**Anglo-Saxon Music for Upper KS2**

The first half of the term will introduce some of the Anglo-Saxon instruments and use the inter-related dimensions of music to re-tell the story of Beowulf. There will be opportunities for children to use any instruments they play or classroom percussion in the short extract they will compose. Please see notes for teachers below.

|  |  |  |  |
| --- | --- | --- | --- |
| **Week** | **Learning Intentions** | **Activities** | **Resources / Assessment** |
| 1 | Intro: To introduce the lyre / harpMain: To use the beginning of the Beowulf story to develop pulse, rhythmic phrases and varying tempo, dynamicsPlenary: To recap vocabulary pulse, rhythm, tempo, dynamics | Using an open box and elastic bands, show the different pitches in bands of differing widths and tension. Show plucking single sounds and ‘chords’. Then show the clip of the lyre / harp being played.Retell the first part of the story in the notes below. Discuss how they might have built the mead hall (cutting down trees, stripping bark, making pegs, dragging tree trunks, digging holes, cutting with axes, thatching the roof etc). Get the children to draw a square in the air to represent 4 beats, then make up a sentence to fit the 4 beats. Give one example, then ask them to make up their own. Children show work. Combine 2 or 3 sentences as rhythmic piece. Teacher to record sentences on paper for next week.Now discuss the regular pulse of rowing. Use hands / body percussion to find suitable sounds. Different children do different sounds, but all to steady pulse. Teacher to lead activity by making an audible sound (tap pen on board?) and increase / decrease the tempo. Discuss tempo. If time a child could set the speed. Increase / decrease dynamicsDoes fast always have to be loud? Does slow always have to be quiet? (No). Show slow and loud etc. | Open box, elastic bandsVideo playing lyre, see video list below.See teacher notes below for retelling of the story. |
| 2 | Intro: To introduce the luteMain: To use the rhythmic and pulse interludes composed last lesson with the story of BeowulfPlenary: Discuss how adding sound effects can enhance a story.  | Discuss how a lute is a similar instrument to a guitar (demonstrate if possible) but it has a rounded back, bulbous shape, differing number of strings, sometimes the end of finger board is angled back.Revise the concept of pulse. Revise the body percussion sounds used last week, vary tempo, vary dynamics as indicated by teacher. This will represent the rowing sounds in the story.Revise the concept of rhythm. Revise the sentences (you wrote down) from last week that fit with 4 beats. Combine several in different combinations. Which are the same? Notate using Dalcroze notation if applicable. This will represent building the mead hall (called Heorot).Using the BBC resource (link in video list) watch Beowulf part 1. Pause video to add in building and rowing compositions above.Discuss some of their favourite films / programmes. Do they have music? What would be the effect of not having music? | Video of lute being played, see video list below.Video of Beowulf story part 1. |
| 3 | Intro: To introduce the rebecMain: To explore the difference between concordant and dissonant sounds; major and minor soundsMain 2: To compose a 4 beat phrase using either concordant or dissonant pitches to represent the feast or battle Plenary: Discuss how choices of note combinations can influence the mood of the music.  | Discuss how the rebec has three strings and is bowed. Single notes can be played or a drone. Demonstrate equivalent on violin.Retell the second part of the Beowulf story (feast and battle). See teacher notes.Using chime bars, children play concordant sounds in time to pulse (try CEG for major or DFA for minor, discuss).Then try adjacent notes to make dissonant sounds (discuss).Using the ‘draw a square’ method to get 4 beats, make up some sentences to represent a feast or a battle. Discuss these rhythms.Then use concordant notes to play the feast sentences or dissonant notes for the battle sentences. Sentence examples:Roasted pheasant yum, yumEat your greens they’re good for youBattle giants every nightStay away GrendelMake a note of the sentences the children make up and notes used for next week.Demonstrate atmospheric film music / sound effects on the violin. | Violin – in place of rebecTeacher notes for retelling Beowulf part 2Chime barsAssessment Opportunity – To be able to create a 4 beat pattern |
| 4 | Intro: To revise the three stringed instruments looked at so far (lyre / harp; lute; rebec)Main: To use the compositions from last week to enhance the story of Beowulf part 2.Plenary: To discuss the effect that music / sound effects have on stories, programmes etc. | Discuss similarities and differences, also materials used, all natural resources.Revise the 4 beat sentences children composed last week, with consonant or dissonant pitches.Watch the BBC clip of Beowulf part 2. Pause the video and add in the feast / battle sound effects as appropriate.Watch a second time and discuss the difference with no music. Can they name some TV programmes / computer games with no music? (No - Even the News has a theme tune) | Chime barsVideo of Beowulf part 2 |
| 5 | Intro: To revise the inter-related dimensions in music used so farMain: To begin to plan a composition based on Beowulf part 3Plenary: To support the beginning of the composition | Recap – pulse, rhythm, concordant pitches, dissonant pitches, tempo, dynamics. Also discuss structure ABA and ABACADATeacher to retell Beowulf part 3 – see teacher notes (underwater battle)Show BBC video Beowulf part 3.Discuss ‘underwater’ either as part of a battle or as a soothing place for fish, water weed, sea creatures etc.Using the planning sheet begin to make decisions on composition in groups.Choose a group who have made a good start and say why it is good. Collect in sheets. | Video of Beowulf part 3Composition sheets for pupils |
| 6 | Intro: To revise the composition activity requirementsMain: To work through the prompts, make decisions Plenary: To show work in progress / finished composition | Outline the decisions pupils need to make to make their composition. (See pupil composition sheet).Working time. Adults to circulate and support.Pupils show their work – finished or in progress. Positive feedback should be given. This activity may run for 2 weeks. Ask school about video / audio recording possibilities. | Assessment Opportunity – To be able to compose using a variety of inter-related dimensions of music |

