

Summer Term 1 Y6 Listening and Appraising

Musical Traditions



What do I already know?

- I have an increasing understanding of how music can portray key events from history and be used to tell a story.
- I know the names of an increasingly large range of instruments and what family of instruments they are part of
- I can express my opinion about different pieces of music using musical terminology.
- I can describe my feelings towards a piece of music discussing the purpose of it using musical vocabulary.

The music and songs of common people are called folk music, or traditional music. Folk music exists around the world, often in rural areas.

Most folk music includes singing and instrument playing. There are many forms of folk songs. A ballad tells a story. A lullaby is a child's bedtime song. A spiritual is a religious song. Folk musicians use many kinds of instruments. Some are simple, such as rattles and whistles. Others, such as fiddles and guitars, are also used to play classical music.

Once a person makes up a folk song, people in the community learn it. No one writes down the song at first, so people often change it as they perform it. The song may spread to nearby towns and even other countries, where it changes further. Regions in Europe, for example, all have their own styles of folk music, but many of the tunes are similar.

What will I learn?

- It will find and internalise the pulse using movement confidently and independently and understand the pulse and its role as the foundation of music.
- I will compare different pieces of folk music from different countries of origin using appropriate music vocabulary
- I will continue to discuss the purpose of different songs and consider their origins.

A sea shanty is a genre of traditional folk song that was once commonly sung as a work song to accompany rhythmical labour aboard large merchant sailing vessels. They were found mostly on British and other European ships, and some had roots in lore and legend. The term shanty most accurately refers to a specific style of work song belonging to this historical repertoire. However, in recent, popular usage, the scope of its definition is sometimes expanded to admit a wider range of repertoire and characteristics, or to refer to a "maritime work song" in general.

"Soon May the Wellerman Come", also known as "Wellerman" or "The Wellerman" [c. 1860–70] is a sea ballad from New Zealand. The song refers to the "wellermen", pointing to supply ships owned by the Weller brothers, who were amongst the earliest European settlers of Otago. The song's lyrics describe a whaling ship called the Billy o' Tea and its hunt for a right whale. The song describes how the ship's crew hope for a "wellerman" to arrive and bring them supplies of luxuries.

Vocabulary

texture	Texture refers to the overall sound of a piece of music. It can be thick or thin, busy or sparse and so on. Texture is determined by how many instruments are playing, how many different parts there are and the timbre of the instruments playing.
timbre	Timbre is the character or quality of a musical sound. There are many different words we can use to describe the timbre of a sound: bright, dark, brassy, reedy, harsh, noisy, thin, buzzy, pure, raspy, shrill, mellow. When we describe the timbre of a sound we do not describe how loud the sound is (dynamics) or how high or low the sound is (pitch).
rhythm	A rhythm is the way different lengths of sound are combined to produce patterns in time.
metre	A metre is a regular pattern of beats indicated by a time signature.

Reem Kelani (born 1963) is a British Palestinian musician, born in Manchester, England. She studied piano as a child, and this helped expose her to Western classical music, of which her father was an avid listener. Her father's early fascination with Fred Astaire's black-and-white films introduced Kelani to the music of George Gershwin and Irving Berlin, the Jazz elements of which can be heard in her own music and in her choice of a band based around a Jazz rhythm section, alongside traditional Arabic instruments.

Kelani has spoken publicly about a turning point when, as a teenager attending a family wedding in the village of Nein outside Nazareth, she became interested in Palestinian and Arabic music. She has also described Kuwait as "a country whose rich musical heritage remains an essential part of my personal and collective soundscape".

Kelani's release in 2006 of her solo album *Sprinting Gazelle – Palestinian Songs from the Motherland and the Diaspora* represented the culmination of many years of research and preparation.



The Palestinian Oud is the most popular instrument in Arabic music and one of the world's most ancient instruments. It is the ancestor of both the lute and the guitar and dates back to 3000 BCE.