

# Portsmouth

A Music Plan

Year Five		Summer Term				
Topic Link						
This is a unit which links to the Rivers theme (largely taught through geography).						
Overview						
This unit introduces the concept of the hornpipe to children, predominantly through the use of Mike Oldfield's 'Portsmouth'. It focuses on the arrangements, dynamics, chord structure and melody.						
Musical Dimensions						
Pitch	Duration	Dynamics	Tempo	Timbre	Texture	Structure
Recognise and identify a range of different scale patterns.	Understand more complex rhythmic patterns and metres.	Understand how a wide range of dynamics can be manipulated for expressive effect.	Understand how a wide range of tempi can be manipulated for expressive effect.	Identify families of instruments and different ensemble combinations. Refine use of percussion instruments.	Begin to understand types of harmony.	Understand a wider range of musical structures.
Skills						
Listening, Describing & Discussing	Singing		Playing & Rehearsing		Composing	
Compare and contrast music heard and performed with an awareness of the music's context, purpose and composer's intent. Further extend music vocabulary in relation to the learning.	Sing simple part songs.		Further develop instrumental skills and techniques and perform simple parts with accuracy and with awareness of pitch, metre and balance. Develop rehearsal and practice routines and strategies.		Use rhythmic and pitched notation including basic stave notation.	

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Adapted from planning by Harriet Manchester, 2009

Based on 'Portsmouth' from Hampshire Music Service.

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Lesson	Dimensions	Skills	Lesson Content	Resources
<b>Lesson 1</b>  <b>LO:</b> To recognise the elements of a hornpipe.	<b>Structure:</b> Understand a wider range of musical structures.  <b>Timbre:</b> Identify families of instruments and different ensemble combinations. Refine use of percussion instruments.	<b>Listening, Describing &amp; Discussing:</b> Compare and contrast music heard and performed with an awareness of the music's context, purpose and composer's intent. Further extend music vocabulary in relation to the learning.	Listen to the track 'What Shall We Do With The Drunken Sailor' (children should be familiar with this from singing assemblies, if not from other contexts). Sing along to the parts. Explain that this is an example of a 'hornpipe'. Define what this means. Watch the two examples (Bellowhead, Eliza Carthy). Which instruments are the most important to the music? (violin, accordion, percussion). Why might a hornpipe depend on instruments like these?	<i>'What Shall We Do With The Drunken Sailor'</i> from Sing Up. <i>'Haul Away'</i> by Bellowhead. <i>'Cobbler's Hornpipe'</i> by Eliza Carthy and the Wayward Band.
<b>Lesson 2</b>  <b>LO:</b> To maintain a steady beat.	<b>Duration:</b> Understand more complex rhythmic patterns and metres.	<b>Playing &amp; Rehearsing:</b> Further develop instrumental skills and techniques and perform simple parts with accuracy and with awareness of pitch, metre and balance. Develop rehearsal and practice routines and strategies.	Play the track Portsmouth to the children. As a class create a brainstorm based on the following questions: What instruments can you hear? What are the main features (rhythm, melody, dynamics, tempo, structure.) Display the large graphic score which represents the piece of music Portsmouth by Mike Oldfield. Draw the children's attention to the Bodhran beater rhythm pattern. The children should follow the score and allow them to join in with the rhythm. If time allow them to play along on untuned percussion. Move onto following the tune. Identify where it changes. Indicate where the dynamics start to increase. How is this represented on the score? Identify where the tambourine starts to play.	<i>'Portsmouth'</i> by Mike Oldfield.