Nicola Rose, MKMF.

**Video list**

Week 1 – video of lyre: <http://www.tha-engliscan-gesithas.org.uk/archives/the-sound-of-the-sutton-hoo-harp>

Week 2 – video of lute:

<https://www.bing.com/videos/search?q=you+tube+demonstration+of+lute&docid=608049502409331130&mid=3185C40D94A7643424C23185C40D94A7643424C2&view=detail&FORM=VIRE>

Beowulf story part 1: <https://www.bbc.co.uk/teach/school-radio/english-ks2-ks3-beowulf-part-1/zfymxyc>

Week 3 – no videos needed

Week 4 – Beowulf story part 2: <https://www.bbc.co.uk/teach/school-radio/english-ks2-ks3-beowulf-part-2/znghpg8>

Week 5 – Beowulf story part 3: <https://www.bbc.co.uk/teach/school-radio/english-ks2-ks3-beowulf-part-3/z483bdm>

## Notes for teachers - The Anglo-Saxon story of 'Beowulf'

Beowulf is one of the most important texts in Old English and is believed to date from somewhere between 975 and 1025 - around the time of Alfred the Great. The author is unknown. The poem consists of 3,182 lines and exists in a single copy, housed in the [**British Museum**](https://www.bl.uk/collection-items/beowulf).

The three sections below relate to the way the story is divided in the BBC videos.

Part 1: The events of the poem are set in Scandinavia. Hrothgar - King of the Danes - builds a mead hall called Heorot but comes under attack from a monster called Grendel. Grendel terrorises the Danes for twelve long years.

Beowulf, a prince of Geatland, hears of the Danes’ suffering and gains permission from his king to sail to their assistance.

Part 2: Beowulf and his men spend the night in Heorot waiting for the inevitable attack. They have a feast. When Grendel breaks in Beowulf seizes the monster by the arm and will not let it go. Eventually Grendel’s arm is severed and the monster limps away to die.

The Danes and Geats celebrate their victory not knowing that Grendel’s mother is also about to terrorise Heorot, seeking vengeance for the death of her son.

Part 3: Grendel’s mother enters Heorot, seizes Hrothgar's oldest friend and makes away with the severed arm of Grendel.

Grendel – the monster; Heorot – the hall; Hrothgar – the king; Geatland – Beowulf’s land; Ashhere – King Hrothgar’s friend who is kidnapped.

Upper Key Stage 2 Project – Anglo-Saxons.

