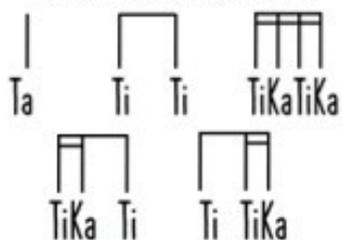


# KNOWLEDGE ORGANISER    HOW MUSIC WORKS II    YEAR 6, UNIT 1



## NOTE DURATIONS



## KEY WORDS

pulse, duration, rhythm,  
dynamics, tempo, pitch,  
texture, polyrhythm,  
ensemble, repeat, canon  
ostinato, crotchet,  
quaver, semiquaver

## CONNECT IT! BY ANNA MEREDITH

Anna Meredith is a Scottish composer who writes electronic and acoustic music. She likes to work with orchestras, bands and choreographers to create music that uses clapping, stamping, shouting and beatboxing instead of instruments.

In Anna Meredith's body percussion piece 'Connect It' a variety of rhythmic sounds and movements are passed between the performers. This musical effect is known as a canon. A canon is where two or more instruments, voices or sounds play the same music, but starting at different times.

**Listen out for:** The repeated rhythmic patterns and sounds made by people using their bodies as instruments.

## HOW DO I PRACTICE/REHEARSE EFFECTIVELY?

- It's not about just playing the piece all the way through - pick short sections (especially any trickier bits!) and practice them over and over until they are secure - only when they are right do you then want to put the whole piece together again
- Make sure you know what everyone's role is, and who is directing the group
- Agree on suitable non-verbal signs for important points and instructions - it should never be necessary to speak during a performance
- Listen carefully to one another and adjust your own part to stay in time with the ensemble if necessary

## ABOUT THIS UNIT

**Theme:** The Elements of Music

**Facts/info:** the elements of music are those things common to every piece of music ever composed, in any time and from any place. Not every piece will use all of them, but at least some will always be present.

## Wider listening:

- Opening Theme - Pirates of the Caribbean - Hans Zimmer
- Bolero - Ravel
- Short Ride in a Fast Machine - Adams

## Reflection:

What did you like best about this Unit? Why? Was there anything you didn't enjoy about it? Why? Were you proud of yourself, happy or annoyed?



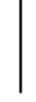
REMEMBER: ALWAYS COUNT  
THE PULSE, WHETHER  
OUTLOUD OR IN YOUR HEAD!

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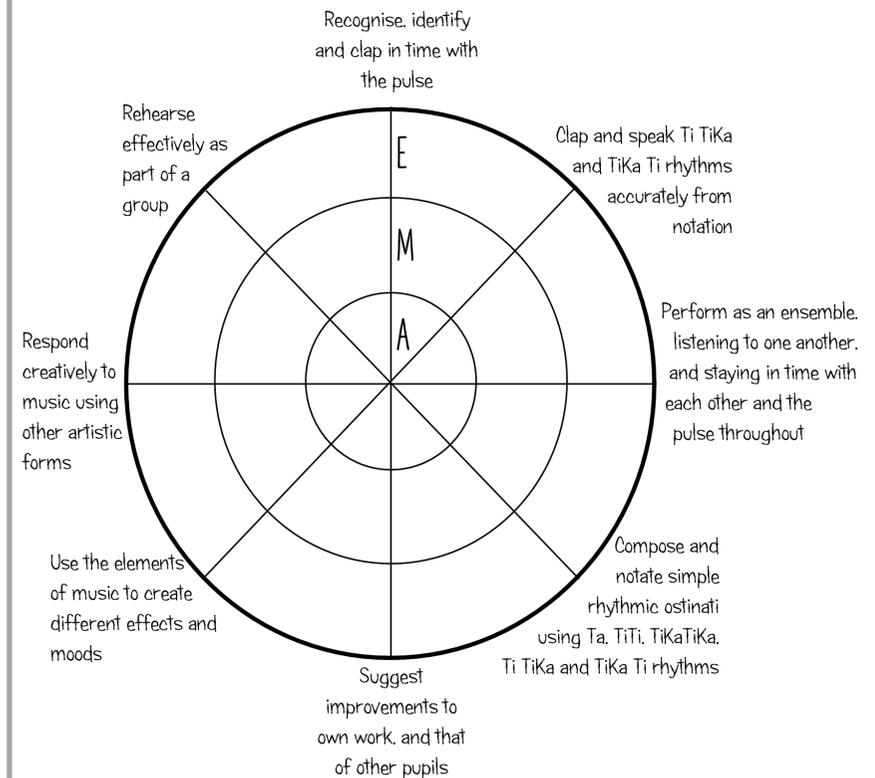


				
<b>A</b>	 TI TI-KA	 TA	 TI TI-KA	 TA
<b>B</b>	 TI-KA TI	 TI-KA TI	 TI TI-KA	 TA
<b>C</b>	 TA	 TA	 TI TI-KA	 TA
<b>D</b>	 TI TI	 TI TI	 TI TI-KA	 TA

Possible ways to add expression and contrast to a polyrhythmic composition and/or performance:

- 1) Vary the **DYNAMICS** (how loud or soft the music is), gradually getting louder (crescendo) or gradually getting quieter (diminuendo) can be really effective!
- 2) Vary the **TEXTURE** (how many layers they are and how they related to one another), for example, you could start with one solo part, and gradually build up the texture by adding more parts in turn.

## Assessment in this unit:



## Always remember to check:

- ⇒ Am I in-time with the pulse?
- ⇒ Are all the rhythms being played accurately (don't forget to sound 'Ka' when using a 'TiKa' group (semiquavers))
- ⇒ Is there a good beginning and ending?