

## No Place Like by Kerry Andrew

### PRIMARY LESSON PLAN

For:

- Key Stage 2 in England and Wales
- Second Level, P5-P7 in Scotland
- Key Stage 1/Key Stage 2 in Northern Ireland

*Written by Rachel Leach and Kerry Andrew*

#### *Background*

**The composer:** **Kerry ANDREW (born 1978)**

- British composer, writer, performer
- Best known for her work with voice
- Most famous work is *The Song of Doves* for the victims of the July 7 London bombings
- Has won three British Composer Awards

**The music:** **‘No Place Like’**

- Written especially for BBC Ten Pieces
- Uses words contributed by children across the UK
- Performed by voice with or without body percussion, beatboxing, classroom percussion
- Kerry says: “*No Place Like*’ is about where we are all from, how we are connected, the homes we live in, and the sounds we find in our hometowns.”

#### *Learning outcomes*

**Learners will:**

- learn to listen to the environment around them and describe what they hear
- create musical motifs both rhythmically and freely using the environment as stimulus
- structure their ideas into a piece
- perform as an ensemble
- notate their ideas graphically
- learn musical language appropriate to the task

## *Curriculum checklist*

- 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

## *Glossary of music terms used*

<b>Graphic score</b>	A visual (often diagrammatic) representation of music. There are no rules for graphic scores, the composer (i.e. you!) invents them
<b>Motif</b>	A short musical idea
<b>Ostinato</b>	A repeating (often rhythmic) pattern
<b>Pulse</b>	Another (better) word for beat
<b>Soundscape</b>	A musical collage of sounds often free flowing without an underlying beat or pulse
<b>Structure</b>	The shape of a piece of music

## *Resources required*

- A4 (or bigger) paper and pens
- Maps of your soundwalk route\*
- A sound recorder such as a mobile phone or a Zoom recorder\*
- Classroom percussion instruments\*

*\*not essential*

*This scheme of work is plotted out over six lessons. Feel free to adapt it to suit your children and the resources you have available.*

### ***The six lessons at a glance***

#### ***Lesson 1***

Activities:	Watch the film and discuss Brainstorm a list of sounds Discuss the findings
Curriculum link:	Listen with attention to detail and recall sounds with increasing aural memory Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians

#### ***Lesson 2***

Activities:	Learn the difference between loud and soft, high and low pitched Listen, collate and describe real sounds Make a graphic score or diagram of these sounds
Curriculum link:	Listen with attention to detail and recall sounds with increasing aural memory

#### ***Lesson 3***

Activities:	Walk and collect sounds outside of school Describe / record and begin to notate sounds
Curriculum link:	Listen with attention to detail and recall sounds with increasing aural memory

#### ***Lesson 4***

Activities:	Devise musical motifs based on previously collected sounds Order these sounds into a structure (free flowing soundscape) Follow/ give musical signals
Curriculum link:	Listen with attention to detail and recall sounds with increasing aural memory Improvise and compose music for a range of purposes using the interrelated dimensions of music Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression

#### ***Lesson 5***

Activities:	Understand, perform and use pulse create rhythmic ostinatos based on collected sounds layer and structure rhythmic ostinatos over a pulse
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Curriculum link:                   Improvise and compose music for a range of purposes using the interrelated dimensions of music  
Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression

## *Lesson 6*

Activities:                           Structure ideas into a piece with a definite structure or shape  
Create and follow a diagrammatic presentation of the music  
Use technical terminology where appropriate

Curriculum link:                   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

# LESSON I

## Watching and listening

### 1. Prepare your class

Explain to your class that you are going to begin a 6-week music project focusing on an exciting piece of new music by a British composer called Kerry Andrew.

Explain further that this is a piece about place and the sense of home and encourage your children to think a little about what 'home' means to them. You may like to ask them to chat to a partner about this for a couple of minutes.

### 2. Watch the film

Watch the [Kerry Andrew Ten Pieces film](#) and afterwards have a class discussion about what you have just seen. You might like to ask the following questions –

- Did you like the film?
- Did you notice the different types of 'singing'? What was your favourite (They might want to have a quick go at making the B-T-K beatboxing sounds!)
- Can you make a quick list of different types of place/ home/ things within the home that you saw and heard about?

