

Title: *Sailing in the Mood*

A music-based unit derived from the Music Starters Template: **Sailing Ship**

Starting Point:

Christoph Maubach (2002)

Sail - ing ship, sail-ing ship, float - ing, gli - ding. Sail-ing ship, sail-ing ship

out on the sea. Sail - ing ship, sail - ing ship, blue sea,

white sail. Sail - ing ship, sail - ing ship, I wish it was me.

Generative topic:

Music can create mood and atmosphere

Rewritten as a question:

How do some of the elements of music work together to create mood and atmosphere?

Overview:

Students will learn the song *Sailing Ship* (or similar), and participate in playing, singing and creative activities that explore ways of maintaining and changing the mood of the song.

Required prior learning:

Familiarity with tuned percussion instruments and playing techniques
 Ability to sing in tune, limited pitch range (D hexatonic)
 Experience with pentatonic improvisation

Intended grades: 1/2

Standards: 2

Duration: 2 x 40 minute weekly lessons

Connections with Cognitive, Personal and Social Development:

- Understands how the basic elements of arts forms are used to communicate meanings in everyday life
- Understands that they can solve problems in ways that are particular to them or their group, and can use tools provided
- Understands how to use basic structures, features and strategies to communicate in a variety of contexts for a range of purposes
- Understands common and unique characteristics of self and others and that relationships with others are a basic human need

Throughlines	Understanding goals
Music is a powerful communication tool, able to convey a sense of time, place, mood and atmosphere	1. There are ways of combining the elements of music to bring images and feelings to our minds.
	2. Manipulating elements in particular ways helps to convey mood.
	3. Maintaining some parameters provides musical stability and coherence.

This unit makes provision for:

- ✓ establishment and consolidation of prior learning
- ✓ whole class activity
- ✓ small group activity
- ✓ individual activity
- ✓ guided / scaffolded inquiry
- ✓ self-assessment
- ✓ peer-assessment
- ✓ independent student demonstration of understanding.

Development of understanding of these concepts:

Concept	Specific aspects
	Students can:
Beat	
✓ Rhythm	pattern long / short durations within beat constraints
✓ Meter	change from duple to triple
✓ Tempo	change tempi to help change mood
Melody	
Harmony	
✓ Tonality	sing in D hexatonic; improvise in D pentatonic; use a bordun
✓ Dynamics	change dynamics to help change mood
Tone Colour	
✓ Texture	layer accompaniment patterns; consider the effect of thicker / thinner texture
✓ Structure	sequence group contributions and solo improvisations
✓ Style / Context	aim to manipulate some elements to achieve particular moods

Development of these skills:

Skill	Specific aspects
	Students can:
✓ Vocal	sing in unison maintaining pitch integrity
✓ Instrumental	play a range of patterns using tuned percussion
Movement	
Reading Notation	
✓ Writing Notation	invent a method of recording work in order to re-visit in subsequent lessons
✓ Listening / Aural Discrimination	describe mood; explore the effects of changing defined elements
✓ Improvising	improvise as a soloist over a pentatonic scale
✓ Composing	compose as a group
Arranging / Transcribing	
✓ Commenting	tune in and undertake a guided inquiry; determining criteria and devising a rubric.

Warming up / Tuning in: engaging the students in the inquiry

UGs	Learning experiences	Ongoing assessment and feedback
	Listen to music depicting the sea in various moods (e.g. extracts from Debussy <i>La Mer</i> , Britten <i>Peter Grimes Interludes</i> , Mendelssohn <i>Hebrides Overture</i>).	Discussion starters What 'picture' do you get of the sea with each example? What is it in the music that gives this impression?

Guided / scaffolded inquiry: enabling students to acquire, process and represent information, to further develop understanding and challenge thinking

UGs	Learning experiences	Ongoing assessment and feedback
1	Learn to sing <i>Sailing Ship</i> (Christoph Maubach) or any similar song about the sea.	Discuss and agree on the mood it represents at first hearing (probably fine day, gentle breeze, very relaxed and enjoyable).
3	Add bordun accompaniment, in layers. Keep the instrumentation and pitch material very limited – tuned percussion, open 5 th and octave.	Assess if students can maintain the agreed mood.
2	Once the basic material is established, start playing with it! Change one element at a time and listen carefully. List the 'technique' (see Tips for teachers) and brainstorm the words that come to mind in relation to images and emotions	Capture the decisions reached in some way e.g. <ul style="list-style-type: none"> • wall charts • sound carpets • graphic notation (could be whole class, group, pair or individual activity).
2	Then try changing more than one thing at a time, and consider the effect For example: <i>Long sounds with big gaps in between:</i> <ul style="list-style-type: none"> • calm • hot • relaxed • bored • sleepy. 	Record if possible, listen and discuss. Have some students play while others listen, then comment.
2	You might like to change some words in the song: e.g. 'grey' instead of 'blue' skies; 'torn' instead of 'white' sails; 'I'm glad it's not me' instead of 'I wish it was me'	Class discussion
1	Invite improvisations (using D pentatonic – remove the F#) to reflect a particular mood	Teacher and peer comment
1,2,3	Plan with the students a sequence that uses some (or indeed all) of the explorations. It's still limited to voice and tuned percussion, and the defined pitch material.	Discuss reasons for the order of 'events' within the sequence (contrast, ease of transition etc.)
	Students perform their work to the class.	Class discuss and evaluate the performance.

Culminating performances: enabling students to demonstrate insights and demonstrate their understanding

UGs	Learning experiences	Ongoing assessment and feedback
	Present a number of scenarios in which people interact with the sea (words, photos, paintings ...). For example: <ul style="list-style-type: none"> • walking along an ocean beach on a calm summer day • a tall ship in the 1790s, becalmed in the tropics on its way to Australia with a load of convicts • a participant in the Sydney-Hobart Yacht Race in the year of the big storm when people drowned • sitting on a rocky coastline on a winter day • surfing a big wave • splashing in the shallows on a family day out • sailing in the Whitsundays. Form groups and ask each group to choose a scenario.	Some scenarios will be stronger than others, depending in part on how teachers construct the task. Decide which best suit your context. Develop a set of criteria, with rubrics, so that everyone has a clear idea of the task. It will probably take more than one lesson, in which case students will need to devise a way of notating the work so they can re-visit it and continue in the next lesson.

1, 2, 3	<p>Each group composes a piece, using the same materials as in the Guided Activities, to express what it's like to be there. Depending on their choice, the song words might need to change to fit a surfing / swimming scenario rather than sailing.</p> <p>Final Performances - video them if you can</p>	<ul style="list-style-type: none"> • Allow a 'trial performance', from which students can gather feedback from peers and their own perceptions. • Peer and self-assessment according to rubrics formerly developed. • Discuss the assessments.
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Tips for teachers

This exercise is particularly about keeping some things constant (instrumentation and pitch material) while allowing other things to change. If you don't do this, all the focus goes into choice of instruments. Making this requirement a fixed parameter forces consideration of other elements.

Things that could change, one at a time include:

- tempo
- articulation
- rhythm patterns (from a few long notes to lots of short ones, with gradations)
- meter
- dynamics
- number of players.

Resources and references

Sound system, recordings of sea music depicting various moods

Photos, paintings etc. of ocean scenes

Tuned percussion instruments, enough for each child – and two mallets each

Whiteboard

Butchers paper or similar and textas

Video recording and playback equipment, if possible