Composition Plan 1.

|  |  |
| --- | --- |
| People in my group. | Names -  |
| What it is about?Peaceful underwater scene / underwater battle / sunken treasure / ship wreck / other | Outline scene -  |
| Choose rhythms that fit a square (have 4 beats) |    |
| Timbre (sound quality). Who will play what instrument (and how?) |  |
| Structure – ABA or ABACABA or another structure? |  |
| Texture – does everyone play all the time?? Who plays when?Solo / duet / trio / quartet / quintet |  |
| Other musical elementsPitch – high and lowDynamics – loud, quiet, smooth, short and spiky?Tempo – speed.Rhythm – long and short soundsPulse – steady beat?Major or minor \*Concordant/dissonant Mrs Rose. MKMF | Write on the back of this sheet if you need more room. |

Assessment – Anglo-Saxon Project in Music

|  |  |  |  |
| --- | --- | --- | --- |
| Name | X can compose a 4 beat rhythm | X can compose using some of the IDM\* | Comment |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |

\*inter-related dimensions in music

1 = Above expectation; 2 = Expected level; 3 = Working towards expected level

Nicola Rose, Milton Keynes Music Faculty.

Anglo-Saxons and Music – second half of term

The second half of the term looks at Anglo-Saxon instruments made from animal horns and wooden or bone whistles. We also investigate the gods attributed to each of the days of the week and compose a piece of music based on one of the days. The starting point is Mars, The Bringer of War and Venus, The Bringer of Peace, both from The Planets Suite by Gustav Holst.

|  |  |  |  |
| --- | --- | --- | --- |
| **Week** | **Learning Intentions** | **Activities** | **Resources / Assessment** |
| 7 | Intro: To understand how an animal horn was used in music by the Anglo-Saxons.Main: To know some of the features that make music sound war-like.Plenary: Revise how by using different musical features you can create an atmosphere. | Using a plastic drink bottle, demonstrate blowing across the top to make a sound. Show video 1 of man playing real cow horn with finger holes (see link below).Video 2 is an explanation of how the instrument is made and concert piece with orchestra.Listen to Mars, The Bringer of War. Link below.Discuss war-like features such as brass instruments (trumpets, French Horns, euphoniums) all playing loudly. Strings playing with wood of bow (col legno). Five beat ostinato. Clashing notes in strings. Timpani played with hard beaters. Crescendo / diminuendo. Near end all instruments have same rhythm and same rests.5 beat activity. The ostinato (repeated pattern) we hear in Mars follows the rhythm of the following words – ladybird, fly, fly, spider, fly. Ask the children to say these words, clap, tap etc. Use crescendo / diminuendo to vary.Notice that the cow horn in much later years developed into a brass instrument (French Horn, Tenor Horn etc). Brass instruments were also used in battle. | Plastic drink bottle.You tube clips x3 links below. |
| 8 | Intro: To understand how a wooden instrument was used to make music.Main: To know about some of the features that make music sound peaceful.Plenary: To know that by playing an instrument in different ways you can get different effects. | Using a wooden whistle / recorder show how the holes determine the pitch of the notes. The longer the column of air the lower the pitch; the shorter the column of air the higher the pitch. Bone whistles have also been found that were used by the Anglo-Saxons. Show the video of a wooden whistle being played with lute accompaniment. Link below.Listen to Venus, The Bringer of Peace. Link below. Discuss features such as solos by violin, cello, flute, French Horn, clarinet, oboe. Not so many players at once. Lots of high pitches. Beat not distinct. Celeste – keyboard instrument where hammer hits metal plate. Twinkly, heavenly sound. Pedal allows sound to be sustained or very short. Show video – link below.Activity – give out metal instruments such as triangles, Indian bells etc. Play so that sound is sustained, then dampen by touching metal when struck. Discuss vibrations. Different ways of playing the same instrument to get different effects. Metal – let it ring or hold metal. Violins – play with bow, wood of bow (as in Mars), pluck. Brass with mutes or not. Celeste and piano – with sustaining pedal. | Wooden whistle or recorder.Links x3. See below.Metal percussion instruments. |
| 9 | Intro: To know that music can be used to represent different characters.Main: To be able to suggest how the Anglo-Saxon gods for the days of the week could be represented in sound.Plenary: Share ideas. | Revise how war and peace were represented in sound in the movements Mars and Venus from The Planets. Which features do they think were most effective?Show the sheet (below) the shows which Anglo-Saxon god was represented by which day. Discuss. Notice how similar the names of gods are to the names of days used today. Discuss a few such as Saturn (very hot gassy planet full of hydrogen and helium, rings, lots of moons), Also sun and moon. Working together in small groups, children find ways to represent days of the week. Suggestions – which instruments would suit which days; which rhythms would suit a particular day; dynamics, tempo, timbre etc.Get feedback from groups – show or describe to class.Constructive criticism.  | No links needed. |
| 10, 11 | Intro: To be able to compose a 4 beat rhythmMain: To plan and rehearse a composition based on one of the Anglo-Saxon days of the week gods.Plenary: Show good examples | ‘Put a pattern in space’ activity. Using the idea of drawing a square to make a 4 beat rhythm, children make a clapping pattern. Teacher says ‘Sally off you go now, 1 2 3 4’ then Sally fills 4 beats. Continue with other children.Using the attached sheet (composition 2) discuss the inter-related dimensions in music that they want to use.Adults circulate between groups, support etc.If possible, some groups to show their work in week 11. | Assessment – to be able to compose a 4 beat pattern.Composition 2 sheets (one per group) |
| 12 | Intro: final rehearsal of compositionMain: show compositions in groupsPlenary: recap features used to represent gods in sound. | Rehearse – adults circulate and encourage.Opportunities for performance and constructive criticism.Well done and encourage. | Assessment – to use some of the inter-related dimensions of music to compose their piece. |