### 3. Mindmap

Now it's time for their ideas. Ask them to think about their home and what makes their home special? Where do they live? What sounds make up their home. Whilst they are thinking, write 'WHAT IS HOME?' on the middle of the board or a big sheet of paper

Ask your children for their ideas and aim to fill up the board with them. You might like to invite children to come up one by one and add their ideas to the board for themselves – a great opportunity for spelling/ handwriting practice!

#### 4. Listen

It's time to hear Kerry's piece in full. You can either watch the [video clip of the full performance](#) of the piece or listen to the [audio by downloading the mp3](#). Give out a sheet of paper to each child. Explain that you are going to listen to Kerry's piece and they are to write down any words or ideas that stand out as they listen. They must do this without talking and with maximum listening!

*If your children are used to working in small groups, give each group (or table) a large sheet of paper and ask them to work in groups but do give every group member a pen or pencil so that they can do this without discussion.*

5. **Discuss** their findings. How do they differ from your big class mindmap from earlier?
  
6. **FINALLY** - make a list of just five things that are either on both lists or were particularly interesting to the children and keep this list safe – you will need it later on in the project for your creative response.

## LESSON 2

### Learning How To Listen (featuring ideas from Kerry Andrew)

#### 1. Prepare your class

Clear the classroom and ask your children to sit in a circle on the floor. Begin by reminding them about your last lesson and Kerry's piece. You might want to put the list of five sounds on the board or ask the children how many they can remember.

*Later on in this lesson you are going to ask the children about high and low sounds, loud and soft sounds. Children often get confused between these definitions and how to describe them. For example, in music, when talking about volume we use LOUD and SOFT not HIGH and LOW – that refers to PITCH. The simple warm-up below might help to untangle this confusion*

#### 2. Warm-up

Sitting in a circle, ask your children to copy you and make the following sounds:

- Something LOUD (perhaps a slap on the knees or a bang on the floor)
- Something SOFT (perhaps gently rub the hands together or softly 'ssh')
- Something HIGH (squeak like a mouse)
- Something LOW (grumble or growl like a bear)

Now, add the corresponding describing word before the sound like this:

- TEACHER says 'LOUD' and claps. Children copy
- TEACHER says 'SOFT' and ssh. Children copy
- TEACHER says 'HIGH' and squeaks. Children copy
- TEACHER says 'LOW' and growls. Children copy

Once this is established play a game with it: this time you are just going to say the words, the children must respond with the corresponding sound. Like this:

- TEACHER says "LOUD". Children respond with a clap
- etc.

Do this in any order to try and catch the children out. When the children are getting good at it, encourage one of the group to lead the warm-up instead of you

Finally ask the children to explain what you've just done and point out that this is how we describe sounds in music. Volume is loud and soft NOT high and low. Pitch is high and low NOT loud and soft. Keep referring back to this as you continue your creative work

### 3. Learning to listen

Tell your class that you are going to be absolutely quiet for 1 minute. You are going to do another mindmap but this time using the sounds you can actually hear in and outside of the classroom. Ask them to listen carefully for any sounds, and remember them. These might be anything from: the sound of cars outside; their hearts beating; an air-conditioning hum; next door's teacher talking

*It might be fun at this point, if possible, to close the blinds or dim the lights*

When your minute is up, write the children's sounds on the board

#### 4. Listen again, but this time for 2 minutes. Ask your class to listen for the following things:

- Can you hear any interesting patterns?
- What is the highest\* sound that you can hear?
- What is the lowest\*?
- What sounds did you only hear once?
- Were there any constant sounds?
- What is the furthest-away sound that you can hear (the softest)? What is the nearest (maybe the loudest)?

*\*refer back to the warm-up activity*

#### 5. Explain that these sounds of everyday life are a **soundscape** that is all around them all the time. **Soundscapes** are a form of music so there is music around them all the time!

