of a mixture of high and low pitch sounds played one after the other (it's the part of the music that you often find yourself singing along to or remembering)
Modes	A type of scale or order of pitches. There are seven main modes including the one mentioned in this lesson plan: Phrygian mode
Octave	A series of 8 notes of a musical scale. The first and last notes of the scale are 8 notes apart.
Tuned instruments	Instruments that have different pitches and can be used to play a melody or tune e.g. glockenspiel
Rhythm	A pattern of sounds of different lengths
Staff notation	Staff notation or the stave is five horizontal lines and 4 spaces that represent a different musical pitch
Tempo	Speed of the music
Texture	How we combine, mix and layer sounds (how 'thick' or 'thin' the music is, e.g. how many instruments are playing, how they are being played etc.)
Time signature	The number of beats in a bar, or metre