Nicola Rose, MK Music Faculty.

**Week 7** – video of man playing cow horn: <https://www.bing.com/videos/search?q=you+tube+playing+horn+of+cow&docid=608032253848204041&mid=39A32D9F1CC64C00A41439A32D9F1CC64C00A414&view=detail&FORM=VIRE>

Video – explanation of how to make a horn – concert piece with orchestra:

<https://www.bing.com/videos/search?q=you+tube+playing+horn+of+cow&docid=607986027127248741&mid=E1C22EA6CF554C3C3D90E1C22EA6CF554C3C3D90&view=detail&FORM=VIRE>

Video of Mars, The Bringer of War from The Planets by Gustav Holst: Use ‘Full Orchestral Performance’.

<https://www.bbc.co.uk/programmes/articles/14ZjT5yjnKQRdKVsqrLzk1x/mars-from-the-planets-by-gustav-holst>

**Week 8** – video of wooden whistle and lyre duet:

<https://www.bing.com/videos/search?q=youtube+wooden+whistles+anglo+saxon&docid=608049197495029954&mid=7332D59FFEFCA29287847332D59FFEFCA2928784&view=detail&FORM=VIRE>

Video of Venus, The Bringer of Peace from The Planets by Gustav Holst:

<https://www.bing.com/videos/search?q=you+tube+venus+from+planet+suite&view=detail&mid=2B00B8BDC409F20520F12B00B8BDC409F20520F1&FORM=VIRE0&ru=%2fsearch%3fPC%3dLV03%26q%3dyou%2btube%2bvenus%2bfrom%2bplanet%2bsuite%26FORM%3dLVSBRD>

Video of celeste:

<https://www.bing.com/videos/search?q=youtube+how+does+the+celeste+work&docid=608020159221412154&mid=0961ADCE7462A3BD3FBE0961ADCE7462A3BD3FBE&view=detail&FORM=VIRE>

**Weeks 9, 10, 11, 12** – no links needed.

**Anglo-Saxon gods for days of the week**

Mona’s day / Moon day

Tiw’s day (god of war)

Woden’s day (king of gods)

Thor’s day (god of thunder)

Freya’s day (goddess of love)

Saturn’s day

Sunna’s day / Sun day

Upper Key Stage 2 Project – Anglo-Saxons.

Composition Plan 2.

|  |  |
| --- | --- |
| People in my group. | Names -  |
| Which Anglo-Saxon god have you chosen?Write some adjectives to describe the god / goddess. |  |
| Write some rhythms – you don’t have to have 4 beats. Which number of beats would suit your god / goddess? |    |
| Timbre (sound quality). Who will play what instrument (and how?). The instrument must suit the music. |  |
| Structure – ABA or ABACABA or another structure? |  |
| Texture – does everyone play all the time?? Who plays when?Solo / duet / trio / quartet / quintet |  |
| Other musical elementsPitch – high and lowDynamics – loud, quiet, smooth, short and spiky?Tempo – speed.Rhythm – long and short soundsPulse – steady beat?Major (happy) or minor (sad)Concordant/dissonant Mrs Rose. MKMF | Write on the back of this sheet if you need more room. |