#### 6. FINALLY – ask your children to make a **graphic score** (or diagram) of the **soundscape** the surrounds them over another 2-minute stretch\*\*. If you have time at the end of the session, again, collate a list of about five prominent sounds that have emerged during the session

*\*\*There are several ways to do this; you could give out a sheet with column headings describing the different sounds you want them to focus on such as 'loud', 'soft', 'high', 'low'. Or you could create a timeline going from left to right across the page. Left is the beginning of your two minutes and right is the end and the children simply write a list of sounds in the order that they hear them. Or you could ask the children to draw a stick figure representing themselves in the middle of the page and plot out how near the sounds are. You might even have another way of doing this that ties in with another area of work you are studying (diagrams/ graphs etc.)*

## LESSON 3

### Collecting hometown sounds from a soundwalk

*Most of this lesson takes place outside of the classroom and requires a little bit of planning before the day!*

1. **Take your class on a walk near school** (ideally in a sound-rich environment!). If this is difficult, maybe there is a sound-rich spot within the school or playground, or perhaps you could incorporate this activity into a trip the children are already taking (i.e. on the bus to a swimming lesson)
2. Before beginning, **remind** your children of the listening exercises they have already done in class and remind them that the best way to listen is to be extremely quiet!
3. **The aim** of this walk is to keep a record of the sounds of the area so think of a way for your children to do this. Hopefully you'll get some different sounds to the ones heard in the classroom, for instance 'bus doors beeping'; 'doorbell'; 'dogs barking'. Again, you are looking for about five prominent sounds

*If your children are learning about maps and diagrams you could use this as an opportunity to study a map and ask them to mark on it exactly where the sounds are coming from. You might want them to draw their own map or fill in a chart. You could give them recording equipment such as Zoom recorders, mobile phones or iPads and ask them to record the sounds. Use whatever method best suits your children and the resources you have.*

## LESSON 4

### Making A Musical Soundscape Of Your Sounds

1. **Back in the classroom**, write on the board all of the different sounds collected: the list of five from your first listen to Kerry's piece, the prominent sounds from the classroom soundscape and the sounds discovered on your soundwalk. Spend time describing the sounds – were they long? short? high? low? loud? quiet? rustling? jangling? Perhaps you could figure out, with the children's help, your own way of notating these elements.
2. **Divide** your class into six groups, and ask each group to choose a different sound from the board. Make sure that the groups have chosen quite contrasting sounds.
3. **Challenge** each group find a way to represent their chosen sound using either their voices, classroom percussion instruments or any other instruments/ resources you might have. Encourage them to think carefully about what sort of instrumental/vocal sound is best? Give them a maximum of five minutes\* to work on this.

*\*When working on musical activities in groups, don't allow too long for each task. If time is restricted children have to get on with it and with each other! There is less opportunity to chat/ argue/ over-think etc.*

4. Ask each group to perform their sound to the rest of the class and explain that they have created a **musical motif**.
5. Choose one pupil to be a **conductor**. Decide as a class on some hand signals for the conductor to use to demonstrate 'START'; 'STOP'; 'CARRY ON'; 'LOUDER'; 'SOFTER.' Have the conductor bring different groups in and out to create a **free-flowing musical soundscape**. Swap conductors or have more than one conductor at once but always try to remember to discuss the effectiveness of each attempt and put in place rules to make the next one better. I.e. if the piece is too busy, limit the conductor to just having two or three groups perform at once.

Challenge the class to make a piece without a conductor by simply appointing one member of each group as the leader and having them decide when to play

6. **FINALLY** – if you manage to create a soundscape that everyone is happy with, create a diagram of it on the board. If not don't worry, but do make sure you have kept a record of who is in each group and their sound

# LESSON 5

## Making Hometown Ostinatos

### 1. Warm-up

Once again begin the session with an empty classroom and with the children sitting in a circle on the floor.

*As we move onto more rhythmic music, a warm-up featuring pulse may help us later on...*

Begin by passing a clap around the circle. Everyone must clap once in turn. Don't worry about how this sounds. It will probably be uneven; some children will forget to clap and others will clap more than once – that's all ok!

Encourage your children if sit cross-legged and place one hand on each knee. Explain that you are going to tap some steady, even 'footsteps'. Each hand represents one 'step'. Tap each knee in turn to create these 'footsteps' and encourage your class to join in with you. The aim is to stay together, keeping a steady, even **beat**.