<p><b>Lesson 3</b></p> <p><b>LO:</b> To follow a graphic score indicating music.</p>	<p>Duration: Understand more complex rhythmic patterns and metres.</p>	<p>Playing &amp; Rehearsing: Further develop instrumental skills and techniques and perform simple parts with accuracy and with awareness of pitch, metre and balance. Develop rehearsal and practice routines and strategies.</p>	<p>Respond to Portsmouth through movement Demonstrate the movements in the first section(s) without reference to the symbols. Teach the pupils the movements in the first section using the copy and match technique. Older pupils may be able to cope with longer sequences. Introduce the symbols to the pupils and rehearse individual sections following the score. Try one section at a time with the music. Introduce and rehearse further sections gradually It may be appropriate to simplify some of the patterns initially All the sequences have been covered by the time the music reaches the end of line eight. The next few lines explore a layered texture (two then three parts) combining lines previously performed as single lines. Revise each line as a whole group activity then split into two or three groups and rehearse them together.</p>	<p><i>'Portsmouth'</i> by Mike Oldfield.</p>
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<p><b>Lesson 4</b></p> <p><b>LO:</b> To play a chordal accompaniment.</p>	<p>Pitch: Recognise and identify a range of different scale patterns.</p>	<p>Playing &amp; Rehearsing: Further develop instrumental skills and techniques and perform simple parts with accuracy and with awareness of pitch, metre and balance. Develop rehearsal and practice routines and strategies.</p>	<p>Revise with the children what is meant by a chord. (3 or more notes played together.) Remind them of the work they did on chords in their Camel Driver unit. Explain that in the music they use 3 chords which the children can play as an accompaniment. (C, F &amp; G major) Explain to the children that they will be exploring which notes make up the chords of C,F &amp; G major. Provide children with the root note (C) and see if they can identify on their glockenspiels which other notes they need to complete the chord. Ensure children stick to the 'natural' notes – no sharps or flats. Once the children have identified the correct notes, ask them the following question: What do you notice about how the notes are spaced? Does it matter which combinations of notes are played together? Do they all sound good together or do only certain notes match with each other? (<i>All the notes can be played in any combination</i>) Do the same for the G and F chords. Show the children the chord sequence and begin to learn to play through it. You could split the children into 3 groups (1 for each chord) to make sure that all the notes are played.</p>	<p>'Portsmouth' by Mike Oldfield.</p>
<p><b>Lesson 5</b></p> <p><b>LO:</b> To play a melody using tuned percussion.</p>	<p>Pitch: Recognise and identify a range of different scale patterns.</p>	<p>Playing &amp; Rehearsing: Further develop instrumental skills and techniques and perform simple parts with accuracy and with awareness of pitch, metre and balance. Develop rehearsal and practice routines and strategies.</p>	<p><b>Playing the Melody (Part 1)</b> For those children who can read music, provide them with the notation to read from. Other children should be given the starting note and see if the can play the first line by ear. If children continue to struggle provide them with the score with the note names written above. Learn the tune in small chunks giving lots of time to rehearse together. Start slowly and the work towards the correct tempo as children become more confident.</p>	<p>'Portsmouth' by Mike Oldfield.</p>

<p><b>Lesson 6</b></p> <p><b>LO:</b> To play a melody using tuned percussion.</p>	<p>Pitch: Recognise and identify a range of different scale patterns.</p>	<p>Playing &amp; Rehearsing: Further develop instrumental skills and techniques and perform simple parts with accuracy and with awareness of pitch, metre and balance. Develop rehearsal and practice routines and strategies.</p>	<p><b>Playing the melody (Part 2)</b> Continue to rehearse the tune from last week. When the children are confident enough split them into a group which will play the tune, a group which will play the chordal accompaniment and a group which could play the Bodhran rhythm on untuned percussion.</p>	<p>'Portsmouth' by Mike Oldfield.</p>
<p><b>Lesson 7</b></p> <p><b>LO:</b> To compose a piece of music in the style of a hornpipe.</p>	<p>Pitch: Recognise and identify a range of different scale patterns.</p>	<p>Composing: Use rhythmic and pitched notation including basic staff notation.</p>	<p><b>Composing a Hornpipe</b> Explain that today the children are going to use what they have learnt about hornpipes to compose their own short hornpipe. Discuss with the children what they think will be the key features to include so that their music is in the correct style of a hornpipe. (Ostinato - Bodhran, tune which is jolly, chordal accompaniment, the layers should build gradually to form a thick texture, and there should be an overall crescendo.) Listen to the track again and identify these if necessary. Working in groups of about 3 /4 allow children time to compose the different elements of their piece. Encourage use of informal jottings to record their compositions.  <i>You'll probably need 2 lessons for this to be truly effective.</i></p>	<p>'Portsmouth' by Mike Oldfield.</p>