# Sing Up Music – Year 4: *Ripples*

Pieces: *Ripples* by Lily May, 'Japura River' and 'Xingu River' from *Águas da Amazônia* by Philip Glass, *H2drop* by Nuno Brito, 'Vltava' from *Má vlast* by Bedřich Smetana, *Orinoco flow* by Enya and Roma Ryan.

About the unit: Water ripples, ocean swells, rainstorms, rivers flow… water gives us great inspiration for music making. The piece *Ripples* uses ascending arpeggios to create the idea of rippling water. Drops and bubbles form by playing scales running up and down the keys. Colours shift as the chord shapes move between major and minor. A soft tune appears in the midst, perhaps a fish rising to the surface, or a bird flying overhead, slowly, and gracefully. A steady flowing rhythm carries the piece to its end as the ripples disperse, and the bubbles rise to the top.

Technically this piece allows for practice and exploration of shapes (skips and steps) on tuned percussion and the development of hand-to-hand playing with more dynamic control. The melody encourages players to listen and feel the space between notes whilst narrating the journey of the piece.

Musical focus: Tuned percussion techniques – ascending and descending (with two beaters), stepping in thirds, playing two-note chords – making connections between music played and how it is written down, listening to music representative of water, creating sound pictures.

Musical learning:
- Explore creating timbre effects on tuned percussion instruments.
- Create sound pictures in response to images.
- Create their own composition inspired by water.
- Learn a range of tuned percussion techniques: stepping, glissando, shimmer, rolling, bouncing.
- Learn to play 2 or 3 parts fluently from *Ripples*.
- Take part in an ensemble performance of their compositions and of *Ripples*.

National Curriculum for Music KS2 coverage:

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| 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. | ☑ |
| 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. | ☑ |

## Model Music Curriculum YEAR 4 coverage:

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| Continue to sing a broad range of unison songs with the range of an octave (do–do), pitching the voice accurately and following directions for getting louder (*crescendo*) and quieter (*decrescendo*). | ☑ |
| Develop a knowledge and understanding of the stories, origins, traditions, history, and social context of music they are listening to, singing, and playing. | ☑ |
| Listen to recorded performances. | ☑ |
| Improvise on a limited range of pitches on the instrument they are now learning, making use of musical features including smooth (*legato*) and detached (*staccato*). | ☑ |
| Begin to make compositional decisions about the overall structure of improvisations and continue this process in composition tasks. | ☑ |
| Explore developing knowledge of musical components by composing music to create a specific mood, for example creating music to accompany a short film clip. | ☑ |
| Include instruments played in whole-class/group/individual teaching to expand the scope and range of the sound palette available for composition work. | ☑ |
| Develop facility in the basic skills of a selected musical instrument over a sustained learning period. | ☑ |
| Play and perform melodies following staff notation using a small range (e.g. Middle C–G/do–so) as a whole-class or in small groups. | ☑ |
| Perform in two or more parts (e.g. melody and accompaniment or a duet) from simple notation using instruments played in whole class teaching. Identify static and moving parts. | ☑ |
| Copy short melodic phrases including those using the pentatonic scale (e.g. C, D, E, G, A). | ☑ |
| Introduce and understand the differences between minims, crotchets, paired quavers and rests. | ☑ |
| Read and perform pitch notation within a defined range (e.g. C–G/do–so). | ☑ |