If this sounds messy, stop. Remind the class of the 'rules' and start again. You don't need to count in, just start clearly when everyone is watching and trust that they will follow you.

*If you notice one or more children can't do this and keep rushing ahead or are going at a completely different speed, simply ignore them. We all find our sense of rhythm at a different stage - maybe they just haven't found theirs yet. If it truly sounds messy, stop and try it with just one hand, at half speed, joining in the other hand when appropriate*

Finally, try passing the footsteps around the circle like you did with the clap. So, in turn each child taps left then right and as the 'footsteps' travel around the circle the class try to keep it steady and even. Before moving on to the next activity, simply tell the children that they have just performed a **pulse**

### 2. Demonstrate

Choose one motif that was created during the previous session and demonstrate how it might fit on top of a pulse. For example:

	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>
<i>shakers for</i> <b>(rest)</b> <i>gushing river</i>	<b>long</b>	<b>shake</b>		

If you repeat this over and over it is known as an **ostinato**

3. **Split** the class back into their groups from the last session and challenge them to recreate their motif adding a pulse and repeating it over and over to create an ostinato
  
4. **Hear** each group one by one and try layering them up on top of each other. It will help greatly if you play a loud, steady pulse on top of their patterns, perhaps on a hand drum, and encourage them to listen to you and try to fit with you. You may have already spotted a child with a good sense of rhythm who can have this very important job and become your assistant
  
5. **Ask** the class - which loop should come first? Do they complement each other? Are there contrasting sounds? How should you finish? Discuss whether a conductor will be a help or a hindrance. Does the piece work with your pulse?

You might like to refer back to your diagrams/ maps of the soundwalk and discoveries of what sounds are nearby and far away to help you to structure your ideas into a **rhythmic soundscape** that is the same every time

6. **FINALLY** - end this session with a performance of your new rhythmic soundscape at whatever stage it is at and don't worry if it's still a bit messy

## LESSON 6

### Putting it all together

#### 1. **Warm-up**

As usual, begin with a quick focusing warm-up. This can be as simple as a clap around the circle, the 'high-low' game or more practice of the footsteps from lesson 5

#### 2. **Recap**

Ask the children to remind you of what happened last week. Can they remember which groups they were in? Can they remind you of their ostinatos? At this stage, work without instruments but perhaps encourage the groups to sit together around the circle.

Go back even further, can they remember the free-flowing sounds from lesson 4 i.e. the motifs without a beat?

3. **Split** back into the composing teams and get out the instruments. Give the groups just 5 minutes to remember their free-flowing motif (lesson 4) and their rhythmic one (lesson 5)
4. Bring the groups back together and challenge them to remember the **structure** of each soundscape. Did the free-flowing one have a conductor? What was the order of the rhythmic version? **Practise** these two soundscapes
5. **Challenge** your class to join their two soundscapes to make one big piece that is a musical representation of their hometown. If you have time, try out several suggestions until you all decide on the best one and then quickly write up the order of events of the final choice on the board.

Your final piece might look something like this:

*Free-flowing sounds conducted by 'Ben'*  
*Get louder. Stop when 'Rebecca' plays cymbal*  
*Grp 1 starts rhythmic sounds, grp 2 join, grp 3 join etc.*  
*All fade away*

6. **FINALLY** – record your finished piece or perform it to another class and ask them if they can spot any familiar sounds within it

## Taking it further

### Cross-curricular activities

- **ART:** Make a **visual soundmap** to represent your hometown's sounds. Draw a map of your area and notate on it the everyday sounds that you hear.
- **LITERACY:** Make a **soundpoem** to represent your hometown's sounds – when collecting the sounds on the soundwalk, try and think of adjectives to describe them. E.g. instead of 'a crow', you might write 'a crow's rasping bark'. You can read Kerry Andrew's long poem that inspired 'No Place Like' [here](#).
- **TECHNOLOGY:** **Make an electronic soundscape.** Record your sounds (you can do this on most mobile phones). If you have the software (sometimes also available on your phone!), you could make an audio soundscape, blending the best recorded sounds and then listen to it whilst re-tracing the route of your original walk.